

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

Fiftieth Year, No. 9—Whole No. 597

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

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R. C. C. O. FIFTIETH ANNIVERSARY ISSUE

C.C.O. BUILDING FUND IS MAJOR OBJECTIVE

ALL CENTRES INVOLVED

Plans Adopted at 1954 Meeting Will
Culminate in Dominion Headquarters
for Major National College
Activities

A committee of five (D'Alton McLaughlin, then president, Reginald Geen, Gordon Jeffery, Dr. Charles Peaker, T. M. Sargent and Dr. Healey Willan) was appointed Sept. 1, 1953, to look into the matter of a future C.C.O. project. At the annual meeting in Trinity College, Toronto, Aug. 31, 1954, it reported through Mr. McLaughlin that after much consideration all members had agreed that the one to bring to the meeting was a long-term project to establish a fund for headquarters accommodation: an office, a library, a possible hall and an organ.

Mr. Jeffery, commenting on the report of the committee, said it was not discussed where the headquarters would be, although Toronto would seem the logical place where the bulk of the membership is. If the project were acceptable a ways and means of raising the money would be considered. Many joined in the discussion after which Mr. Sutton made a motion of thanks to the committee in sympathy with its recommendation. This was seconded by Florence Clark, Hamilton. C. L. Richardson, Toronto, made the first contribution of \$100 to which John Robb, Montreal, added \$200 and the meeting was fired with enthusiasm. Other contributions followed. Seldom if ever has there been such enthusiasm expressed at a College meeting.

Since that time the trustee committee has been enlarged to include Miss Clark, Hamilton, Eric Dowling, St. Catharines, Mrs. G. K. Drynan, Oshawa, Mr. Robb, Montreal, Henry Rosevear and Muriel Stafford, Toronto.

Through the columns of *The Bulletin* members of the College were asked for suggestions for plans to be included in the new building and subsequently tentative plans were drawn up as something from which to work. Interest has grown and enthusiasm has spread in centres across Canada and each year members from the Atlantic to the Pacific send in their contributions to the building fund and we look forward to the day when these dreams and aspirations will become a reality and from our headquarters we shall be better able to fulfill one of the aims of our college: "To encourage and promote a higher standard of organ playing, church music and musical composition."

D'ALTON McLAUGHLIN
Chairman, Trustee Committee

CARILLON SCHOOL AGAIN HELD AT CHOIR COLLEGE

Schulmerich Carillons, Inc., held its eleventh school of campanology June 15-19 at Westminster Choir College, Princeton, N. J. The school offered basic instruction in playing the carillon from the keyboard, as a solo instrument from the tower and in conjunction with the organ inside the church. The faculty included James R. Lawson, University of Chicago, and John Klein, recording artist and musical director for Schulmerich.

ONE OF CANADA'S MUSICAL GIANTS



SIR ERNEST CAMPBELL MACMILLAN, honorary vice-president of the R.C.C.O., will conduct a program of music for organ and orchestra Sept. 2 at the golden anniversary convention of the distinguished Canadian organization. Hugh McLean will be organ soloist in a new concerto by Malcolm Arnold.

Sir Ernest, a conductor and organist of world-wide eminence, was granted honorary life membership in the College in 1956. He had been active in its affairs for thirty-seven years, serving as its president at one period. He was the first resident of a British dominion to be knighted.

EDGAR NELSON, VETERAN CHICAGO CHORAL MAN, DIES

Edgar A. Nelson, veteran choral conductor, organist and teacher of the Chicago area, died July 10 at the Presbyterian-St. Luke's hospital. Burial was July 14.

A native Chicagoan, Edgar Andrew Nelson directed the Apollo Choral Club from 1917 to 1957. He directed the Marshall Field choral club and provided the music for the non-sectarian Sunday Evening Club. He served as organist and choirmaster of the First Presbyterian Church, Oak Park, Ill., for forty-seven years.

In 1920, while on tour with the Swedish Choral Club, he was awarded the order of Valhalla by the king of Sweden.

Dr. Nelson leaves his widow, a son and a sister. He was 77.

ANDRE MARCHAL will participate in the Northwestern University midwinter conference on church music, conduct master classes in organ repertory and play public recitals while on the campus Feb. 1-5, 1960. He will also be available for private coaching.

VAN HULSE WINS HIGHEST AWARD IN ANTHEM CONTEST

Broadman Press, Nashville, Tenn., has announced the winner in the nation-wide biennial anthem competition. Camil van Hulse, Tucson, Ariz., is winner of the first award, \$500. Second award, \$250, goes to Mark Fox, Howard University, Washington, D. C. Third award, \$125, winner is Claude L. Bass, Syracuse, Kans. Fourth award, \$75, was won by James D. Cram, Joplin, Mo. Dr. Blythe Owen, Chicago Musical College, Roosevelt University, received the fifth place, \$50, award. Broadman Press will publish the winning anthems.

LEWIS ODELL DEAD AT 70; MEMBER OF NOTED FAMILY

Lewis C. Odell, veteran New York area organ builder and maintenance man and member of a pioneer organ building family, died April 27 at his home. A heart attack climaxed an extended illness. He served the Associated Pipe Organ Builders of America as secretary.

CANADIAN COLLEGE IS FIFTY YEARS OLD

LIST HISTORICAL DETAIL

Important Events in Organization's
History Delineate the Growth
from Small Beginnings to Dom-
inion-wide Importance

Messrs. Norman W. Andrews, Thomas Darwin, Frederick T. Egener, G. H. Gee, Henri K. Jordan, Frederick C. Thomas, George White and Dean Wright met Oct. 27, 1909, in the Conservatory of Music in Brantford, Ont., to "establish a College of Organists in Canada, similar to that existing in England." This was the beginning and these the founders of an institution which now, fifty years later, has international prestige and has grown from that small group of far-sighted men to an organization of more than 1200 members and thirty-one centres spread from sea to sea.

Dr. Albert Ham of Toronto was the first president, His Excellency, Earl Grey, Governor General of Canada, honorary patron, and Sir Frederick Bridge, first patron. Mr. (later Dr.) Frederick C. Thomas was the first secretary and designed the crest which is still used. It is interesting to note that C. O. Wheeler of London was the first and only registrar until 1949.

Meetings of the Canadian Guild of Organists were held in Brantford and Toronto in the fall of 1909 and the first general council meeting was called for April 26, 1910. In his official address before council, Dr. Ham said "We are anxious that this purely Canadian organization should be built upon broad lines worthy of this great dominion, that its influence and interests should not be confined to any one person or set of persons, that the time has come when we should unite in a common cause: the upholding of the highest ideals amongst Canadian organists." The first convention was held in Toronto Sept. 6 and 7, 1911, and at this time delegates were present and representative on the council from Alberta, Saskatchewan, Manitoba, Ontario and Quebec.

With this good beginning the organization grew numerically and artistically, and in 1920 at the annual meeting decision was reached to change the name to "The Canadian College of Organists" on the advice of many prominent English musicians in order to explain more definitely the character of the organization. At this same convention Dr. Ham retired as president and was succeeded by Dr. Percival J. Illsley of Montreal.

While this organization was in no sense a teaching institution its first aim was to "hold examinations in organ playing, the theory and general knowledge of music, and to grant diplomas."

The first examinations for the Canadian College of Organists were held in 1920. Dr. Illsley and Dr. Willan were the examiners. The first associateship was awarded in 1921 and the first fellowship in 1923.

The first magazine used by the College as the official paper—*Musical Canada*—was used as of Jan. 1, 1921. *THE DIAPASON* was adopted in 1933. Sometime in the 1920's a College bulletin was published. This apparently waxed and waned until about 1949, from which date it has been

regularly circulated.

The first Year Book was published in 1939 under the presidency of Paul Ambrose.

The first of four joint conferences was held in 1929 when the Canadian College of Organists met with the National Association of Organists of America in Toronto. Others of a similar nature were held in Rochester, N. Y., in 1932 and two in London, England, in 1935 and 1957.

The first annual membership subscription (\$5.00 per person) was put into effect Jan. 1, 1921. The first major and Dominion-wide project of the College was begun in 1943 to raise monies for the rebuilding of an organ in the Coventry Cathedral. Dr. Willan chaired the committee in charge of this undertaking and H. G. Langlois acted as treasurer of the fund throughout the campaign.

The first manuals—one on "Console Standardization" and the other "Acoustics as Applied to Church Buildings"—were prepared under the chairmanship of Eric Dowling in 1958.

The first important recognition of the College was in 1935, when a Province of Ontario charter was granted. On April 28, 1959, His Excellency, the Governor General, sent word to the College through the Secretary of State that he had been advised by the Queen's private secretary to the effect that Her Majesty authorized the addition of the prefix "Royal" to the name Canadian College of Organists.

In 1959, fifty years after the founding of a great and goodly institution, we remember the words of the first president, Dr. Albert Ham, who at the time of his retirement said, "When in years to come, Canadians regard it (C. C. O.) as one of their most prized institutions, they will reflect with pride, that it was, from start to finish, a product of Canada itself."

FREDA FERGUSON

HONOR DIAPASON'S FOUNDER WITH A MEMORIAL PLAQUE

The memory of the late Siegfried E. Gruenstein, founder of THE DIAPASON and its editor and publisher for the first forty-eight years of its existence, has been honored by the erection of a commemoration plaque and the creation of a choral music fund in the First Presbyterian Church, Lake Forest, Ill., where he served as organist for nearly half a century.

Dr. Richard H. Hutchison, minister of the church, read the following tribute to Mr. Gruenstein at the service June 21 at which the plaque was dedicated:

Wisdom is seldom granted us to ascertain in the competent and devoted day-by-day work of a man what the total impact of his life will finally be. To perform with artistry and distinction upon a noble musical instrument earns the artist contemporary success and applause. But the final measure of his worth and service can only be seen in a later generation upon which the long shadow of his life and expression ultimately falls. Such was the case of a man who for almost half a century served his God and his church with integrity and devotion and quietly and unobtrusively produced the germinal impulse which has given to our worship a splendid tradition of distinguished sacred music.

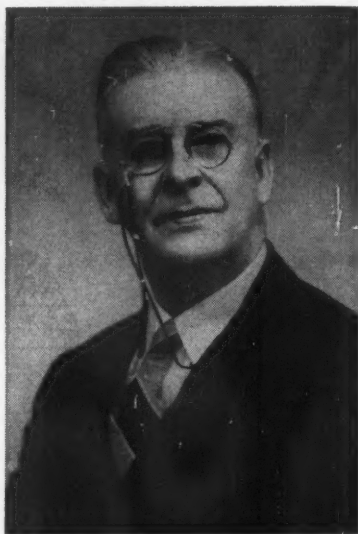
It was in the year 1891 when he was 14 years old and a student at Lake Forest Academy that Siegfried Emmanuel Gruenstein became organist of the First Presbyterian Church of Lake Forest. We have no record of such statistics to consult, but I would fancy that we may accept as fact that few organists in our land have assumed so heavy a responsibility at so early an age. This connection with our church Mr. Gruenstein maintained for more than forty-eight years. Although he worked as a journalist on the staff of Chicago newspapers and founded and edited THE DIAPASON, a nationally known and accredited journal for organists, choirmasters and organ builders, his place at the console and as trainer and director of the church quartet remained his most cherished expression of his talent.

Many ecclesiastical customs and policies have changed in these last twenty years. It is a far cry from the church quartet of former years to the chorus choir of today through which a worshipping people can be introduced to the historic treasury of choral music with which our Christian faith is so richly endowed. However, notwithstanding the changes which changing times and opinions accomplish, we of the First Presbyterian Church are enduringly indebted to this faithful servant and splendid musician

THE DIAPASON

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REGINALD G. GEEN



A Bird's-eye View of C.C.O. Seen by a Past-president

By REGINALD G. GEEN

Anniversaries are always occasions for reviewing the past and looking into the future. Now that our College is approaching its golden anniversary we may be forgiven if we indulge in a moment of retrospection.

In the early years our membership consisted entirely of those living in the province of Ontario and it was Montreal who gave us the first members residing outside the province. As recently as 1942 we had only six centres in Ontario and one in Quebec. Soon, however, our colleagues in Winnipeg and Vancouver caught the spirit and joined us in 1950. Halifax led the Maritimes in 1951 followed by Saskatchewan (later Saskatoon) and Calgary. Since then we have added to our membership centres in Moncton, N.B., Victoria, Edmonton, Fredericton, St. John, N.B., Pictou County, N.S., and Cape Breton. Many new centres have been formed in Ontario and the creation of two new centres is now pending which will bring our College up to thirty-three chapters with nearly 1400 members.

How are new centres formed? Is there a formula or is it just a haphazard affair? Let me give you some reflections from personal experience in this matter. I have always found that if I can get one or, better, two real enthusiasts in a town the formation of the centre is quite a natural outcome of this nucleus. You may find in some towns quite a number of people mildly interested in the College and its work, but this is not good enough. We must find the one person who has the spark and who will inspire and lead the others into action. The Dominion of Canada is such a wide territory that at times some who live in the extreme East or West may feel isolated, but my experience has been that if the centre itself has life and initiative it will always be conscious of the tie which binds us all and will make progress in spite of the great distance which separates us.

May the same spirit of unity that has carried us through the years to our golden anniversary remain with us as we step into the future. With this assurance we need never fear the healthy growth of our College.

whose artistic integrity and high standards marked the beginning of a tradition of sacred music of high inspiration and technical competence which has gained impetus to continue in the years that have followed. We dedicate today a bronze plaque memorializing Siegfried E. Gruenstein. The plaque reads:

Siegfried E. Gruenstein
1877-1957
Faithful organist of this church
1891-1939

It is set in the paneling behind the console and stands as a lasting tribute to one who pointed the direction to a continuing current of splendid sacred music in our church that we might have here in its highest sense the "beauty of holiness."



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CHICAGO
HEIGHTS

The Story of British Organs Restoration Fund

B.O.R.F. What does this stand for? No, it is not "Brotherhood of Railway Firemen" as might be supposed. The full title is "British Organs Restoration Fund" and its main purpose, now accomplished, was not to get but to give.

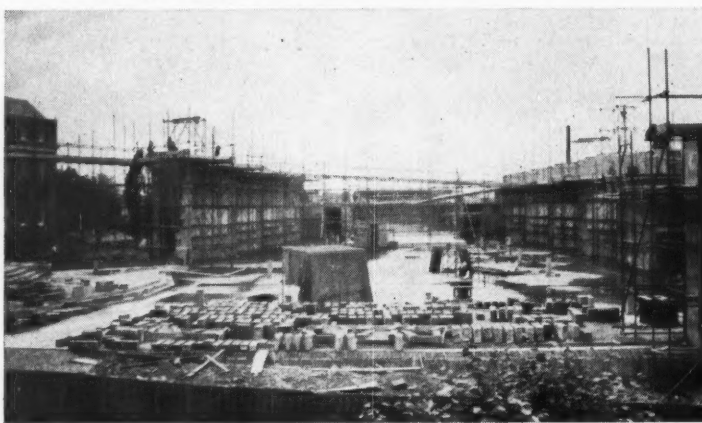
It came about in this wise: world war 2 was in full swing and direst destruction was the order of the day. Men had conquered the air, but the force of gravity remained. This meant that the great cities with their industries were the main target of enemy bombing action. But homes and churches suffered equally and sometimes to a greater extent. A mere water gap separated Britain from the enemy and the air raids became a major factor in the attempt to destroy the spirit of the little island. In many places of worship the pipes which had led the singing of choir and congregation lay, a tangled mass of rubbish, on fallen masonry—after a visit from the demons of the sky.

But at last the clamor ceased and the sufferers had peace—peace amid ruin.

Then came the urge to recreate and the words "Let us go into the house of the Lord" took on a new and deeper meaning. This brings us to the point. The churches in Canada, by the grace of God and geography, were still standing and the patterns of tone conceived by great composers could still be brought to life on splendid instruments.

It was felt (was it conscience?) that something should be done to help our less fortunate brothers overseas to regain the beauty of which they had suddenly been deprived. So the fund of the above name was started sponsored by the Canadian College of Organists and no time was lost in planning organ and choir recitals to raise this money in places large and small, from Halifax to Vancouver and Victoria.

AS WORK PROGRESSES ON NEW COVENTRY CATHEDRAL



The fund had a fitting inception in its first contribution, given by a mother in memory of her talented son who was cut off in his early youth. One cannot help feeling that this contribution, small in amount, brought with it a power which infused real and continued enthusiasm into our efforts over a period of nine years.

Throughout this period money was raised by musical efforts ranging from the modest program of small choirs in villages and towns to major oratorio and organ performances by combined choirs and distinguished players before audiences of thousands in our larger cities. It would be unfair to single out any one event for particular mention and impossible to list all of them. Sufficient to say that the same spirit of devotion and co-operation marked all throughout, until at last the objective, a sum of £10,000, was over subscribed.

The question then arose—how should this be allocated? A committee was formed under the chairmanship of Dr. Healey Willan to administer the fund.

The devastation being so great and so general that it was felt impossible to assist the many, the committee finally selected Coventry, which was perhaps the

most notable scene of devastation, as a focal point of our efforts. Following this decision, Dr. Willan, when in England in 1952, formally presented to the late Provost Howard an interim payment of the monies so raised and received the official thanks of the cathedral and of the mayor of Coventry. The final payment of more than £10,000 was made personally by Reginald Geen, then president.

The organ in the new cathedral will carry a plaque noting this gift from the Canadian College of Organists.

H. G. LANGLOIS

HAMILTON TO PLAY TWICE IN SAN FRANCISCO AREA

John Hamilton, University of Oregon, will appear in a television recital Aug. 7 on KQED, San Francisco, Cal., and in a harpsichord recital Aug. 10 at the University of California, Berkeley, which will be devoted to Bach's "Goldberg" Variations.

A GIFT of \$100,000 has been made to Pomona College for use in its music department.

Coventry Cross of Nails Sent as Token

On the night of Nov. 14, 1940, a German air raid concentrated its destructive fury on the city of Coventry, England. Nearly 1200 people were killed, 5,000 homes obliterated, 6,000 houses damaged and the beautiful fifteenth-century Cathedral of St. Michael was destroyed by fire.

Salvage workers found, towering over the mass of rubble that had been the altar, a huge charred cross which had been formed by oak beams as they fell flaming from their original positions in the roof. On searching further among the ruins of the altar they uncovered a pair of heavy wrought-iron nails that had been fused together crosswise by the heat of the blast.

Later, more of these hand-made spikes which had held together other rough-hewn beams were recovered among the ashes. The dean of the cathedral had some of them welded and plated as replicas of the original cross of nails.

Two of these welded nails, given as a token of thanks by the dean of Coventry, now stand, mounted, near the pulpit of Christ's Church Cathedral, Hamilton, Ont. This cross of nails is not only a symbol of sacrifice but also of the spiritual bonds which unite Canada with England.

GEORGE LAIDLER

WEGNER PLAYS BALTIMORE RADIO RECITAL SERIES

Richard Wegner began a series of weekly taped organ recitals June 7 over radio station WFDS-FM, Baltimore, Md. The organ used is that in Immanuel Lutheran Church where Mr. Wegner is the musical director, and the programs have included representative organ repertory.

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Walcha Plays Bach's Art of Fugue

By AUSTIN LOVELACE

Standing in line for standing room for an organ recital is an experience seldom encountered in America, but Helmut Walcha's recital of Bach's monumental "Art of Fugue" in Dreikönigskirche in Frankfurt was sold out on arrival. I milled about on the church steps with nearly 200 standees for half an hour before getting in for one mark (about twenty-five cents!). A stack of small chorale books in the transept balcony with a pillar for a back support provided a seat for the one-and-three-quarter hours, with a brief intermission at the end of the first hour.

The performance was of heroic and monumental proportions with only two minor slips of memory (which would have been undetectable without the score at hand). Individual lines of each fugue were meticulously and effectively phrased, revealing the care with which each voice had been studied.

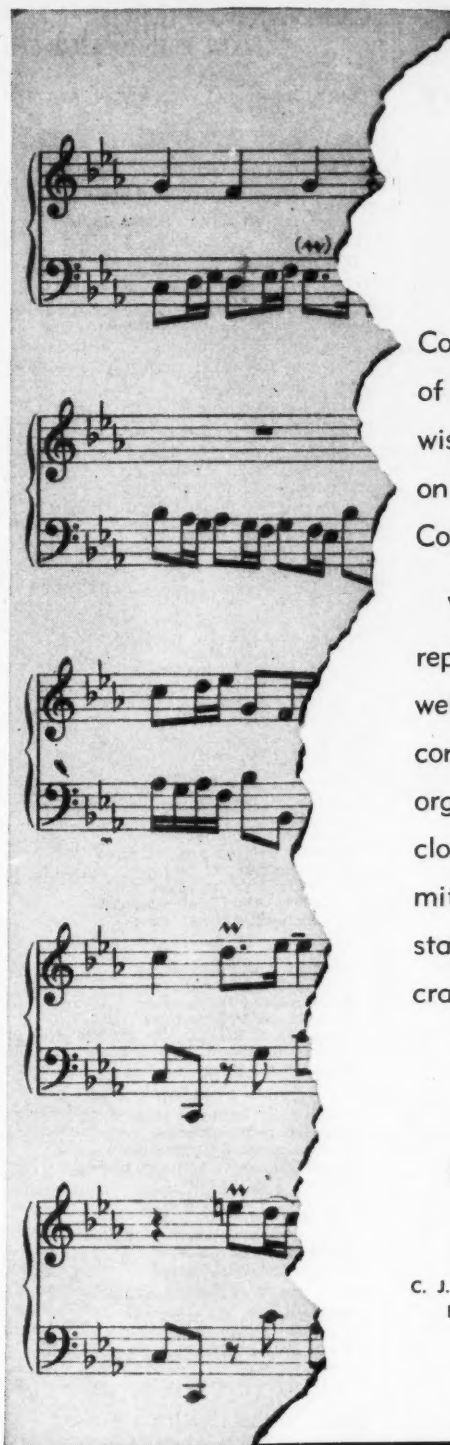
Registrations were bold, with the addition of mutations and mixtures serving as foils to the clear eight- and four-foot diapasons. One of the fugues was played entirely on a short baroque reed with excellent effect; occasionally an entry was "soloed" on reeds. In a few double fugues registrations were changed to indicate major sections.

Tempi were on the brisk side, yet never hurried. Some pedal passages obviously were devilishly difficult at the speeds chosen, but without a score one would never have guessed since they sounded quite easy. Rhythmic control throughout was perfect.

The order of the last half of the program did not follow the "Bachgesellschaft" but was altered to gain maximum contrast and climax. The final fugue, left incomplete by Bach, was registered with brilliant tone so that the final notes soared off into heaven like a bright light. After a period of silence (no one even moved) Walcha played Bach's last organ chorale prelude, "Before Thy Throne I Come," using a reed solo, with tremolo, against flutes with considerable chuff.

The recital was played with the greatest devotion to artistic integrity and the genius of Bach's music was matched by the genius of one of the world's greatest organists. Steps should be taken to bring Walcha to America for a tour and he should be urged to play this same recital in all the musical centers of America.

L. SHEPHERD MUNN directed an even-song June 21 at Trinity Church, Seattle, Wash., observing the Purcell tercentenary with all-Purcell music.



1909 - 1959

Congratulations to the Royal Canadian College of Organists on their Golden Jubilee and best wishes to all Canadian organists and their guests on the occasion of the Annual Convention of the College in Toronto, August 31 to September 3.

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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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The stoplist is as follows:

GREAT

Quintaton, 16 ft., 61 pipes
Prinzipal, 8 ft., 61 pipes
Bordun, 8 ft., 61 pipes
Oktave, 4 ft., 61 pipes
Rohrgedackt, 4 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Rauschpfeife, 2 ranks, 2½ ft., 122 pipes
Mixture, 4 ranks, 1½ ft., 244 pipes

SWELL

Salicional, 8 ft., 61 pipes
Salicional Celeste, 8 ft., 56 pipes
Rohrflöte, 8 ft., 61 pipes
Gemshorn, 4 ft., 61 pipes
Prinzipal, 2 ft., 61 pipes
Scharf, 4 ranks, 1 ft., 244 pipes
Fagott, 16 ft., 61 pipes
Trompete, 8 ft., 61 pipes
Oboe, 4 ft., 61 pipes

CHOIR

Nachthorn, 8 ft., 61 pipes
Quintadena, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Erzähler Celeste, 8 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Waldflöte, 2 ft., 61 pipes
Quintflöte, 1½ ft., 61 pipes
Krummhorn, 8 ft., 61 pipes

POSITIV

Gedackt, 8 ft., 61 pipes
Prinzipal, 4 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Spitzoktave, 2 ft., 61 pipes
Sesquialtera, 2 ranks, 2½ ft., 122 pipes
Zimbel, 3 ranks, ½ ft., 183 pipes
Regal, 8 ft., 61 pipes

PEDAL

Contrebasse, 16 ft., 32 pipes
Subbass, 16 ft., 32 pipes
Spitzprinzipal, 8 ft., 32 pipes
Gedacktpommer, 8 ft., 32 pipes
Oktave, 4 ft., 32 pipes
Rohrflöte, 4 ft., 32 pipes
Nachthorn, 2 ft., 32 pipes
Mixture, 4 ranks, 2½ ft., 128 pipes
Posaune, 16 ft., 32 pipes
Schalmel, 4 ft., 32 pipes

GALLERY ORGAN

Bordun, 8 ft., 61 pipes
Gemshorn, 4 ft., 61 pipes
Kleinmixture, 2 ranks, 1 ft., 61 pipes

EIGHTH ALAMEDA CHOIR FESTIVAL HELD IN JUNE

Kenneth Jewell, Pacific School of Religion, Berkeley, Cal., was the conductor of the eighth Alameda choir festival at that city's First Presbyterian Church June 14. The Alameda Council of Churches sponsored the event at which Charles William McKinney was organist. Eight churches of seven denominations were represented.

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HAROLD W. THOMPSON



DR. HAROLD W. THOMPSON retired in June from his position as Goldwin Smith Professor of English at Cornell University. Readers of THE DIAPASON will recall that Dr. Thompson contributed monthly articles on church music, instrumental and choral, from 1918 until 1950 when a stroke partly paralyzed him. Thereafter he was able to continue his interests in music and literature by teaching classes in folk-literature and folk-music, though he limited the classes to 150 students each, the largest university classes in folklore given anywhere in the United States. He also continued to edit the *New York Folklore Quarterly* through the year 1955. To lead the singing of folksongs in his classes he has had a student assistant each year. He has continued scholarly editing of folklore; in December of 1958, he published with the Cornell University Press a book of ballad-texts called *A Pioneer Songster*.

Dr. Thompson's first doctor's degree (Ph.D.) was earned at Harvard; later he was the first American to earn the degree of doctor of literature (D. Litt.) at Edinburgh University, Scotland, where he studied as one of the first fourteen fellows of the Guggenheim Foundation. The Oxford University Press published his two books on Scottish literature. His best-known book on folklore is *Body, Boots & Britches* published in 1940 and now in its eighth printing. His best-known book on church music is the *Choirmaster's Guide* written with Drs. Clarence and Helen Dickinson and published by Novello and Gray in 1924 when Dr. Thompson was still organist and choirmaster of the First Presbyterian Church of Albany, N. Y.

Dr. Thompson has two honorary degrees: L.H.D., Union College, and Mus.D., Hamilton College. The only other person to whom Hamilton ever gave the Mus.D. degree was the late Walter Damrosch. Among other honors are the fellowship of the two oldest Scottish learned societies, the Royal Society of Edinburgh and the Society of Antiquaries of Scotland. He has been president of the American and New York folklore societies. He helped to found the Eastern New York Chapter of the A.G.O., was one of its first deans and is an honorary member of the Guild and of its Ithaca Chapter.

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*Cavasant History
Part of Story
of Organ in Canada*

The history of the Casavant firm is the story of Joseph Casavant and his two sons. The former, an industrious and resourceful young artisan, decided in 1837, on the advice of friends, to leave his native St. Hyacinthe and improve his education at a college in Ste. Thérèse some fifty miles away where the Rev. Abbé Ducharme was willing to educate the young man in return for those services he could render. His mechanical ability was such that before long Fr. Ducharme suggested that he undertake the completion of a small organ which had been previously begun but had been abandoned in its early stages. Young Casavant went to work and after some months was able to invite Fr. Ducharme to see and hear the results of his work. This trivial event was to mark the beginning of one of the world's largest organ works.

Joseph Casavant returned to St. Hyacinthe and, in a small downtown location which still stands today, he began to build organs, small ones at first and then larger ones, until "Organs by Joseph Casavant" were installed in a number of churches throughout what was then Upper and Lower Canada. Particularly remarkable at that time were the instruments for St. Martin's Church (Laval) and for the two Roman Catholic cathedrals in Kingston and Ottawa. Unfortunately none of these instruments survives.

Joseph Casavant was probably the first to conceive the idea of an adjustable combination and he applied this principle to some of his small one-manual organs built about 1860 where the trumpet stop was adjustable at the keyboard to be set either on or off the forte combination pedal.

His two sons, Claver and Samuel Casavant, grew up in St. Hyacinthe and became, under the influence of their father, strongly imbued with his idealism and love of craft. When their father died in

1874 the two brothers decided that it would be necessary for them to go to Europe to increase their knowledge of organ-building. They spent two years visiting organ factories in France, Germany, Italy, Belgium and England, obtaining information from the wisest and most skillful craftsmen of the old world, hearing instruments built by the great masters and working for a time in the shop of John Abbey in Versailles. In 1879, having returned to St. Hyacinthe, they opened a small factory and sent out a handbill to all prospective customers. The handbill indicated that the two brothers were capable of incorporating such recent improvements as concave pedalboards and overhanging keyboards in their new instruments. Claver was then 24 years of age; his brother Samuel was 20.

A number of small and larger organs followed in the next ten years. In 1889 came the event which was to be the cornerstone of their career: they were commissioned to build the large four-manual of eighty-two stops for Notre-Dame Church in Montreal. An undertaking of this magnitude, with the small resources at their disposal, was a courageous venture. Their factory had to be enlarged to accommodate this and other orders which followed, first from the principal cities of Canada and then from the United States and various other parts of the world.

♦ ♦ ♦

The Casavants were ingenious and progressive builders. Early in their career they turned their attention to adjustable combination action, electro-pneumatic action and sliderless chests. As early as 1882 adjustable combinations were used in a two-manual of twelve stops built for the chapel of Our Lady of Lourdes, Montreal. It was applied to the three generals only, the manual pistons being of the fixed type. They were assisted in developing this mechanism by the late Dr. Salluste Duval who was a keen student of organ matters and who, in his vacations away from the university, followed up the original idea of Joseph Casavant's one adjustable stop in developing an ad-

justable "rocker" to be applied to all of the drawstops in the organ. The story of Dr. Salluste Duval's extension of patent rights on this mechanism to Hilborne Roosevelt for the nominal sum of one dollar is well known.

Part of the organ built for the cathedral in Ottawa in 1892 was designed with electro-pneumatic action and the original mechanism is still in operation. As early as 1895 the Casavants were using sliderless chests with pouch-and-valve pneumatics to which they brought constant improvements during their lifetime. In tonal matters the two brothers were very conservative.

Their background and the frequent trips they made to Europe increased their admiration for the Old World's instruments which had stood the test of time. They resisted the trend expressed by writers on tonal matters from 1900 onward for the suppression of mixtures and upper-work generally and their specifications throughout this period are eloquent proof of this. The brothers were quite unlike and yet they complemented each other remarkably well.

Joseph Claver Casavant, the older, was born in 1855. Of a more retiring disposition than his brother, he was principally concerned with tonal matters and spent much of his time finishing organs and visiting those instruments in which he was particularly interested. These trips took him all over Canada and the United States and on several occasions to France, Germany and England. His brother Samuel, born in 1859, was an excellent business man and very fond of travel. In addition to repeated trips to Europe he went to Mexico and India and even published monographs of his voyages. The two brothers died within a few years of each other, Samuel in 1929 and Claver in 1933. They were succeeded briefly by Samuel's son Aristide who had also spent much time in Europe and who passed away in 1938.

The business remains today in the hands of the Casavant family. A further move by the firm, in recent years, toward reproducing the tonality of classic Old World instruments is in keeping with the original inspiration of the firm.

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Help Wanted Male or Female

By CHARLES PEAKER

[Reprinted from *The Canadian Music Journal*]

There is a quaint creature becoming so scarce in Canada that desperate people are importing specimens from England and Europe. This odd quadruped is an inveterate church-goer, and is often found in dim chancels at night, where he has become pigeon-toed and half blind as a result of his labours, though retaining his abnormally keen hearing. He knows the Bible pretty well, has memorized many of the Psalms, and as for those words of "Ecclesiastes"—"Whatever thy hand findeth to do, do it with thy might"—he has bettered the instruction and does it with both hands and feet.

No scientist, no telegrapher, he yet sits at an exchange which looks not unlike the cockpit of an aeroplane, and despatches urgent cables to distant pipes which instantly, wood or metal, pencil or elevator shaft, take deep breaths and sing for him (Psalms 150, 6), in such divers fashions that he can make his instrument coo like a dove, or, in Prospero's vein summon up a tempest that shall "Out-herod Herod;" indeed he is well paid to do these agreeable things.

Since it is so large and costly he can rarely own his own instrument but the church has kindly bought him one. Jubal was his father, St. Cecilia his patron saint, and along with poets, painters, and a host of workers in wood, glass and stone he has been a cherished child of the Church since long before the time of David.

This man hunts singers as a lepidopterist hunts butterflies, gathers children together as did the Pied Piper of Hamelin, and leads them all to church where they are robbed and provided with music from that vast library to which he is heir (Chronicles I, 15, 27). There he and his flock edify the faithful with lovely anthems and organ voluntaries; there they lead the congregation in vast choral effects called hymns (Chronicles II, 29, 27).

This organist is no physician, yet he knows something of the human throat, no singer but a fair judge of singers—after all a man cannot lay eggs but is a better judge of eggs than any chicken. Again, since Healey Willans are rare, the organist may not compose, indeed he should not unless he absolutely has to, but, being the "G.P." of the profession he has taught harmony and counterpoint to some who have the divine afflatus. Handel and Mozart and Bach were organists who in their youth studied with organists.

Admittedly, this man is hard to train; yes, it is a costly business too, though no more so than that of educating the fellow who scrapes horse-hair across cat-gut, blows into curiously convoluted tubes or hammers taut wires with so consummate a skill. All these techniques, of course, pre-suppose some inborn aptitudes, but the church-musician must also be a fair practicing psychologist since he succeeds only insofar as he can co-ordinate a band of singers and maintain pleasant relations with clergy and congregations. In truth it requires self-control, diplomacy and genuine love for mankind to deal with singers, to look charitably at that wealthy man on the board who is tone-deaf and characteristically supposes everyone else to be so, or severe trial indeed, to work with a parson who interferes with the music and seems to be imbued with that doctrine of "infallibility" popularly supposed to be the peculiar distinction of the Pope. Many a man, distracted by this situation, has re-echoed poor Trinculo's complaint: "Misery acquaints a man with

strange bed-fellows." However I have been rather fortunate myself, and to be fair, one must admit that there exists no organist, being a fallible creature himself, but who has been a "thorn in the flesh" to all these people at one time or another. By the way, I construe St. Paul's complaint as a "pain in the neck." At all events, in what walk of life do these collisions of personality not occur though men try to be "as wise as serpents and as harmless as doves."

No! it is a good thing that we do, making music twice on Sunday, hearing the eternal truths couched in the finest English ever written, and (in most cases nowadays) enjoying the ordered decorum of the service. I mean no disrespect when I mention the sermon last, for I marvel that a human being, pastoral cares or no, can prepare two sermons a week, but, greatly daring, I have sometimes thought that when a candidate has satisfied a music-committee as to his choral ability and his organ-playing, he might ask to see the minister's last three sermons. While Alexander Pope said "And some to church repair, not for the doctrine but the music there," it is only reasonable to suppose that some of the doctrine which the music is intended to illustrate may rub off on the shoulders of that most constant church-goer, the organist.

Yes, it is an excellent thing that we do, nor do we do it exclusively on the Sabbath. We are indispensable at weddings and funerals: a joy at one, a comfort at the other; this makes relatively unimportant perhaps the very modest fee which awnings, a commissionaire, flowers and candles sometimes portend, and it permits us to shrug our shoulders over newspaper accounts which describe in detail those silks and satins with which the ladies covered their nakedness, while omitting all mention of the organist or his music.

Tut-tut! I shall disable my own thesis if I go on like this, so I had better pass over the occasional funeral whose extravagance might well cripple the survivors of the decedent though the musician be not even thanked.

I had got me thus far, when I was called to the phone again, and now I can add two more to the list of churches wanting organists and alas, I have none to send. These parsons, one in Toronto and one in Etobicoke, do not ask for virtuosi; they are thankful to get people who can assemble and train a choir. Indeed they will listen complacently while their organist does fearful violence to that oft-martyred work, the Toccata and Fugue in D minor, if the criminal have but filled the choir-loft with sweet singers.

"Good organ, eager choir, a studio in the building"—my colleagues and I know it all before they begin to talk, before we open their letters. Four-thousand dollars for a church in British Columbia and somewhat more for a church of the same name in Ontario. Three-thousand offered by an Ottawa church whose notice must have appeared in the *Globe and Mail* for over two months. Fifteen-hundred to twenty-five-hundred in many a provincial town, while hosts of new congregations are looking for students to direct their worship of praise. *Where are those students?*

What do we say to these clergy; how do we answer these music-committees? Why, we explain lamely that in Canada, unlike most other countries (and especially unlike the United States), church music is the Cinderella of the arts since no university in the land is offering a reasonable course in the subject or acknowledging the need of that most consistent patron of music the world has ever known, to wit, the Church. It would doubtless be improper were we to add that the largest conservatory in the Empire (I like that word) possesses only three organs, all of them obsolete and yet prohibitively costly for student practice.

CHARLES PEAKER



To be sure we offer in Toronto a three-year Artist Diploma course in organ, but I have stood wistfully behind my stall for years now and my only customer has been a very able boy from Germany who is not deterred by the cost of the thing since he is a Canada Council scholar.

God forbid that I should appear to criticize the institutions I have the honour to serve, but I must tell you that a modicum of twelve hours a week on the claustrophobic small organs will cost nearly one-hundred-eighty dollars a season, while the instrument we optimistically describe as the "concert-organ" will come to about two-hundred-sixty dollars, which, together with the high cost of tuition (and my own is the highest) makes the whole thing impossible for all but the wealthy. Let me add hastily, that those who direct the fortunes of both Conservatory and Faculty of Music deplore this situation too, and do what they can to help the young organist.

One curious thing, yea, two: I know some churches whose policy it is to forbid all practice on their organs, and it is a dear privilege to rebuff them when they come to me whining for an organist. The other complaint is becoming more rare, but on occasion I have recommended a clever woman to a committee only to find subsequently that they have appointed some moron because of his sex. "This also is vanity" and it is uncommonly pleasant when the fools return three months later with their hats in their hands.

"Help wanted, male or female"—yes indeed! Many folk, pianists and such, take church positions in smaller towns simply because there is no trained person available, and all honour to them. Again, since beggars cannot be choosers, there are some incompetents, not necessarily amateurs either, in lucrative appointments. Add to this a few highly successful American publishers eager to purvey what I call "Muck with a Message" and I may paraphrase Sir Winston Churchill and say that throughout the length and breadth of Canada "There never was so much poor music furnished to so many by so few at so great a cost." This too is vanity, though I except those churches in the larger centres who have been lucky enough to secure the services of first-rate men. Two such I could name who have sufficiently conformed to standard business practice as to set up a pension-fund for their organist; I do envy those gentlemen.

In the United States, this sort of thing is more common. Organists are better paid, and I do believe their social standing is better than ours, but the less said about Great Britain the better, since "wages" there are such that the music of the church is largely in the hands of those amateurs who can afford to play.

Sir William McKie told me this and gave me instances, which reminds me strangely of Stephano's words, "A brave kingdom, where I shall have my music for nothing."

Now we have all observed that phenomenon by which we suddenly perceive how dark a room has become when someone turns a light on. Well, someone is going to illumine the dark choir-lofts of Canada I trust. Perhaps a bright, musical young university president is going to acknowledge his responsibility to the Church; perhaps he will visit some American universities to see what they do in the matter and returning will be convinced that he has a great opportunity awaiting him and many potential scholars who will never want employment. I shall not presume to suggest a course, but we have the examinations of the Conservatory and the calendar of the Canadian College of Organists for a tried and practical scheme, and we must make tuition available and set up a tariff for practice which will bear some comparison for instance with what they charge in Germany.

If perchance this hypothetical president be contemplating a new building for music (in Toronto, we have long dreamed of such a Canada), he will make sure that the "blue-prints" afford space for at least eight very small practice organs and two larger ones to represent respectively "Classic" and "Romantic" design. Critics will assuredly exclaim that the equipment I advocate is absurd in view of the small enrolment in organ, and in view of the few who take the examinations of either the Conservatory or the Canadian College of Organists, but I cannot agree. No, it is a very modest scheme in relation to the need, and we must set our sights not on the few who struggle on under intolerable conditions now, but on those who will come to us gladly be the offerings adequate, the facilities good and the cost reasonable. I am compelled here to honour Monseigneur Ronan in whose choir-school at St. Michael's in Toronto at least thirty boys are learning to play the organ while others study piano and strings, sing plain-song, and yet satisfy the Board of Education in general subjects. Let me add sadly that their situation as to instruments for tuition and practice is quite as bad as ours but I have great faith in this priest.

Surreptitiously I have quoted "Ecclesiastes" here and there and I finish with that obvious "gloss" which ends the book: "Let us hear the conclusion of the whole matter."

Briefly then, the situation is acute now, so acute that a species of lethargy has set in, if indeed it be not "rigor mortis" and even if a university should do all these wonderful things for us, the body-politic of church music has become so starved that it will need some *high protein supplement* and some *multiple vitamins*, in the shape of judicious advertisement, to get the thing going. But then, what great business has not set up expensive schemes and then waited with equanimity till the demand equalled and ultimately exceeded the supply?

We grow at an astonishing rate now, but what will it be like when the Atlantic Ocean finally shakes hands (or fins) with the Great Lakes and the thing is further accelerated? Then as more and more churches arise, architect and organ-builder will confer, Casavant, the great Canadian veteran, together with younger firms will vie with American, English and German craftsmen in installing lovely organs. But who is going to play them, who is going to train those choirs in the many liturgies we already have with us?

Ours is a noble heritage since we are the heirs however humble of Palestrina and Bach, and the day comes I trust when we shall witness a renaissance in church-music and the wretchedness and poverty of the middle nineteen hundreds will seem like the "ferce vexation of a dream."

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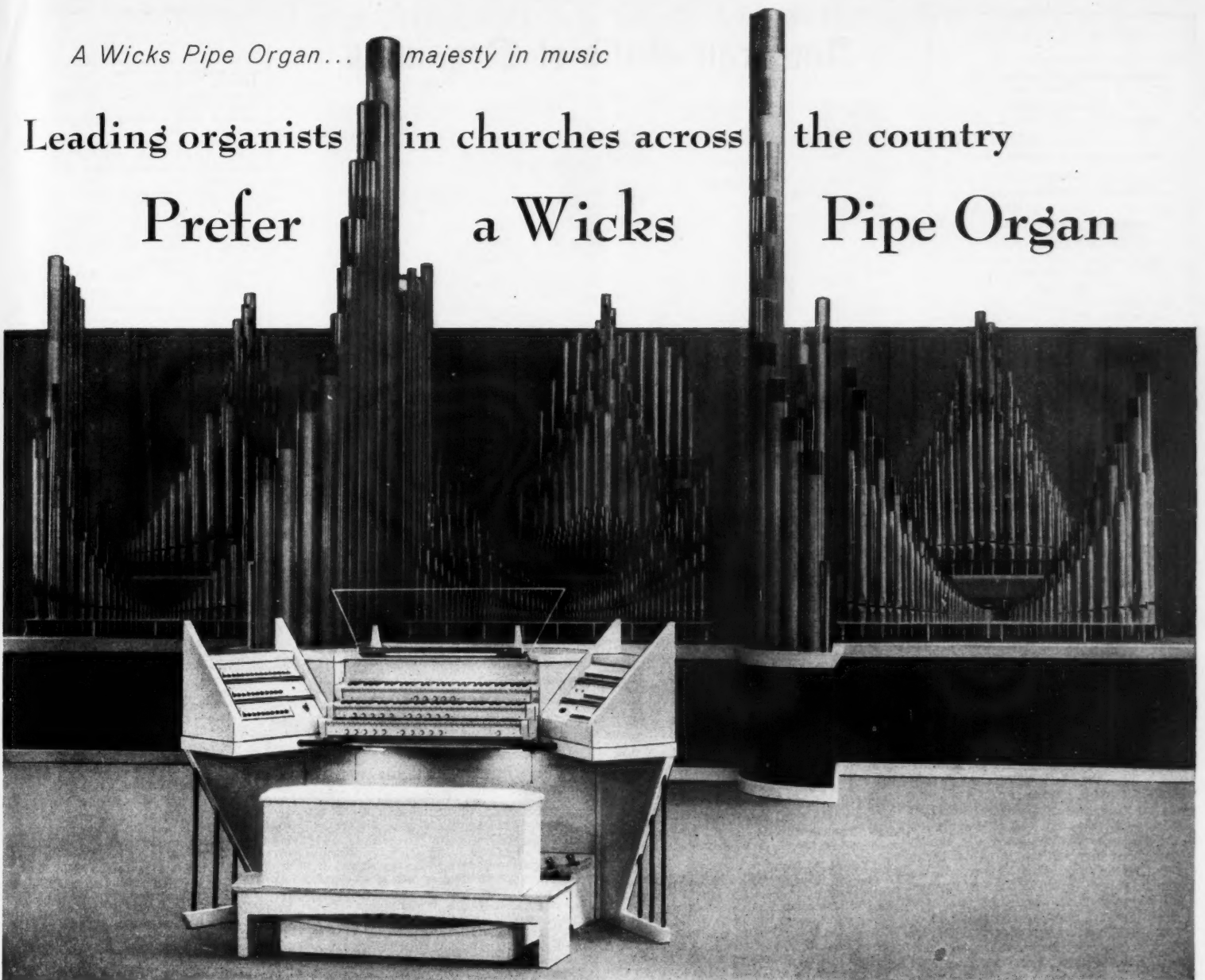
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The President's Column

It probably did not occur to the Royal College of Organists at its inception that the time might arrive when with justification it could boast of sturdy, full-grown progeny in the Western Hemisphere. In 1896 it was paid a trans-Atlantic compliment by the birth in its own image of the American Guild of Organists, the birth being duly certified by charter from the Board of Regents of the University of the State of New York. A half-century ago the Royal College could point with parental pride to the new-born sister of the American Guild of Organists, the Canadian College of Organists.

The parent had nourished her children well and they were reared upon the sustaining pabulum of thorough training in fundamentals kindly but firmly administered. The only "problems" officially recognized by the adamant parent were those of harmony and counterpoint and related subjects, and these, though not without appropriate guidance, she sternly insisted that her children solve for themselves. In this she showed wisdom unfortunately rare today, which her western family must uncompromisingly exercise. Softness of training—a contradiction in terms—was unknown to her and in this ignorance she nurtured an unrivaled family.

Her children, unswerving in the maintenance of artistic standards, have gone their separate ways, as capable children should, to the inevitable enrichment of the family.

The family reunion in London two years ago signaled in most impressive fashion the "coming of age" of the western relatives, and the golden anniversary of our sister to the north, auspiciously crowned by the conferring of the title "Royal" by Queen Elizabeth II, provides occasion for congratulations of a high order from the remainder of the family.

The "harmonious sisters" of the Western Hemisphere have much in common and it is natural that their paths should follow a generally recognizable pattern. They have mutual problems of distance and climate, both of which affect in like manner their regional activities. The organs available are influenced in part by continental construction and the invisible border between their countries is no barrier to the free and immediate interchange of recitalists, composers, lecturers and information-seeking visitors.

The American Guild of Organists hails the Royal Canadian College of Organists with admiration and esteem and, upon its golden jubilee, offers heartiest felicitations and best wishes for its continued high service and merited prosperity.

Peoria

The Peoria, Ill., Chapter closed the season with a dinner meeting at Fairview Farms June 9. At a short business meeting conducted by outgoing Dean Carl Andres announcement was made of a chapter-sponsored recital next November by Carl Weirich. Life memberships were given to Flora Welmer and Grace Bone in recognition of fifty years of service and each was given a framed copy of the "organist's creed." The following officers were installed for next year: Dean, Ruth Dixon Black; sub-dean, Glenn Belcke; financial secretary and treasurer, Elizabeth Anderson; secretary and registrar, Harold Harsch. A past-dean's pin was presented to Mr. Andres by James Cluskey.

AGNES W. CHRISTOPHER

OFFICERS OF NEW SOUTHERN ILLINOIS CHAPTER



SHOWN LEFT TO RIGHT at the First Presbyterian Church, Carbondale, Ill., are: the Rev. Lael Smith, chaplain; John Davey, registrar; Eloise Thalman, secretary; Dr. Wesley Morgan, dean; Dr. Robert McGill, dean of the St. Louis, Mo., Chapter

and installing officer at the inauguration ceremony; John McEvers, treasurer, and Dr. Herbert D. White, historian-librarian. Carl McCord, sub-dean, is not in the picture.

St. Joseph Valley

The St. Joseph Valley Chapter and the seventy-fifth anniversary committee of St. Paul's Memorial Methodist Church, South Bend, Ind., sponsored Dr. Oswald Ragatz in a rededicational recital on the remodeled organ. His program: Trumpet Tune and Air, Purcell; Capriccio CuCu, Kerl; Concerto 5, Telemann-Walther; "Now Thank We All Our God," "In Dulci Jubilo," "From Heaven Came the Angel Hosts" and "We All Believe in One God," Bach; "Divertissement," Vlerne; "Soul of the Lake," Karg-Elert; "Pantomime," Jepsen; "Break Thou the Bread of Life," Bingham; "Sweet Hour of Prayer," Thompson; "More Love to Thee," Edmundson; Carillon-Sortie, Mulet.

The chapter met May 5 in the social hall of Grace Methodist Church for a dinner meeting. Election of officers was held after which films were shown of Robert Noehren at the organ. The new officers: Dean, Charles Hoke, A.A.G.O.; sub-dean, Richard Grant; secretary, Chester Collier; treasurer, Madeleine McClave; registrar, Mrs. Merle Beal; historian, Mrs. Fred Corporon; board members, Mrs. Floyd Gaumer, Albert Schnaible, Gertrude McGann, Janet Shenefield, the Rev. Charles Kern and Dr. Ejnar Krantz; social chairmen, Mrs. John Buzby and Dorras Eubank.

LUCILLE I. BEAL

Twin Cities

The May 18 meeting of the Twin Cities Chapter was held at St. Paul's Episcopal Church, Minneapolis. Minn. Dean L. Robert Wolf presided. Annual reports were read and accepted and Jack Fisher conducted the election of the following officers: Dean, Mr. Wolf; sub-dean, Lillian Sandberg; secretary, Rose Schoch; treasurer, Frank Steinhauser, Jr.; registrar, D. Byron Arneson, and librarian, Thomas H. Johnson. Dean Wolf awarded a check for \$50 to Paul Connick, winner of the local competition for organists under 25 sponsored by the chapter; he is a student of Marlon Hutchinson.

JANE AXNESS PETERSON, A.A.G.O.

Buena Vista

The Buena Vista, Iowa, Chapter held the last meeting of the year June 14 at the cottage of Miriam Hartley on Black Hawk Lake. The following were elected: Dean, L. B. McGinnis; sub-dean, Francis Heusinkveld; secretary, Virginia Boggs; treasurer, Miriam Hartley; librarian, Marie McGinnis. A potluck picnic supper followed the business meeting.

The May 9 dinner meeting was at the Orchid Club, Ida Grove. After dinner the group moved to St. Paul's Lutheran Church for the business meeting and program. Dean Howard Johnson presided. Max Leger spoke on pedal technique.

VIRGINIA BOGGS

Williamsport

The May 24 meeting of the Williamsport, Pa., Chapter was held at the Messiah Lutheran Church, South Williamsport. These officers were installed at a worship service: Mrs. Glen Russell, dean; Frederick A. Snell, sub-dean; Mrs. Gerald Murphy, secretary; T. LeRoy Lyman, treasurer. The service opened with Aria and Chorale, Karg-Elert, with Dean Dexter N. Welkel at the console. Following the service a recital was played by Mary R. Schweikle, a student of Mr. Welkel's, and the junior high choir of the host church. Their program follows: "Thanks," Handel; "God of Mercy," Shephard; Magnificat, Maitland, and Jubilate Deo, Purvis. Organ numbers: "We Pray Now to the Holy Ghost" and Fugue in C, Buxtehude; "The Cuckoo," Daquin; "Our Father Who Art in Heaven" and Toccata and Fugue in D minor, Bach; "Nave" and "Stained Glass," "Byzantine Sketches," Mulet; "Invocation," Purvis; Pastorale, Sonata 4, and "Hymn of Glory," Yon.

JAMES A. SCENARS

Westerly

The Westerly Branch, Rhode Island Chapter, held its annual banquet June 15 at Dovecrest, Arcadia, where members and guests enjoyed a roast beef dinner. A short business meeting was held to name a committee to select music to add to the collection at the Westerly public library which originated from the proceeds of the Vernon de Tar recital in 1952. At the close of the meeting a humorous story entitled "Musings of a Church Mouse" by Paul Jerome Miller was read.

The annual election of officers took place May 25. The following were re-elected: Barbara C. Brooks, regent; Porter Hoxie, sub-regent; Albert M. Webster, secretary, and Grace B. MacIntyre, treasurer. Plans were completed for the annual recital to be held in October in the new Methodist Church. Artists will be Fred Cronhimer, organist, and Joyce Mangler, harpist.

ALBERT M. WEBSTER

Central North Carolina

The Central North Carolina Chapter held its annual election of officers May 25 at the S and W Cafeteria in Raleigh with Catherine Ritchey Miller presiding in the absence of the dean, Mrs. A. L. Geaslen. A complete new slate of officers was chosen for 1959-60 with David Pizarro heading the list as dean. William F. Byrd was chosen sub-dean. Other officers are: John Farmer Cole, treasurer; Mrs. E. E. Randolph, secretary; Frederick Stanley Smith, registrar. It was decided that the chapter would repeat the evensong held for the first time last fall, scheduling the service for October with the new dean in charge of general arrangements.

PEGGY HOFMANN

NEW CHAPTER INAUGURATED

After months of preparation the new Southern Illinois Chapter was inaugurated June 12 in ceremonies at the First Presbyterian Church, Carbondale, Ill. It will serve an area of almost 2,000 square miles and include organists and church musicians from fifteen towns.

The inauguration service was sung by a choir of music faculty and graduate students of Southern Illinois University under the direction of the newly-elected dean, Dr. Wesley K. Morgan. Organ music included: "Blessed Are Ye, Faithful Souls," Brahms; "Praise to the Lord," Walther; "Rejoice, Christians," Bach, and Chorale in B minor, Franck. Anthems were "To the Master of Music and Loveliness," Rowley, and "Let All the World," Vaughan Williams.

The new chapter has thirty-three charter members.

Huntington

Members of the Huntington, W. Va., Chapter met May 18 at the Central Christian Church for their annual banquet at which ministers were honored guests. Jack Clinard arranged a humorous "backward" program which was given in reverse order. In the sight-reading and hymn-playing contests the selections were required to be sung and played from the end to the beginning. Another humorous feature was a demonstration of problems encountered in choral work and service playing. The Rev. Robert P. Atkinson gave the meditation at the beginning of the program and the Rev. James A. Cox gave the welcome at the close. Faye Lowry and Alice Gilchrist were hostesses. At the business meeting the following officers were elected for the ensuing year: Catherine Mallatis, dean; Mrs. John L. Skeans, sub-dean; Mrs. L. C. Shinn, secretary; Virginia Durrett, treasurer, and Alma N. Noble, registrar.

ALMA N. NOBLE

Pittsburgh

The Pittsburgh, Pa., Chapter held its monthly meeting May 4 at the Sixth United Presbyterian Church. John Lively was host organist. Following dinner the chapter elected as officers: William Lindberg, dean; Robert McCoy, F.A.G.O., sub-dean; Beatrice Ferrero, secretary; David Archer, treasurer; Lilly McGregor, registrar, and June Dubas, James Hunter, Donald Wilkins, members of the executive committee. At the conclusion of the business meeting a program of the choral and organ works of Leo Sowerby was heard with Dr. Sowerby conducting. The program included: Passacaglia, Symphony, John Lively; "The Canticle of the Sun," chancel choir of the host church; "Pageant," Minnie Jane Klingensmith; Magnificat and Nunc Dimittis in D, choir and soloists. A coffee hour afforded the large audience an opportunity to meet Dr. Sowerby.

LILLY S. MCGREGOR

Northern New Jersey

The final meeting of the season for the Northern New Jersey Chapter was held June 9 in the First Baptist Church of Arlington, N.J., with a large attendance present. A roast beef dinner was served by women of the church for members and their friends. Retiring Dean Anne Vonk spoke briefly. After the dinner entertainment was furnished by Marion Zabriskie, Ridgewood humorist and monologist.

FLORENCE JEHN

Dubuque

A large group attended the Dubuque, Iowa, Chapter's annual picnic despite heavy rain. It was held at the cottage of Irma and Evelyn Klauer at Shawondassee on the Mississippi June 29. Mrs. Arthur Acheson was in charge of arrangements. Following the supper Doris and Mona McCaffrey reported on the regional convention in Kansas City, Mo.

MARK NEMMERS

News of the American Guild of Organists—Continued

Heeremans Explains New Rulings at Syracuse Dinner

The Syracuse, N. Y., Chapter met May 23 at the Corinthian Club carriage house for the annual banquet. President Harold Heeremans was the speaker and guest of honor. His topic was "The Guild in Transition." He surveyed the history of the Guild and noted that its chief purpose for existing is the academic recognition the examinations have gained. The examinations, the life-blood of the Guild, were maintained during the period of growth under Lewis Elmer; but a point has now been reached at which steps must be taken to assure the continued extension of the principles that give the Guild its strength. Mr. Heeremans' talk stirred considerable interest in the examinations and a lively question-and-answer period followed.

Election of chapter officers took place and the following were chosen: Dean, Paul McMahon; sub-dean, Will O. Headlee; corresponding secretary, H. Winthrop Martin; recording secretary, Arlene Ward; treasurer, Helen Jenks; historian, George Oplinger; auditors, Robert Kendall and John Hutchinson. Grace Peckham and Jeanette Kelsen were added to the board of directors.

WILL O. HEADLEE

Brockton

The last meeting of the Brockton Chapter was a banquet June 13 in a North Plymouth, Mass., restaurant. Outgoing Dean Ralph E. Chase presided and was awarded a past-dean's pin. Officers listed in the June issue were installed.

Members attended the Brockton Oratorio Society's concert May 25 in a group. Robert White conducted the program at the First Baptist Church which included Victoria, Peeters, Randall Thompson, Handel, Bach and spirituals.

ARNOLD JOHNSTAD

Orange County

The final meeting of the year for the Orange County Chapter was held June 16 at the Flo-Jean restaurant, Port Jervis, N.Y. Dinner and a social evening were enjoyed. Guests were present from Goshen and Middletown.

LOIS COX

Southeastern Minnesota

Good food, fun and fellowship aptly describe the spring banquet the Southeastern Minnesota Chapter held June 9 at Hubbel House, Rochester, Minn. Dorr Thomas served as master of ceremonies. Following the banquet Dean Switzer installed the following officers: Dean Robinson, dean; C. Stanley Hahn, sub-dean; Jane Andreasen, secretary; Mrs. Gaylor Hoven, treasurer; Mrs. Arnold Peterson, registrar; Earl Schwermer, Fred Nitchke and Marian Treder, members of the executive committee. Games, organ selections by Miss Andreasen and Dianne Kling-sporn, a reading by Jane Galloway, numbers by the Rochester junior college quartet and group singing under the leadership of Mr. Robinson provided an evening of enjoyable entertainment. The chapter gave retiring Dean Switzer a gift in appreciation of his service to the chapter.

MARIAN TREDER

Corpus Christi

The Corpus Christi, Tex., Chapter sponsored a recital by students of members May 31 in the Church of the Good Shepherd. Participating were Patty Leforge, Tommy Baird, Judy Langford, Dorothy Moody and Christina Rhea, and the program included: "Vision," Rheinberger; Prelude and Fugue in G, Bach; "Still Waters," Weaver; Fugue in G minor, Bach; Chorale Prelude, Peeters; Cantabile, Franck; Toccata and Fugue in D minor, Bach.

SYRACUSE OFFICERS WITH NATIONAL PRESIDENT



SHOWN at the dinner meeting of the Syracuse, N.Y., Chapter are new Dean McMahon and Treasurer Jenks seated with President Heeremans and Sub-dean Headlee and Corresponding Secretary Martin standing.

Alamo

The Alamo Chapter held its final meeting of the year May 11 at the Travis Park Methodist Church, San Antonio, Tex. A short business session was held and the following were elected: Harry Currier, dean; George Gregory, sub-dean; Mary Ann Loth-ringer, secretary; Mrs. Homer Cornell, treasurer; Bryant C. Walker, registrar; Henry Holloway, chaplain; Mrs. Frank Hammett, Mrs. Ardis Ward and Walter Faust, executive committee. Following the meeting a program of organ and instrumental music was heard. Lee Norrell of the host church was in charge of the program which was as follows: Sonata 4 in D, Bach; "Liebster Jesu, wir sind hier," Krebs; Adagio, Sonata 3, Bach; "Ach Gott vom Himmel sieh darein," Kauffmann; Sonata 5 in F, Mozart; Solo Cantata "My Jesus Is My Lasting Joy," Buxtehude; "My Spirit Be Joyful," Cantata 146, Bach-Biggs; Solo Cantata "This Son So Young," White. A reception in Taylor hall followed.

BRYANT C. WALKER

San Jose

The San Jose Chapter assembled May 10 at the First Presbyterian Church, Los Gatos, Cal., to hear a recital played by Mary Gillespie and Clifford Hansen on the new three-manual Möller organ. Mrs. Gillespie played: "Bryn Calfarla" and "Rhosymedre," Vaughan Williams; Gavotte, Martini, and Toccata in F, Bach. Mr. Hansen played: "Herr Jesu Christ, ich weiss gar wohl," Buxtehude; "Pièce Héroïque," Franck; "My Soul Longeth to Depart in Peace," Langlais, and Toccata and Finale, Dupré. After the program a business meeting with Dean Herbert Nanney presiding was conducted. Announcements were made of coming events. A unanimous ballot was cast for the slate of officers as listed in the May issue. Refreshments were served by the hospitality committee headed by Alice Oltz.

LILA LEVAN LOADWICK

San Joaquin Valley

The final meeting of the year was a joint picnic of the local C.C.G. and A.G.O. chapters June 9 in the home of Dr. H. R. Fishback, Jr., in Visalia, Cal. After a potluck dinner on the patio a short installation service was held for the new officers of both organizations. In the living room where a new five-rank Reuter organ has been installed members sight-read several choral numbers. The builder of the organ explained the choice of ranks for a home installation and showed the various possibilities of the instrument. Members were given the chance to try the organ for themselves.

JO DULL

Long Island

The Long Island Chapter met June 14 at the Good Shepherd Lutheran Church, Roosevelt, N.Y., where Phillip Eyrich is organist and choir director. Women of the host church served supper to the chapter before the meeting. Nancy Christiansen was announced as hostess for the coming year. Members, especially those affiliated with Lutheran churches, had been invited to bring their choirs, and all the local Lutheran churches sent representatives to observe a demonstration of the new Lutheran liturgy. The second setting and part of the third were demonstrated, described by the Rev. Glenn Stone and sung by the choirs. Installation of officers was by the Rev. Charles Trexler, Jr.

Harrisburg

The Harrisburg, Pa., Chapter sponsored John Weaver in recital May 12 in St. Stephen's Episcopal Church on the recently remodeled four-manual Möller organ. He delighted his audience by his playing of a well-balanced program with verve and understanding both of style and registration. His program included: Trumpet Voluntary, Stanley; Flute Solo and Gavotte, Arne; Noel with Variations, Daquin; "Jesu, Joy of Man's Desiring," "Praise the Lord, the Mighty King" and Fugue in D, Bach; Andante Cantabile, Symphony 4, Widor; Prelude in G minor, Dupré, and Sonata on the 94th Psalm, Reubke.

The chapter held its twenty-fourth annual banquet June 1 in the Colonial Park United Church of Christ. The speaker of the evening was President Harold Heeremans who gave an over-all picture of the principles of the Guild and outlined changes in the constitution recently adopted by the national council. Newly-elected officers of the chapter are: Dean, Kathryn R. Copenhaver; sub-dean, Mrs. Robert K. Jones; secretary, Irene Bressler; registrar, the Rev. Aaron Shaffer; treasurer, Mrs. M. E. Brown; auditors, Donald L. Clapper and Robert S. Clippinger.

IRENE BRESSLER

Monadnock

The Monadnock Chapter met June 3 at the home of John Terry, Jr., Keene, N. H. These new officers were elected: Dean, Azalea G. Wilson; sub-dean, Helen Ellis; treasurer, Charles F. Sumner; chaplain, George Wilson; librarian, Catherine C. Ames; registrar, Grace E. Tyler; auditors, Gardner H. Barrett and Ruth E. Hemenway. Dean Allan Carman was in charge of the nominating committee and Miss Ellis was in charge of the potluck supper. After the meeting John Terry showed colored slides taken on a trip to El Paso, Tex., and the Yosemite Valley.

Fine Student Group Regional Is Held in Twin Cities

The regional student group convention on the Hamline University campus, St. Paul, Minn., May 8 and 9 was attended by more than 100 delegates from Minnesota, Wisconsin, Iowa, North and South Dakota.

The opening recital of the convention, played by Dr. Marilyn Mason at the Peace Lutheran Church, Robbinsdale, included: Concerto 5 in F, Handel; Two Chorale Preludes, Bach; Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; "Miniature," Langlais, and Suite, Creston.

Lectures delivered by Cecil Tammen on acoustics and by Arthur Fellows on organ building preceded the mid-morning recital at the Hamline Methodist Church by Earl Barr. The program: Toccata, Jurg Baur; Suite "Francaise," Langlais; Prelude and Fugue in G minor, Dupré; Two Chorale Preludes and Prelude and Fugue in A minor, Brahms; "A Lesson," Selby; Benedictus, Couperin, and Toccata in C, Bach.

The afternoon schedule included a presentation on "the organist-choirmaster" by Jack Fisher; a master class conducted by Russell Saunders, Drake University, Des Moines, Iowa, and a late afternoon recital by Paul Manz which included: Chaconne, Buxtehude; Three Chorale Preludes, Bach; Fantasie and Fugue in G minor, Bach; "Pièce Héroïque," Franck; "Le Banquet Céleste," Messiaen; "Litanies," Alain; Aria, Peeters; Marche, Dupré, and "Modale" Suite, Peeters.

A banquet in the Hamline Church dining room featured Alison Demarest of Canyon Press as banquet speaker with Monroe Bell as toastmaster of the evening. Words of welcome were voiced by Thomas Brown, chapter president; Mrs. Arthur Fellows, advisor, and Evelyn Hoff, director of student groups at Yankton, S. D.

The main event of the evening was a concert by the Hamline University a capella choir under the direction of Robert Holiday. The program: "Exsultate Justi," Viadana; "O Jonathan," Weelkes; "Sancta Maria," Gabrieli; "The Spirit Also Helpeth Us," Bach; "All the Day I Hear," Fetter; "Two Egrets," Glasow; Missa Brevis, Heiller; "Strings in the Earth" and "O Cool Is the Valley Now," Harris; "In Winter," Hindemith; "Agnus Dei," Sigurd Joransson; "Christmas Carol," Ives; "Musicians Wrestle Everywhere," Carter.

The convention came to a close with a reception which featured humorous musical entertainment and refreshments.

This successful gathering of students was the first such student convention ever held in the Midwest and, according to Guild records, the second such gathering held in the United States.

Western Michigan

The last meeting of the Western Michigan Chapter was held June 15 starting with a dinner at the Varsity Grill. This was a testimonial dinner for Wilmer Bartholomew and his wife, Syd Youngsma of Calvin College was the speaker of the evening. New officers are: Matt Walkotten, dean; William Holby, sub-dean; Frances Rose, corresponding secretary; Mrs. Orren Bolt, recording secretary; Donald Hoek, treasurer; new council member, Norman E. Greenwood.

MARJORIE M. MULLER

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News of the American Guild of Organists—Continued

Midwinter Conclave

The midwinter conclave will be held in Florida in the adjoining cities of Winter Park and Orlando Dec. 28-30. Hosts for the occasion are the members of the Central Florida Chapter. Dean Jesse Baker and Dr. Harold Gleason are co-chairmen of the general committee.

Rollins College, Winter Park, will be the setting for a number of the sessions. Headquarters is the Langford Hotel, Winter Park. Many excellent motels are available for those preferring that type of accommodation.

A full and varied program is planned to provide forums, workshops, rich inspiration and also opportunity for relaxation and pleasant vacation hours.

BIG DAY AT ATLANTIC CITY

Members and friends of the Pennsylvania Chapter (109 strong) traveled to Atlantic City June 27. Members were luncheon guests of Senator and Mrs. Emerson Richards at the Fox Manor Hotel. Dean John Henzel welcomed the guests and introduced Senator Richards who extended greetings.

Robert Elmore played a demonstration recital on the four-manual Kimball organ in the ballroom of the convention hall. He also played a short recital on the large organ in the main hall, closing the program with Bach's Toccata and Fugue in D minor. Both Mr. Elmore and Senator Richards spoke briefly about the massive instrument.

A tour of the organ chambers was conducted by William Rosser, who is in charge of organ maintenance, and his assistant, Dennis McGurk.

Nelson Buechner, transportation chairman, once again did a superb job making all of the arrangements for the trip.

VIRGINIA M. HEIM

Staten Island

The final meeting of the season for the Staten Island, N.Y., Chapter was a picnic June 13 at the Hoyt Avenue Congregational Church. Food and games were arranged by a committee of: Dorothy Olsen, Eunyce Swift, Mrs. Ralph Clauson and Marjorie Sundermann. Officers for next year are: Dean, John Bainbridge, A.A.G.O.; sub-dean, Harriet Ruberg; secretary, Richard Marten; registrar, Dr. Harold C. Normann; treasurer, Gloria Massa; auditor, Mrs. Henry Mayer.

WILHELMINA DANISCHIEWSKI

East Tennessee

The June 12 meeting of the East Tennessee Chapter was held at Elizabethton. A business meeting for members only was held at which President Harold Heeremans was present. After dinner Mr. Heeremans spoke on "What the Guild Is and What It Can Mean to Organists and Choir Directors." The address was most practical and inspiring, pointing out that the Guild flourishes on the love of music of individual members.

Mrs. D. G. Stovett

Daytona Beach

Dean Clark Weeks presided at the May 18 meeting of the Daytona Beach, Fla., Chapter at the home of Charlotte June. Sidney Melton reported on the southeastern regional convention in Columbia, S.C., where he represented the local chapter in the competition. Helen Boulenger also reported as delegate. Helen Edmiston gave the report from the nominating committee. Nominated were: Dean, E. Clark Weeks; sub-dean, Mrs. John S. Parker; librarian and historian, Mrs. Louis Buchmann; treasurer, Samuel Leach; corresponding secretary, Helen Boulenger; auditor, George Brewster; chaplain, Mrs. Keith Whitehouse. May Hayre was elected for a three-year term to the board of directors. Inez Young showed slides of her recent trip to the Caribbean.

The chapter held its annual vesper service April 19 at the First Methodist Church. Mrs. John Parker and Mrs. Robert Weldon opened the program with a piano and organ duet. The statement of religious principles was read by Dean Weeks. The choir of the First Methodist Church sang three anthems. Ruth Carr, Stetson University, played the offertory organ solo. The postlude was an organ and piano duet by Helen Edmiston and Mary Ann Stelpestra.

PARTICIPANTS IN FLORIDA ORATORIO PERFORMANCE



THE JACKSONVILLE CHAPTER'S performance of Effinger's "The Invisible Fire" was reported in the July issue. This picture shows Dean Amelia Smith, soprano soloist, and Roselyn Langdale, co-

chairman of the steering committee, between bass and tenor soloists. Immediately behind them are Harvey Mette, assistant conductor, and William Pugh, the other co-chairman. On the far right is Jack Morton, organist.

Sarasota

The Sarasota, Fla., Chapter held its regular monthly meeting at the First Baptist Church June 16. The following officers were installed by the past-dean, Mrs. Walter Wooten: Dean, Mrs. Arthur O. Grossman; sub-dean, Mrs. Boyd Limmer; secretary, Mrs. Vernon Stevens; registrar, Mrs. Stacy E. Simpson; treasurer, Mrs. Walter Wooten; librarian, Mrs. Everett Whitman. After the installation Mrs. Boyd Limmer presented a group of students in a program of music including two organ solos by Judith Jackson: Adagio, Beethoven, and "Prayer," Miller. A soprano solo by Martha Kinney followed, accompanied by Mrs. Limmer with violin obbligato by Leigh Limmer.

EMILY I. SIMPSON

Los Angeles

The final meeting of the year was a social held June 1 at the home of Rosalva van Patten. Following the outdoor buffet supper a program featured light entertainment. Included were a barbershop quartet, impersonations by Roberta Bitgood, piano and organ duets by Miss van Patten and Red Casper and solos by soprano Charlotte Byers accompanied by George Davidson. Officers for the coming year are: Mrs. Louis Duit, dean; George L. Davidson, sub-dean; Xenia Desby, secretary; Paul R. Connelly, treasurer; Elfrieda Dolch, registrar; Esther Prud'homme, librarian; Roderick J. Casper and Arnold Richardson, auditors. Board members whose terms expire in 1962 are: Frederick M. Barnes, R. Donald Curry and Irene Robertson.

ELFRIEDA DOLCH

Contra Costa

The Contra Costa Chapter held the last meeting of the season at St. Andrew's Presbyterian Church, Pleasant Hill, Cal., June 16. Two films were shown of Marilyn Mason and Robert Noehren. Plans for the coming year were discussed, including excellent ideas offered by John Rucker, retiring dean. Coffee and cake were served. Newly-elected officers are: Barbara Kaeding, dean; Lois Hardy, sub-dean; Alva Fontaine, secretary; Howard Wright, treasurer; Claribel Thomet, registrar, and Phyllis Scholl and Barbara Parsons, members of the board.

BARBARA PARSONS

La Jolla

The La Jolla, Cal., Chapter met June 15 at St. Peter's Episcopal Church, Del Mar, as guests of Barnard Helfrich. After a pot-luck dinner the business meeting was conducted by Dr. Walter Teutsch, dean. Members and guests were entertained with a film on organ building shown by Douglas Ian Duncan.

RUTH KELSO

District of Columbia

The District of Columbia Chapter held its year's end meeting June 1 at the Eastern Star Mansion in Washington. A varied program featured Lawrence Richard Sears at the organ with John Yard, baritone, and violin, viola d'amore, harp, flute and piano. It included works by Vivaldi, Brahmlich, Handel, Vivaldi, Holst, Debussy and Telemann.

MARY KANER

Princeton

The Princeton, N.J., Chapter has elected the following officers: Dr. Lee H. Bristol, Jr., dean; Raymond E. Rudy, sub-dean, and Ruth A. Reed, secretary-treasurer.

RUTH A. REED

Spokane

The Spokane, Wash., Chapter held its last meeting of the year, a family picnic, at the home of Margaret C. F. Cody June 29. Mr. Cody served as chef to the group of about thirty in the garden patio. Dean Don Gorman reported on the regional convention and then played a tape of Robert Kee, F.A.G.O., playing organs in the Northwest and Canada. It was possible to compare the sounds of a large variety of organs, proving an interesting demonstration. Another short demonstration showed the effect of reverberation added to a conventional recording made on the dean's house organ.

J. JOHNSON

Sacramento

The regular meeting of the Sacramento, Cal., Chapter June 29 was held at the home of Marjorie Meyer. A delicious dinner was prepared by Dean Helen Kilgore and Grace Morse. No business was transacted, but Dean Kilgore called the meeting to order for general discussion and evaluation of the recent regional convention at which the chapter had been amply repaid for its efforts by the mutual sharing of so many rich experiences. Frederic Errett, convention chairman, read letters of commendation on the great variety which the program committee and its chairman, Gloria Johnson, had offered.

RUTH H. MARTIN

Bangor

The Bangor, Maine, Chapter sponsored an organ and choral workshop June 28 at the First Congregational Church, Brewer, Maine. Lectures and demonstrations were conducted by Dr. T. Charles Lee, S.M.D., Worcester, Mass. Organists from central, eastern and northern Maine attended. Co-chairmen for the workshop were Eleanor C. Snow and Mrs. J. Stanley Stevens.

BEULAH L. STEVENS

Upper Pinellas

The final meeting of the Upper Pinellas Chapter was a member recital May 18 at the Chapel by the Sea, Clearwater, Fla. Members represented were Jessie Skinner, Mrs. Tralice Eakins and Mr. and Mrs. Harold Wood. Mrs. Wood sang several numbers composed by her husband. Installation of new officers followed with the Rev. Rudolph McKinley officiating. A reception followed in the chapel hall.

THELMA ANDERSON

Queens

The Queens Chapter closed its 1958-59 season with a dinner June 16 at a Bayside, L.I., restaurant. Sub-dean Roy Anderson presided in the absence of Dean Wilbur Walker. Events of the year were reviewed and an executive council meeting was scheduled to plan for next year.

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Scope of Organists' Work Assessed Anew

By ALLANSON G. Y. BROWN

A friend of mine remarked to me recently that he did not think the organist's profession "is everything it is cracked up to be," as he put it. I found myself partially agreeing with him though not wholeheartedly. I sometimes think it would be wise to reevaluate the position of the church organist in the light of present-day facts. Is there justification for negative thinking?

First of all, let us go back to the year 1912. In May of that year, Sir Hugh P. Allen, then president of the Royal College of Organists, delivered a lecture in Manchester, England, on "the scope of an organist's work." I count myself one of those fortunate ones to have in my possession a copy of this lecture. It was indeed a truly remarkable one. I would like to take extracts from Sir Hugh Allen's lecture and make brief comments on them if I may. Here is the first:

The organist, ever since there were organs, has occupied a position involving great responsibilities calling forth many and varied activities which make great demands on him. To meet these demands with success there has always been the greatest need of long and careful preparation, artistic stimulus and mental development. There is, probably, no profession in which more things are expected of a man, or more varied things, than that of the organist, nor any in which so much knowledge can only be gained in the actual exercise of it and so much experience bought at the price of many a failure.

The above is straightforward, easy to comprehend and affords little or no argument. Let us turn to another extract:

I suppose that we in this room are all members of the same profession and are all proud to belong to it. We are all anxious to do what we can to make the status of that profession a high one. As members of

the Royal College of Organists, the only body of musicians committed to looking after the welfare of organists, we are bound to keep that end always in view. It is of vital importance that the organist's profession should be held in high esteem if it is to do the work with which it is charged. To a large extent the scope of an organist's work is affected by the esteem in which the profession is held. You will agree with me that organists as a class have not altogether the status which we desire they should have under perfect conditions of musical society. We do not always find that the profession is respected by other musicians, or by people outside it, as much as we should like it to be. It is our business to search for the causes of this and if possible to find the remedies. Let us cast our minds over the whole field of work an organist must be equipped for and see what demands are made on him as a musician, as an executant, as a human being. Then let us see what opportunities of preparation he has to meet these demands and consider in what ways he may fall short of them.

Perhaps Sir Hugh in 1912 did not foresee what was ahead for the world—its wars, depressions and upheavals. Naturally the professional organist was caught in the maelstrom of events as was everyone else. From this state of affairs the problem regarding salaries was bound to become acute as prices began to rise.

Church organists' salaries always have been appallingly low. In England they are little better now than they were after world war I. It seems to me that organists will never receive an adequate salary nor respect and prestige until they have an organist's federation to look after their interests—material and musical. "Man cannot live by bread alone," that we well know, but without bread he can't live at all. So let's be practical.

Salaries, however, are not the only bone of contention with professional organists. In general there is no security of tenure, no pension fund and hospital plans to give an organist a sense of pride or freedom. This is a point of the utmost importance and should take precedence over all others. When this problem is solved, then we can move on to the things that will help make a good, all-round church musician.

Emphasis also should be laid on the importance of tact and diplomacy. An

organist may have all that is necessary in the way of musicianship but can fail hopelessly when it comes to dealing with people. Here there is needed the temper of an angel and the wisdom of a man of the world. It must be remembered that no two people can be handled the same way. Thus a great deal depends on the recognition of the personal equation.

Sir Hugh says there is scope enough for the most ambitious. He may be right, but we have a lot to do to correct many of the stupid notions generally prevalent about music and musicians. Among these are it's "sissy" to sing, or it's "sissy" to play, thus insinuating that church musicians are in the main, "softies." Then there are music committees, church boards, etc. I know one organist who served a church where the chairman of the music committee was practically deaf and the other members played politics. Not one of them knew a thing about music. Incidentally, the janitor, believe it or not, practically "ruled the roost."

All the same we must prove to the world that the man or woman of culture is more important in our society than the baseball or hockey player. The names church musician and man of culture should be synonymous. Music is attaining a place of honor in the church service and is considered one of its most important features. Its power of attraction rivals that of preaching, and in those churches where music holds an honored place the organist has steadily risen in importance.

As we know, there is a lot of inefficiency and rank mediocrity around. This being so, there is no place for smugness or complacency.

"How sweet the name of Jesus sounds in a believer's ear" is perfectly true. How sweet the names of Bach, Palestrina, Vittoria, Byrd, Tallis and others sound to the ears of every sincere and cultured church musician.

THE W. W. KIMBALL Co., Chicago manufacturer of organs and pianos since 1857, has merged with the Jasper Corporation, large Jasper, Ind., manufacturer of radio, hi-fi and TV cabinets and other wood products. The merger became effective June 15.

Jean Langlais

August 16-28

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Thompson Mass Made Available As Separate Numbers

Though the work is not brand new, we had our first chance to study over Randall Thompson's Mass of the Holy Spirit when the work became available as six separate numbers in the E. C. Schirmer catalog. This major a cappella work is well within the competence of all good choirs; only the Sanctus and Gloria exceed four-part writing. The text, except for the Kyrie, is in English. We expect to hear of many performances next season.

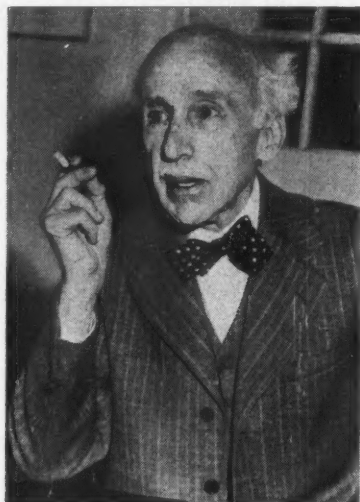
Also from E. C. Schirmer are some treble arrangements of masterworks including: "Adoramus Te, Christe," Palestrina; "Prayer" (excerpt from "Hear My Prayer"), Mendelssohn; Brahms' "Ave Maria," listed as "Blessed Are They That Dwell," Telemann's "Our Father," two by Schein: "O Lovely Child" and "Hail Ye, Believers All;" d'Astorga's "Christ Now by Thy Passion," and Five Sacred Songs by Bach. Vittoria's "Ave Maria" is issued for TTBB and SATB and fine arrangements of Palestrina's "Sicut Cervus" and "Sicut Anima" have been made by Walter Williams. Also for mixed voices several familiar titles appear: "Lift Up Your Heads," Vulpius; "Lacrymosa," Mozart, and "Holy, Holy, Holy" (Sanctus), Schubert. Randall Thompson's "Glory to God in the Highest" is a very attractive setting. Henry Clough-Leigher's Christmas anthem, "Thy Light Is Come," and two Lundquist arrangements, "A Star Is Moving" and "Now Praise We Christ," complete the E. C. Schirmer list. All the Latin titles in this group have both Latin and English texts.

Novello's stack is headed by a new edition of Handel's "Messiah." Every new "Messiah" has its own special reasons for being and those who perform the masterwork must know them all. The accompaniment here is stripped down drastically and considerable extra ornamentation is indicated in the solo parts. The introduction, notes and appendix are invaluable. No one replacing dog-eared copies or buying a new set would be justified in failing to give detailed study to this important edition. Three less familiar works of Purcell merit the attention of our more studious readers: "In Guilty Night" for chorus and three soloists, "O God, Thou Art My God" and SSATB "Let Mine Eyes Run Down." These are Purcell Society reprints.

Other Novello issues touch many seasons. For Christmas: Heathcote Statham's "There Were Shepherds" with an interesting pastoraie figure, Arthur Pritchard's "O Let Us All Be Glad Today" on a Luther text and H. A. Chamber's "What Is This Rare and Pleasant Odor?" For Easter: Two Easter Carols by Desmond Ratcliffe; two anthems by Lloyd Webber, "The Festival of Life" and "Most Glorious Lord of Lyfe," and "Let Us Rejoice, the Fight Is Won" by Richard Aldridge. In more general categories are: a Pritchard unison, "Teach Me, My God and King;" an introit by Kenneth Barritt, "Author of Life Divine;" Sidney Campbell's "Be Strong and of Good Courage;" another "Praise to the Lord" rendering, this time by Henry Coleman; "Blessed Is the Man" by Arthur Milner, with soprano solo; Anthony Hedges' "Hold Not Thy Tongue, O Lord" with considerable block harmony and unison; a singable "Lord Who Thyself Hast Bidden Us to Pray" by Thomas Tunnard, and an edition of Thomas Morley's "Out of the Deep" prepared by William Palmer.

Helen Lipscomb, a composer new to us, appears in G. Schirmer's new issues represented by an SAB "I Sing the Mighty Powers of God" and a two-part "Song of Praise" with a big ending. Three Lawson-Gould issues available through G. Schirmer are: "He Who Would Valiant Be" by Florence Jolley with unison and block harmony; "Star in the East" arranged by Royal Stanton with hums and solo, and an intriguing "The True Vine" arranged by Salli Terri. A Curwen issue also available from G. Schirmer is Martin Shaw's short, brilliant "Fanfare" arranged by Maurice Jacobson. Galaxy is bright and early with Christmas music: two pleasing small works by George Blake, "Child Jesus Comes from

T. CARL WHITMER



T. CARL WHITMER, veteran organist, conductor, composer and frequent contributor to THE DIAPASON, died May 30 as the result of a stroke at his home in Poughkeepsie, N.Y.

Dr. Whitmer was born June 24, 1873, at Altoona, Pa. A graduate of Franklin and Marshall College, he received an honorary doctor of music there in 1944. He was at various times a member of several faculties, including Stephens College and the Pittsburgh Institute of Music.

His compositions included works for orchestra, organ, chorus, solo voice and various instruments. He was especially known for his religious music dramas written for "Dramamount" which he founded in Dutchess County, N. Y.

He was organist and musical director for many years at Pittsburgh's Sixth Presbyterian Church.

Dr. Whitmer's last composition "Three Rivers" was in the process of publication at the time of his death. The large choral work with an original text will have a Pittsburgh premiere next year.

THE DIAPASON printed a short article by Dr. Whitmer on page 28 of the June issue—an indication of his remarkable vitality at the very end of his life.

Heavenly Height" and "The Winter Night;" "Christmas Day Is Come," Philip Wilkinson; a new tune for "O Little Town of Bethlehem" by Kenneth Finlay; "In Bethlehem Town," Elizabeth Poston; a simple SS "A King of So Great Worth," Christopher Le Fleming, and a unison "As I Sat under a Sycamore Tree," I. A. Copley. To round out that holiday season is "A New Year Carol," also by Copley, with a descant for recorder. Further numbers in Galaxy's most recent list are: an interesting unaccompanied "Here Repose, O Broken Body" by Daniel Pinkham; William Bergsma's strong, short "Praise;" a unison "Love Divine, All Love's Excelling" by Eric Britton, and a Bach-based "Before Thine Altar" skillfully made by Katherine K. Davis.

Mills selected an earlier season than Christmas with a good, tuneful "A Thanksgiving Hymn" by Eric H. Thiman.

The McLaughlin and Reilly Company sends a sparkling Italian carol, "The Christ-Child Comes from Heaven," arranged for SA by Nino Borucchia and a Haydn "Blest Be the Lord" available SATB and SSA, both with high soprano solos.

C. F. Peters offers an attractive hymn-anthem on "St. Osmund" by Healey Willan.

A "Memorial Hymn" is written and published by Edward Auten.

In keeping with its practice of making available works from the past, Concordia issues a work by Marc-Antoine Charpentier, seventeenth-century French pupil of Carissimi. Entitled "Song of the Birth of Our Lord Jesus Christ," it uses solo voices, six-part chorus, two violins and continuo. It is neither long nor difficult and is highly melodic. Jan Bender has a set of well-made SSAB "Sentences for the Seasons" which could have usefulness in many situations. Another "Chorale Concertato" by Paul Bunjes is based on "Praise to the Lord;" it has its usual wide variety of uses. Among short issues from Concordia is a group of earlier works: two Bach chorale harmonizations printed together ("O Lord We Welcome Thee" and "Tis Good, Lord, to Be Here").

CANADIAN CONVENT OPENS CASAVANT DOUGLAS PLAYS RECITAL

Chapel of Notre Dame, Waterdown, Ont., Is Host to Music Teachers Association Meeting and Banquet—Organ Has Three Manuals

Gordon Douglas, F.C.C.O., was heard in recital May 30 on the new three-manual Casavant organ in the chapel of Notre Dame Convent, Waterdown, Ont. The occasion was the annual meeting and banquet of the Hamilton branch of the Ontario registered music teachers association. The program consisted of: "Balletto del Granduca," Sweelinck-Biggs; "Soeur Monique," Couperin; Jig, Felton; Elevation, Suite "Médiévale," Langlais; "Prayer of Christ Ascending toward His Father," Messiaen, and Prelude and Fugue in D minor (Fiddle), Bach.

The specification of the new instrument is:

GREAT

Principal, 8 ft., 61 pipes
Rohrflöte, 8 ft., 61 pipes
Spitzflöte, 8 ft., 61 pipes
Prestant, 4 ft., 61 pipes
Octave Quint, 2½ ft., 61 pipes
Superoctave, 2 ft., 61 pipes
Furniture, 3 ranks, 183 pipes
Chimes

SWELL

Bourdon, 8 ft., 68 pipes
Viola da Gamba, 8 ft., 68 pipes
Voix Céleste, 8 ft., 68 pipes
Geigen Octave, 4 ft., 68 pipes
Flauto Traverso, 4 ft., 68 pipes
Plein Jeu, 3 ranks, 183 pipes
Fagotto, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Hautbois, 8 ft., 68 pipes
Tremulant

CHOIR

Cor de Nuit, 8 ft., 68 pipes
Erzähler, 8 ft., 68 pipes
Koppelflöte, 4 ft., 68 pipes
Nazard, 2½ ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Krummhorn, 8 ft., 68 pipes
Tremulant

PEDAL

Contrabass, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Flute Conique, 16 ft., 12 pipes
Spitzprincipal, 8 ft., 32 pipes
Bass Flute, 8 ft., 12 pipes
Octave, 4 ft., 12 pipes
Contra Fagotto, 16 ft.
Bombarde, 16 ft., 12 pipes

THE CENTRAL Presbyterian Church, Rochester, N.Y., will repeat its successful religious arts festival in May 1960. As in the first year, a feature will be the selection of a prize anthem selected by a distinguished board of judges.

Christopher Tye's "O Jesus King Most Wonderful," Hammerschmidt's "Alleluia! O Rejoice, Ye Christians, Loudly" for combined TTBB and SSATB, Schütz' five-part "For God So Loved the World" and Gumpeltzhaimer's "Rejoice, Rejoice, Believers." "The Shepherds Had an Angel" is a lengthy carol arrangement by Dale Barker; a Jubilate Deo on Tone VII has faux-bourbons by S. Drummond Wolff.

New works from Galleon Press are mostly for Christmas. They include: a small original "This Little Babe" by Joseph Roff; a new SA tune for "Away in a Manger" and a "Yule Log Carol," both by Paul Giasson, the latter with handbells; "A Christmas Legend" by Vally Weigl, and "Christmas Night" by Robert E. Allen. Richard Williams' "Sun of My Soul" setting offers unnecessary rhythmic confusions.

"Bless Thy People" is an arrangement by Glenn Woods of a Tchaikowsky excerpt (Pallma); it goes into as many as eleven parts. Mr. Pallma's own "Come unto Me" and "In Adoration, Lord, We Kneel" make minimal vocal and musical demands upon singers. George Lynn's "I Waited Patiently for the Lord" makes heavy demands at some points, dividing into eight parts and requiring high B of sopranos and low E of basses.

Shawnee Press brings out an SSA "Thanksgiving Song" arranged by Livingston Gearhart; a Roy Ringwald SA on "Christmas Comes Again;" Richard Warner's "Set Me as a Seal upon Thine Heart" and his "All Good Gifts," a hymn-anthem on "We Plow the Fields and Scatter," and finally Joseph Roff's "Hold Thou My Hands," a small, quiet unaccompanied piece.—F.C.

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THREE-MANUAL FOR CHAPEL

Youth Chapel to Have Two-manual—Rich Case of Chapel Instrument to Be Retained—Fox and Swann Draw Up Design

The Riverside Church of New York City has awarded contracts for two new organs to the Austin Organ Company of Hartford, Conn. Both organs are part of a multi-million-dollar building project at the church which includes the erection of a nine-story Gothic parish house connecting to the south of the central twenty-seven-story tower. The building is now nearly completed and the church occupies a total area of almost two city blocks.

A small two-manual organ will be installed this summer in the youth chapel in the new south wing. This chapel will be used many times weekly for services and small weddings.

A new three-manual instrument is to be installed in the summer of 1960 in the existing main chapel in the tower building. The chapel is a magnificent four-story Romanesque room seating 250 people. The major portion will be installed behind the handsomely-carved casework of 1930 high over the west entrance. The console will be on the main floor; for services it will be out of sight in a cloistered alcove, but for recitals it can be moved to the foot of the chancel steps. The specification was drawn up by Virgil Fox and Frederick Swann, Riverside organists, in consultation with Charles Neill, Austin representative in the New York area. The special requirements of the chapel were kept in mind. Approximately 200 weddings, in addition to several weekly services and many funerals, are held in the chapel each year and with the installation of the new organ a fortnightly series of recitals will be inaugurated. The church has a pending application for its own radio and television stations and the organ will be featured prominently through these mediums. Many special console controls are included in the specification to provide added flexibility to this multi-purpose instrument.

The stoplist for the three-manual instrument is as follows:

GREAT

- Quintaten, 16 ft., 61 pipes
- Principal, 8 ft., 61 pipes
- Gemshorn, 8 ft.
- Harmonic Flute, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Flute Couverte, 4 ft., 61 pipes
- Twelfth, 2 3/4 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Furniture, 3 ranks, 183 pipes
- French Horn, 8 ft.
- Cymbelstern
- Chimes, 25 notes
- Tremulant

SWELL

- Rohrflöte, 16 ft., 12 pipes
- Rohrflöte, 8 ft., 68 pipes
- Viole de Gambe, 8 ft., 68 pipes
- Viole Celeste, 8 ft., 68 pipes
- Octave Geigen, 4 ft., 68 pipes
- Koppelflöte, 4 ft., 68 pipes
- Nasard, 2 3/4 ft.
- Spillflöte, 2 ft.
- Plein Jeu, 3 ranks, 183 pipes
- English Horn, 16 ft., 12 pipes
- Trompette, 8 ft., 68 pipes
- English Horn, 8 ft., 68 pipes
- Hautbois, 4 ft., 68 pipes
- Vox Humana, 8 ft., 61 pipes
- Tremulant

EDWARD HART



EDWARD TIFFIN HART was stricken with a heart attack while conducting from the organ at the June 14 service of the West Side Presbyterian Church, Ridgewood, N. J., and died immediately. He had served the Ridgewood church for thirty-four years and the Union Temple, Brooklyn, N. Y., for thirty. He had a wide reputation as an accompanist, having worked with many prominent singers including Kirsten Flagstad.

Born July 16, 1897, in Xenia, Ohio, "Ned" Hart had lived in New York City for more than thirty-five years. He was a member of the A.G.O. and of the Bohemians.

A memorial service for him was held June 17 at the Brick Presbyterian Church, New York City. Dr. Clarence Dickinson, longtime friend of Mr. Hart, was in charge of the music.

Mr. Hart, a bachelor, is survived by a brother and a sister.

A NEW program leading to the master of sacred music degree has been announced at the Boston University school of theology in co-operation with the school of fine and applied arts.

CHOIR

- Gedeckt, 8 ft., 68 pipes
- Flauto Dolce, 8 ft., 68 pipes
- Flute Celeste, 8 ft., 56 pipes
- Prestant, 4 ft., 68 pipes
- Nachthorn, 4 ft., 68 pipes
- Rohr Nasat, 2 3/4 ft., 61 pipes
- Blockflöte, 2 ft., 61 pipes
- Tierce, 1 3/4 ft.
- Larigot, 1 1/2 ft., 61 pipes
- Krummhorn, 8 ft., 68 pipes
- Bombarde, 8 ft., 36 pipes
- Harp, 8 ft., 49 notes
- Celesta, 4 ft.
- Tremulant

PEDAL

- Contra Bourdon, 32 ft., 12 pipes
- Principal, 16 ft., 32 pipes
- Quintaten, 16 ft.
- Rohrflöte, 16 ft.
- Principal, 8 ft., 12 pipes
- Quintaten, 8 ft.
- Rohrflöte, 8 ft.
- Choral Bass, 4 ft., 12 pipes
- Rohrflöte, 4 ft.
- Octavin, 2 ft., 12 pipes
- Rauschquint, 2 ranks, 64 pipes
- Bombarde, 16 ft., 32 pipes
- English Horn, 16 ft.
- Bombarde, 8 ft., 12 pipes
- Clarion, 4 ft.
- Krummhorn, 4 ft.

Those manual stops which do not list the number of pipes are prepared for only.

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- I Looked, and behold a white cloud22
- Introsits—For various seasons of the Church Year35
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- O Trinity, most blessed (Evening)22
- Prayer of rejoicing (Blessed God)40
- There were Shepherds22

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The far-western regional convention of the A.G.O. was held in Sacramento, Cal., June 16-19. For those who arrived early a pre-convention recital was played by G. Leland Ralph at the First Baptist Church. The fine Hillgreen-Lane organ was displayed to advantage in a wide variety of numbers, including "Jewels" by Roberta Bitgood, who was present to acknowledge the enthusiastic applause of the audience, and a stirring performance of Bach's Fantasie and Fugue in G minor. A tour of the city gave delegates a chance to hear a recital for viol da gamba and harpsichord by Marie Derungs and Robert Schuneman.

After a banquet at the Hotel Senator delegates were taken by bus to the Pioneer Congregational Church for the official opening concert. The organ in this church was originally built by E. G. Hook in 1863, rebuilt by Estey in 1927 and has just undergone another rehabilitation by William Reid. Its capacities were admirably displayed by Harold Mueller, San Francisco, in a group of Pachelbel numbers and in accompanying members of the San Francisco Bach choir, led by Waldemar Jacobsen, in the Kyrie and Gloria from Bach's Mass in B minor, a performance characterized by clarity and depth.

On the same program an experimental work—a religious interpretive dance to original organ music—was enthusiastically received. The performance by the Sacramento ballet company, with choreography by Deane Crockett, told the story of the martyred St. Ursula through the use of what one critic described as "rhythmic pantomime" and the music, by Franklin Johnson of the local chapter, was well adapted to the action on the stage. A capable performance of the music by Gloria Johnson was a great asset.

Pontifical Mass

Delegates were on hand early Wednesday morning to hear Dr. Roberta Bitgood discuss the problems of the organist-choirmaster, after which they went to the Cathedral of the Blessed Sacrament where they listened to a brilliant recital of works by Bach played by a rising young Los Angeles organist, Anthony Newman. This was followed by a solemn pontifical high mass, honored by the presence of the Most. Rev. Joseph T. McGucken as celebrant and by the Rev. Robert Hayburn, director of music for the archdiocese of San Francisco and a fellow in the Guild, who delivered the sermon. Two choirs were heard with music under the supervision of Howard Scott. A choir of men sang the Mass in Honor of St. Joseph by Peeters, with Mr. Scott conducting and Frederick Brugge accompanying, and the bishop's boys' choir, conducted by the Rev. Edmund O'Neill, sang the proper with James Pritchard accompanying.

The two meetings Wednesday afternoon were held at St. Paul's Episcopal Church with its fine Johnson organ which is still equipped with tracker action. Dr. James McKelvy conducted a choral workshop, assisted by his recently-organized concert choir and G. Leland Ralph at the organ. Emphasis was placed on contemporary music and included the sightreading of new anthems. One of these was by Dr. Bitgood who played the accompaniment. The second program featured organ and strings with John M. Lewis providing some firmly disciplined playing.

The four-manual Estey in the Memorial Auditorium was heard in a full-scale recital for the first time in more than twenty years when Alexander Schreiner played a program of wide appeal. More than 1,000 listeners insistently applauded him, bringing him back for three encores.

Tour to Sutter's Mill

Thursday morning delegates took a bus trip to the site of the discovery of gold at Sutter's Mill in Coloma, some forty miles from Sacramento. Here a delicious box lunch and soft drinks were served.

JOSEPH S. WHITEFORD



JOSEPH S. WHITEFORD, president and tonal director of the Aeolian-Skinner Organ Company, has been awarded an honorary doctor of music degree by Western Maryland College, Westminster, Md. The citation for the award included mention of outstanding achievements in the field of musical acoustics and organ building.

Mr. Whiteford joined the Aeolian-Skinner Company in 1948 becoming vice-president and director in 1950 and president and tonal director in 1956, succeeding the late G. Donald Harrison.

In the afternoon members of the Sacramento Student Group played a short recital at Trinity Lutheran Church. Performers were Judy Edwards, Tom Dettmers, Ronald Hall, Marjorie Martin and Chris Macie. Dr. Leslie Spelman, regional chairman, spoke about Guild problems.

A recital by Ethel Sleeper Brett at the First Methodist Church demonstrated her fine technique and musicianship. The Guild service followed featuring British and American composers. The Geneva choir of the First Methodist Church responded in fine style to the direction of Paschal Monk. Dr. John Pressly led the service.

Dinner was served by women of the church after which delegates walked to the First Baptist Church to enjoy a program featuring Marilyn Mason. Miss Mason was assisted by a brass ensemble under the direction of Norman J. Hunt. Normand Lockwood's Concerto for organ and brasses was the main work heard. Both her playing and her gracious manner endeared her to the audience and many hoped that she would be brought back soon.

Panels and Workshops

All of Friday's sessions were held at the First Baptist Church. First a panel of four prominent California composers of sacred music focused attention on the problems and methods of the composer. William R. Ward, San Francisco State College, was moderator and Dr. Bitgood, Florence Jolley and Halsey Stevens were other members of the discussion group. They left a much keener understanding and appreciation of the function of the composer.

A highly profitable workshop was conducted by Miss Mason. She discussed the technique of organ playing, the art of registration, music in worship and the literature of the organ.

Two convention delegates, Hazel Wilson of Hayward and Esther de Young of Folsom, then played with Miss Mason commenting on registration and style. Their contribution was much appreciated.

A luncheon provided by women of the First Baptist Church and entertainment by members of the local student group brought the convention to a close.

The social gatherings at the Hotel Senator were a highly enjoyable feature, providing delegates an opportunity for talk with the distinguished guests and with each other.

Exhibits by the Ireland Needlecraft Company, two manufacturers of electronic organs and of music added to the value and enjoyment of the convention.

BEATRICE COLLINS was organist and Dr. Gwynn S. McPeck director of a concert of Handel music May 12 at the New Orleans Baptist Seminary.

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THE DIAPASON

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CHICAGO, AUGUST 1, 1959

Half Centuries

This journal is particularly aware of all anniversaries this year, whether of the death of Handel or of the birth of Mendelssohn. The patina of age adds a special cause for appreciation to many objects. Many good things grow in value through the years: the antique market is a major enterprise.

But since THE DIAPASON becomes 50 this year, we are particularly sensitive to golden anniversaries, especially when we can share our year with such a delectable celebrant as the Royal Canadian College of Organists.

Articles throughout this August issue relate in detail the distinguished record of accomplishment of this thoroughly Canadian institution. Organists below the St. Lawrence Seaway, the Great Lakes and the forty-ninth parallel will wish to re-inform themselves.

We particularly wish to urge upon all our readers the president's column heading page 10 in this issue in which President Harold Heeremans of the American Guild of Organists points out the common heritage and uncommon opportunity of this headliner "sister act" which dominates the scene in North American churches. Consult, too, THE DIAPASON's very first Canadian president's column on page 20.

A golden anniversary convention in Toronto the end of this month will attract a record delegation from the United States. We predict that Guild members will trek back south very proud that their organization has such a sprightly sister—a sister younger, not quite so tall and with a trimmer figure which no doubt results from fifty years of busy, happy activity in the cause of better church music.

Won't you come to her birthday party too?

In Memoriam

Elsewhere in this issue friends of our magazine will be moved as they read the account of the dedication of a plaque and of a choral library fund to honor the

memory of the man whose life was devoted to the organ and to church music through the founding and nearly half a century of guiding the destinies of THE DIAPASON, and through an almost identical number of years providing worthy service music for an important church.

A choral music fund seems to us an ideal medium for a continuing memorial to a beloved church musician, for it is a living, growing thing which reflects a man's life as well as his memory.

Our only regret, in this gesture so near to us as well as in others less personal, is that honor and appreciation should come after a man's passing when it might have warmed his heart so if given while he was still serving.

Planning Sessions

This is the time of year when committees of all kinds get together to discuss plans for that bigger and better year next year is always expected to be. Remarkable courage always seems easy to come by in August.

Take chapter planning sessions, for example: Dozens of chapters which have sponsored no artist recitals recently will decide at August meetings to try one or even two next year. Dozens of others will plant four recitals where only two grew before. That balance in the bank account, husbanded so carefully for months, will suddenly be pledged for a visiting recitalist. Because, in August language, "what's the money for but to promote a wider interest in organ and church music?"

The most wonderful thing about all of this, it seems to us, is that next year so often is a bigger and better year and the courage which flows so freely in August can so frequently sustain us even in the dead of January.

And another thing: aren't those summertime refreshments at the end of planning sessions delicious?

Midwinter Conclave

THE DIAPASON has never minced words about the value of conventions. Regionals, conclaves, nationals, internationals—we have been to them all and we have never felt the slightest doubt as to the stimulation, the inspiration and the fellowship which they provide.

We have sizzled at summer meetings and acquired frostbite the week after Christmas; we have been soaked to the skin; we have misplaced our luggage, had our flights canceled, missed our train connections, lost our way and even ended up at the wrong reception, but we still take our stand for conventions.

Just now, confidentially, we have an ulterior motive in praising conventions: Jesse Baker and Harold Gleason are co-chairmen for next winter's conclave. Have you ever been in Florida's Orlando and Winter Park just before New Year's? We haven't either, but we have built up quite a mental picture of what it must be like. We believe that every music committee will want to reward its organist for his full season of Advent and Christmas music by providing an opportunity to attend this Florida meeting—for his educational and professional advancement, of course.

TOLEDO SINGERS PLACE
FIRST IN COMPETITION

The Toledo Swiss Singers under the direction of Walter R. Rye, M.S.M., won first prize at the twenty-second saengerfest of the Swiss-American Singing Alliance in Chicago June 26-28. The Toledo Swiss Ladies Chorus took second prize in their group. The prize songs were "Jagdlied," Mendelssohn, and "Klinge mein Lied," Laschelder.

Mr. Rye succeeded the late Joseph Sain-ton as director of the Swiss Singers in 1957. He is organist and choirmaster of St. Mark's Episcopal Church, Toledo, director of music for the Collingwood Avenue Temple and director of the Eurydice Club.

Letters to the Editor

Older Beginners

Kenmore, N. Y., June 10, 1959—

Dear Sir:

After reading the article in the last issue by Carl Whitmer, I would like to ask a question which I hope someone will answer. What about the older beginner? I am thinking primarily about the student who has a background of piano.

Is it necessary to relegate him to the ash heap and tell him that there is no hope for him but to learn to play the organ "for fun"? Is there no possibility of his becoming an accomplished organist? I get so disgusted when people make fun of me when I am really serious about my playing.

I started taking lessons when I was 51 and have taken lessons for a year and a half. I practice five or six hours a day. I listen well to my teacher and remember what he tells me. I am working very hard to overcome technical difficulties. This may take me a little longer than it would a youngster, but I work until I do overcome them.

I am beginning to play fast moving fugues up to tempo, changing registrations in difficult places, without losing any of the continuity of the theme.

Grandmothers and grandfathers are performing miracles in every field of the arts. Why can't they accomplish the impossible with the organ? Believe me, they need encouragement! They need it from those who can speak with authority!

If there is a dearth of good church organists, the churches themselves must assume the responsibility for refusing to make practice available for students.

Why doesn't the A.G.O. do something to wake churches up as to their responsibility in this direction. Students certainly must have organs to learn to practice and to play. It is certainly a small price for any church to pay in order that new talent may be developed.

Sincerely,

BERNICE BERRY

Two Challenges

New York City, June 13, 1959—

Dear Sir:

Two comments concerning the June 1 issue:

First: in Mr. Thompson-Allen's article, I see repeated again the misconception that added stops made a tracker organ harder to play, and that before the invention of the Barker lever (1832) it was impossible to have a great many stops on an organ.

Just dipping into the book *Johann Sebastian Bachs Orgeln* von Werner David, I find the disposition of the organ at St. Catharine's Church in Hamburg as of the year 1670. It lists a total of fifty-eight stops comprising ninety-four ranks of pipes on four manuals—a truly imposing instrument even by today's standards! One mixture alone contained ten ranks, and who today will build ten ranks of pipes and gain just one stopknob on the console?

On page 26, Victor Graham says "small pipe organs can be bought for \$2500." Please write and tell me where! I'm teaching on an electronic which cost a good bit more than that and I wouldn't have bought it in the first place if I could have purchased a pipe organ for that kind of money. But every builder I contacted quoted a minimum of \$1500 per stop (per rank, I assume in small unit instruments) and one builder at least quoted \$2500 per rank. So, unless Mr. Graham is talking about a practice console with one rank of pipes, or unless he has some source of supply who doesn't advertise in the pages of THE DIAPASON, I can only assume he lost a decimal point or something.

I'd seriously like an answer to this; I want to change my studio over to pipe organ if there is any possible way.

Sincerely,

JOHN S. CARROLL

Erratum et Addendum

Chicago, Ill. July 6, 1959—

Dear Sir:

In the second paragraph of column two, page 31 of THE DIAPASON for July line 12 as translated by Dr. Theo. Appelt should begin: "Bach preposes" (i.e., poses or places before; German: "stellt . . . voran") instead of "Bach proposes."

Incidentally, the Dupre edition of Bach's organ works, Vol. VIII, includes the term "du Dogme en Musique"—The Dogma in Music. Perhaps this is the best term for Bach's Third Part of the Clavierübung in a program title. For a general description of this work Heinrich Fleischer's program notes (See THE DIAPASON, July 1959, page 31) are informative and adequate.

Yours sincerely,

HERBERT D. BRUENING

Lost Liturgical Props

Winter Haven, Fla., July 7, 1959—

Dear Sir:

Thank you for your fine comments in the July issue on the recent interest in the "Jazz Mass."

When I was a teen-ager I observed that

Looking Back into the Past

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

F. Flaxington Harker resigned as organist of All Souls' Church, Biltmore, N. C., to go to St. Paul's Church, Richmond, Va.

A large organ was to be built by the Austin Company for Baldwin-Wallace College, Berea, Ohio.

The new Casavant four-manual in the First Baptist Church of Syracuse, N. Y., was dedicated before an audience of 1,800 by Arthur W. Eltinge. The specification of the instrument of seventy-five sets of pipes was published.

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

John Sebastian Matthews, distinguished organist and composer, died July 23 at his home in Providence, R. I. He was born in 1870 in Cheltenham, England.

The compositions of William R. Voris were the subject of an exhaustive review by Dr. Harold W. Thompson.

Charles Marie Widor dedicated three new compositions to as many American organists. Those so honored were Albert Riemenschneider, Charlotte Lockwood Garden and Frederick C. Mayer.

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

Dr. Albert Schweitzer's visit to the United States excited wide interest. He delivered addresses at Aspen, Col., and received an honorary doctorate from the University of Chicago. A Chicago dinner for him attracted about 2,000, including many notables.

Regional conventions at Detroit, Mich., Portland, Maine, and San Francisco, Cal., were reported in detail.

A three-manual Kilgen for Temple Emanuel, Worcester, Mass., was described.

most music instructors and serious musicians who violently opposed and objected to the current jazz trends were unable to perform or understand the form. The intervening years have not altered this opinion.

I feel fortunate that I can and do play in modern idiom when I choose. However, if I were casting two movie roles, I would scarcely consider the same female qualities for "Joan of Arc" and "Diamonds Are a Girl's Best Friend." As a church musician I have always felt that as a lovely painting is made more beautiful in a proper frame, the music of the church likewise "frames the picture" and must be carefully chosen to enhance the type of service. Just what sort of "picture" does the church service offer us to frame with Cha-cha-cha? And when we invite with "Come Risen Lord and Deign to Be Our Guest" in a rhythmic beat, what does our Guest think of our hospitality?

I would rather that a handful of the faithful could hear "O Bone Jesu" on Sunday morning than to entertain the devotees of jazz with an extension of what they probably heard Saturday night from musicians who, I am sure, were not wearing choir vestments.

I have always been proud to uphold music standards so finely lined-out in the liturgical churches. Lately I have been wondering just when some dewy-eyed bride-to-be will leave me with no liturgical props, reminding me that if churches are sanctioning "Begin the Beguine" surely she can have "Lover, When You're Near Me" sung at her wedding.

The church has been the one place where music of sacred transcending beauty could be heard. Perhaps some really sophisticated night clubs will trade with us?!

Sincerely,

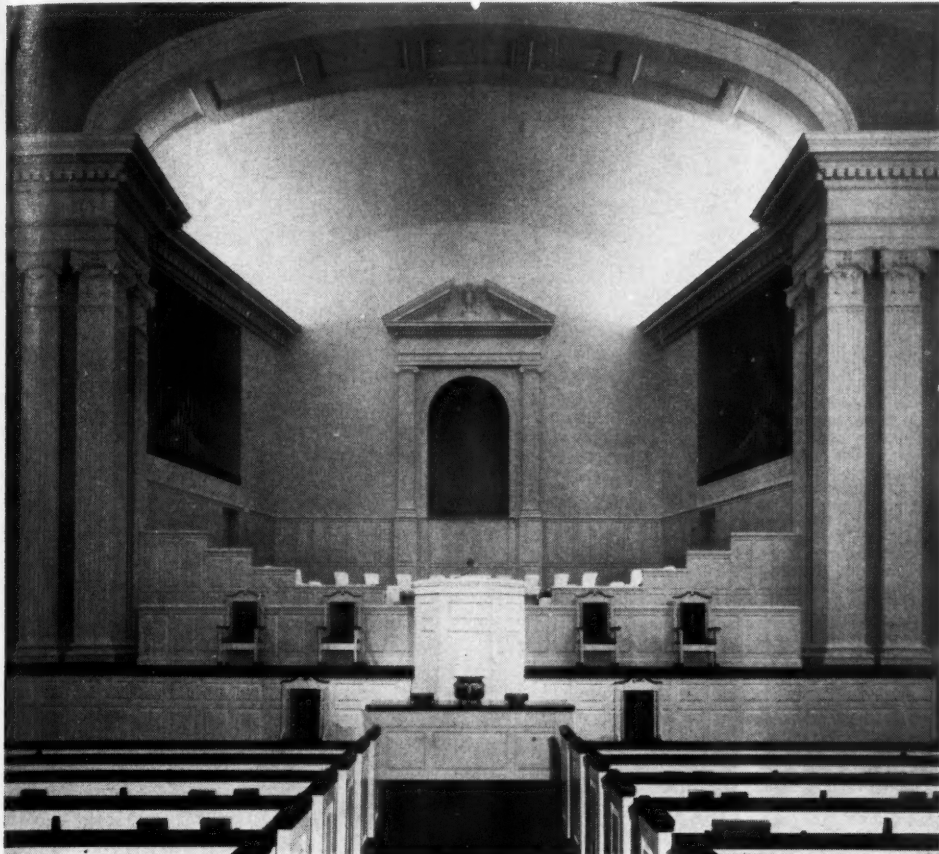
NORMA L. DOBSON

FRED TULAN WILL SPEND
NEXT SEASON IN BRITAIN

Fred Tulan, organist at the Unitarian Church of Stockton, Cal., for ten years, will be on leave the coming season while teaching in England for the United States air force schools.

For his final service June 28 he was assisted by Marci Pankey who was soloist in Poulenc's Flute Sonata and Barbara Mills Martin who sang his own "Prayer of St. Francis." As organ solos he played the Fugue from Reubke's Sonata on the 94th Psalm and his transcription of a piano piece by Dave Brubeck.

Mr. Tulan used the Brubeck in his June 21 recital in which he also played: Point de Pedale, Langlais; "Litanies a la Vierge de Notre Dame," Poulenc-Tulan, and Passacaglia and Fugue in C minor, Bach.



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GALLERY INSTALLATION

Trinity Lutheran Congregation in Wisconsin Capital City to Have Exposed Great with Swell and Choir in Chambers

Trinity Lutheran Church, Madison, Wis., has signed a contract for a new three-manual organ to be built by the Schantz Company. The installation will be made in the rear gallery with the great unenclosed and exposed in the center and the swell and choir enclosed in chambers on either side.

The sale was handled by A. C. Strahle, midwestern representative for Schantz, who wrote this stolist:

GREAT

- Principal, 8 ft., 61 pipes
- Hohlföte, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Twelfth, 2 3/4 ft., 61 pipes
- Fifteenth, 2 ft., 61 pipes
- Scharf, 4 ranks, 244 pipes
- Chimes
- Tremulant

SWELL

- Rohrföte, 8 ft., 73 pipes
- Viole, 8 ft., 73 pipes
- Viole Celeste, 8 ft., 68 pipes
- Principal, 4 ft., 73 pipes
- Zauberflöte, 4 ft., 73 pipes
- Waldflöte, 2 ft., 61 pipes
- Plein Jeu, 4 ranks, 244 pipes
- Trompette, 8 ft., 73 pipes
- Hautbois, 8 ft., 73 pipes
- Clarion, 4 ft., 12 pipes
- Tremulant

CHOIR

- Gedeckt, 8 ft., 61 pipes
- Dolkan, 8 ft., 61 pipes
- Unda Maris, 8 ft., 49 pipes
- Koppelflöte, 4 ft., 61 pipes
- Rohrnazat, 2 3/4 ft., 61 pipes
- Spitz Principal, 2 ft., 61 pipes
- Tierce, 1 3/4 ft., 61 pipes
- Clarinet, 8 ft., 61 pipes
- Tremulant

PEDAL

- Principal, 16 ft., 12 pipes
- Subbass, 16 ft., 32 pipes

RAVER STAYS IN HOLLAND ON FULBRIGHT 2nd YEAR

Leonard Raver has had his Fulbright grant renewed for the coming season. Since last Sept. 1 he has been living in Amsterdam, the Netherlands, studying harpsichord and organ with Gustav Leonhardt.

In addition to his special study of seventeenth- and eighteenth-century music Mr. Raver's project involves the performance of contemporary American organ works in Europe. He introduced the Seth Bingham Sonata, Opus 60, March 3 at the Concertgebouw in Haarlem and made a tape of the work which was broadcast on French radio March 9. Scheduled for the coming season are performances of works for organ and brass by Normand Lockwood, Roger Goeb, Daniel Pinkham and Louie White.

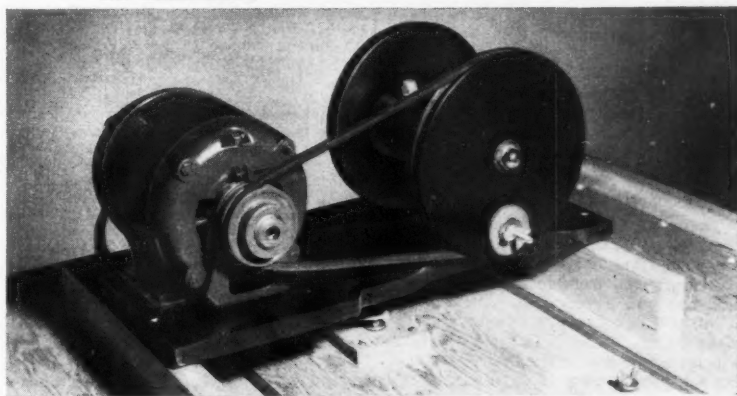
The renewal of his Fulbright necessitates Mr. Raver's resignation from All Angels' Church, New York City. Charles Eve will succeed him at this post.

ORGANIST FATHER OF DEAN OF HOUSTON CHAPTER DIES

Emil G. Garske, father of Herbert Garske, dean of the Houston, Tex., A.G.O. Chapter, died in Chicago June 8, aged 76. Mr. Garske taught in elementary Lutheran schools for almost fifty-five years. He joined the St. Luke Lutheran school, Chicago, in 1921. Illness at the close of 1957 forced him to retire. In 1929 Mr. Garske founded the Walther League choir consisting of high school youth and conducted it until 1944. He was an assisting organist for a number of years.

- Violone, 16 ft., 12 pipes
- Rohrbourdon, 16 ft., 12 pipes
- Principal, 8 ft., 32 pipes
- Bass Flute, 8 ft., 12 pipes
- 'Cello, 8 ft.
- Rohrföte, 8 ft.
- Quint, 5 1/2 ft.
- Choral Bass, 4 ft., 12 pipes
- Rohrföte, 4 ft.
- Rauschquinte, 3 ranks, 96 pipes
- Trombone, 16 ft., 12 pipes
- Trompette, 8 ft.
- Clarion, 4 ft.

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President's Message

Dear Members:

You will be proud, I am sure, to join in the celebration of the fiftieth anniversary of the College. Some of you may not be able to attend the golden jubilee convention, but you might like to show your interest by sending greetings. To those who have carried the banner of endeavor and helped to shape the destiny of the College through the years, I voice a special word of grateful appreciation. Through their efforts we now pat ourselves on the back as we view the steady growth and worthy accomplishments of the College. It is important, however, that the accompaniment to our song of remembrance indicates some suggestion of thematic material for our song of the future.

Just as the complaints of a congregation are registered in excess of the compliments, so the discouragements of our profession tend to cloud the tremendous satisfactions to be gained. To be able to transmit to our listeners through the sung word the realization of spiritual truth is an unforgettable experience. To perform the world's finest musical masterpieces with good taste and understanding is a most creditable accomplishment. The steps we pull are significant only by the music we produce and the type of organist, rather than the type of organ, should be under examination.

Let us all, then, face the real issue and accumulate the riches of our talents in singing an inspired song of the future, which will express, *ad infinitum*, the noble purposes for which the College was born.

MURIEL GIDLEY STAFFORD

PROVINCIAL CONVENTION

The first New Brunswick provincial convention was held June 27 at St. Anne's Anglican Church hall, Fredericton, with representatives from Moncton, St. John, Chipman and Fredericton. The program began with a choral workshop with President Muriel Stafford in charge. Her talk was on methods of choir recruiting, auditioning, probationary trials, rehearsal procedure and tone production.

Douglas Major led part 2 of the workshop, rehearsing his Easter anthem, "Peal Out Ye Bells," and a Nunc Dimittis. A short evensong followed led by the Rev. John Farmer who gave a brief address. The senior choir sang "To My Humble Supplication," Jacob, and the junior choir "Jesu, Joyaunce of My Heart," Bach-Ahle; Chairman J. O. Manchip of the Fredericton Centre played: Pastorale and Processional, Eldridge; Chorale Prelude on "Horbury," Rowley, and "Hyfrydol," Coleman.

Following a buffet supper the Cecilian Singers sang under the direction of Mrs. F. Lansdowne Belyca. Mrs. Stafford closed the meeting with a brief talk on the aims and objectives of the College.

ARDITH A. JOYCE

Successful Candidates

The following candidates were successful in the June 1959 examinations of the Canadian College of Organists:

FELLOWSHIP

Raymond Gould, Toronto, Ont.
 Walter Kemp, Toronto, Ont.

ASSOCIATESHIP

Grahame Baker, Vancouver, B.C.
 James Burchill, Toronto, Ont.
 John David Marsden, Windsor, Ont.
 Margaret Semple, Toronto, Ont.
 Maurice James White, Scarborough, Ont.
 Arthur B. Crighton, Edmonton, Alta.

F. C. SILVESTER

Registrar for Examinations

Edmonton

The annual meeting of the Edmonton Centre was held in the cozy atmosphere of the Cooking Lake Seaplane Base Lodge May 19. A delicious smörgasbord supper preceded a short session of annual reports and elections. In the absence of Chairman A. Crighton, G. D. Millson gave a resumé of the year's activities and called for Treasurer George Lange's report. It was decided to raise membership fees to \$10 per year. Mr. Millson announced that the 1960 national convention would be held in Vancouver and he encouraged members to include this in 1960 vacation plans. Newly-elected officers are: Vernon Barford, honorary chairman; G. D. Millson, past-chairman; A. Crighton, chairman; R. C. Jacks, vice-chairman; I. M. Bullock, secretary; G. A. Lange, treasurer; Mrs. D. Ferguson, DIAPASON correspondent; H. Hugh Bancroft, R. Gibson, R. Stephens and H. A. Wallin, members of the executive committee. A double quartet conducted by Allan Rumbelow entertained the group with a varied selection of sacred and secular songs with Mr. Rumbelow improvising interludes on a miniature xylophone. The performance brought many chuckles.

MARVELYN SCHWERMAN

Victoria

The Victoria Centre sponsored Dr. Charles Peaker in recital June 29 at Christ Church Cathedral. Included in the program were: Concerto 13 (Cuckoo and Nightingale), Handel; Prelude and Fugue in G minor, Dupré; Andante, Sonata 1, Mozart; Sonata 2, Mendelssohn; Scherzo, Cook; Passacaglia and Fugue in C minor, Bach. Following the recital a reception was held at the home of C. C. Warren, chairman. Fifty guests attended.

HILDA ASHBY

Oshawa

Members of the Oshawa Centre were guests of the Peterborough Centre June 6 at St. Paul's Presbyterian Church. The program is detailed in the Peterborough report.

MARGARET DRYNAN

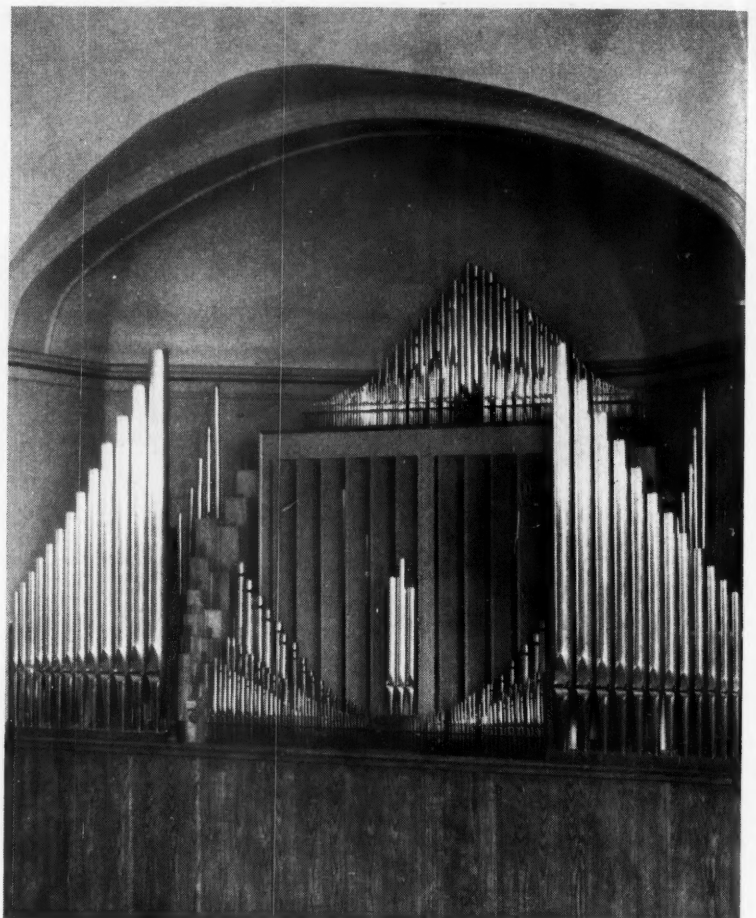
Owen Sound

The Owen Sound Centre sponsored a trip to the Meaford United Church June 21 where members were met by Mrs. W. N. Young. An opportunity was given to inspect and play the new three-manual, seventeen-stop, classic-style organ installed by Kney and Bright, London, Ont. Mr. Kerslake thanked Mrs. Young for her invitation. A short business session was held.

RETA MARSHALL

Peterborough

The regular meeting of the Peterborough Centre was held June 6 in St. Paul's Presbyterian Church with members of the Oshawa Centre as guests for a musical evening presided over by Chairman Aubrey Bland. The Peterborough chamber orchestra directed by Klemi Hambourg played: Concerto for orchestra, Handel; "Jesu, Joy of Man's Desiring" and "Sheep May Safely Graze," Bach. The Coventry Singers directed by Mrs. William Piercy sang: "I Vaghi Fiori," Palestrina; "Weep, O Mine Eyes" and "All Creatures Now Are Merry Minded," Bennet; "As Torrents in Summer," Elgar; "I'd Enter Your Garden," Brahms; "Glenlyon Lament," Robertson, and "A Little White Hen," Scandello. Gordon Fleming played the following organ numbers: "Jesu meine Freude," Walther; "O Man Bewail Thy Grievous Sin," Bach; Chorale, Jongen, and Carillon, Vierne. The Coventry Singers were again heard in these motets: "Crux Fidelis," King John of Portugal; "As Moses Lifted Up the Serpent," Bairstow; "Cantate Domino," Pitoni, and "Jesus and the Traders," Kodaly. A social hour followed the recital.



UNITED CHURCH OF CANADA

MEAFORD, ONTARIO

Organ Specifications:

GREAT ORGAN

1. Bourdon	8'	61 pipes
2. Principal	4'	61 "
3. Spillflote	2'	61 "
4. Mixture	III 183	"

SWELL ORGAN

5. Salicional	8'	61 pipes
6. Celeste	8'	49 "
7. Nachthorn	4'	61 "
8. Nazard	2½'	61 "
9. Oboe	8'	61 "
Tremulant		

POSITIV ORGAN (unenclosed)

10. Gedeckt	8'	61 pipes
11. Rohrflote	4'	61 "
12. Principal	2'	61 "
13. Sesquialter II-III	164	"
Tremulant		

PEDAL ORGAN

14. Bourdon	16'	32 pipes
15. Flute-Principal	8'	32 "
16. Koppelflote	4'	32 "
17. Dulzian	16'	32 "

DEDICATORY RECITAL — MAY 25, 1959

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**CENTRAL ARKANSAS
WELCOMES REGIONAL
FINE FOUR-DAY MEETING**

"Murder in the Cathedral" Seen; Arnold, Arnatt, Ellis Heard; Handel Passion Sung; Bus Tour Covers Many Interesting Points

The southern regional A.G.O. convention was held June 15-18 in Little Rock, Ark., with headquarters at the Lafayette Hotel. In a display room at the hotel convention guests were invited to examine several makes of organs, choral and instrumental music, choir vestments and various articles of interest.

Dr. Adolph Steuterman, F.A.G.O., regional chairman, presided at the opening luncheon at the First Methodist Church. In the afternoon a recital was played at Christ Episcopal Church on the three-manual Möller organ by J. Warren Hutton, University of Alabama. Compositions from Buxtehude, Scheidt, Bach, Vivaldi-Bach, Lenel and Alain were included. Later in the afternoon at the Woman's City Club, Mary D. Head was heard in a group of piano numbers, "Les Soirees de Nozelles" by Poulenc. A tea hour was enjoyed in the beautiful lounge of the club.

On the first evening of the convention, Trinity Episcopal Cathedral was the setting for a drama "Murder in the Cathedral" by T. S. Eliot, enacted by the Sewanee Players, University of the South. A reception for delegates followed in the beautiful moonlit garden of the cathedral.

The convention sessions Tuesday began at the Asbury Methodist Church with an organ seminar in charge of Dr. Corliss R. Arnold, A.A.G.O., Oak Park, Ill. His afternoon recital included compositions of Sowerby, Sweelinck, Lidon, Bach, Brahms, Vierne, Vaughan Williams and Langlais. A choral workshop conducted by Ronald Arnatt, F.A.G.O., F.T.C.L., St. Louis, Mo., was also held at the Asbury Church Tuesday followed by a luncheon. Mr. Arnatt played a recital Thursday night at Christ Episcopal Church, the final attraction of the convention. His numbers were from Handel, Purcell, Sowerby, Langlais and Bach.

Guild Service

Tuesday evening at Trinity Cathedral a Guild service commemorated the Handel bicentenary. Organ Concerto 2 was played by Robert Burton, Little Rock. The address of the evening was made by the Rt. Rev. Robert R. Brown, bishop of Arkansas. The adult choirs of Christ Episcopal Church, Mrs. Conrad Farrell, choirmaster, and of the cathedral, J. Glenn Metcalf, choirmaster, sang "The Passion of Our Lord," Handel, with accompaniment by Mr. Metcalf. Following this service, a reception was given at the Hotel Lafayette.

Wednesday a bus trip took the group first to Arkadelphia, Ark., where a coffee and coke hour was held at the new student union building of Henderson State Teachers College. A recital on the three-manual Möller in the college auditorium was played by Robert Ellis. Composers represented on his program included Bach, Mozart, Ducas and Duruflé.

Following luncheon in the college dining hall the tour continued through Hot Springs and on to the top of Petit Jean Mountain where there was a guided tour of the Winthrop Rockefeller cattle farm. Some of the guests enjoyed a swim in the lovely pool and everyone was pleased with the delicious supper served in the pavilion near the lake. A few miles across the mountain at Church Camp Mitchell, in the Chapel of the Transfiguration, the Rev. Charles Hoglan conducted a twilight vesper service. The beautiful moonlit night was perfect for the bus trip back

**Autobiography
of Bonavia-Hunt
Is Bright Reading**

"Irons in the Fire" by Noel Bonavia-Hunt (we are interested to learn to call him Bona-*veer*-Hunt!) is a little autobiography of a man who has lived a full and rich life centering in the last turbulent three-quarters of a century. *Musical Opinion*, in whose columns the Rev. Mr. Hunt's wit, opinions and wide, authoritative knowledge of organ construction has unfolded since he was 15, publishes the small volume which contains many anecdotes and a picture of certain aspects of British life in this period. Mr. Hunt's irons have included such variations as psychic phenomena, medicine, voice production, chess, the ministry, Latin verse and organ design. His intellectual curiosity is insatiable and his zest for life undimmed by the years.

A. W. Binder's beautiful book on "Biblical Chant" (Philosophical Library, Inc.) is designed as a textbook for rabbinical and cantorial students. All music scholars will want this eminent authority's book to add to their ordinarily inadequate knowledge of this valuable religious music. Workers in Jewish music posts will consider it a must.

The same publisher brings out another short music dictionary, "Terms in Music" by Peter Gammond. It is handy in size and format but rather high in price.

"The Sound of High Fidelity" by Jordan and Cunningham (Windsor Press) will satisfy the curiosity of many hi-fi fans about the details of their sound-producing systems. It is loaded with diagrams and photographs and provides fascinating exploration even for those unable to understand.

**CHOIRS OF MEN AND BOYS
JOIN FOR SACRED CONCERTS**

The a cappella choir of St. Albert's College, Dominican seminary in San Francisco, Cal., and St. Dominic's boys' choir appeared in sacred music concerts April 26 at the Berkeley, Cal., Little Theatre and May 17 at St. Dominic's Church, San Francisco. William Johnson is organist and master of the choristers at St. Dominic's.

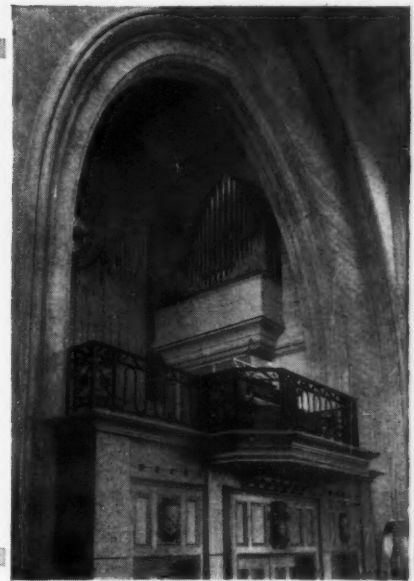
to Little Rock.

The last day of the convention began with a denominational group breakfast at the First Presbyterian Church with Jo Lee Fleming, moderator. Tables were arranged for denominational groups for informal discussion and reports of findings. At this church Idabelle Henning, A.A.G.O., Memphis, played an afternoon recital on the three-manual Skinner organ rebuilt by Möller in 1959. Composers featured on this program included du Mage, Pachelbel, Bassani, Bach, Vierne, Mendelssohn, Alain and Sowerby.

A banquet was held at the hotel the final evening. Favors representing Arkansas products were provided at each place. A humorous skit depicting characters from neighboring planets was arranged by Annie Stark Foster. Presiding at the banquet was the retiring Central Arkansas Chapter dean, Edgar Ammons, Murlin Kelsay, dean-elect, gave the invocation and Regional Chairman Steuterman spoke briefly. Others introduced at the banquet were Mrs. Morris Jessup, co-ordinator and general chairman, John Summers and J. Glenn Metcalf, advisors and chairmen of program and arrangements.

Following Ronald Arnatt's recital farewells were said at a reception at the hotel. Mrs. H. C. HARRIS

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WASHINGTON, NEW JERSEY

YALE CAMPUS IS SITE OF REGIONAL MEET SOUTHERN NEW ENGLAND

Two Days in New Haven, Conn., Packed with Recitals, Services, Lectures, Demonstrations—Many Organs, Organists Heard

The southern New England regional convention of the American Guild of Organists was held in New Haven, Conn., June 22 and 23. Registration was held in Sprague Hall at Yale University. Guests then had an opportunity to visit the fine music collection in the Jackson memorial music library in Sprague Hall where there were two excellent displays of interesting musical items. Included in this display were the original manuscript of Hindemith's Third Organ Sonata and the original print of Bach's Canonic Variations on "Vom Himmel hoch." Other items concerned with early organ building were also shown. A second display was devoted to organ music composed by musicians working in the past and present at Yale, including Bruce Simonds, Richard Donovan and Leroy Baumgartner.

Aubrey Thompson-Allen, curator of organs at Yale, discussed the Holtkamp organ in Battell Chapel and the guests were given an opportunity to play this unusual instrument. The convention formally began with words of welcome by Dean Luther Noss of the Yale school of music who made a few remarks concerning the history of organ playing at Yale. He pointed out that all the deans of the school of music have been competent organists. Dean Noss concluded by introducing the first recitalist, Robert S. Lord, newly-appointed organist of Davidson, N. C., College, who performed a recital of renaissance and baroque music including ancient compositions from the Buxheim Organ Book (c. 1460) transcribed and edited by the performer. The four verses on "Ave Maris Stella" by Titelouze and the Buxheim pieces were played on the small aise organ in the chapel. The large three-manual Holtkamp in the transept was used for the two concluding pieces: Prelude and Fugue in G minor, Lübeck, and Prelude and Fugue in E flat, Bach.

The three-manual Austin organ (1945) in the First Methodist Church was demonstrated by organist-choirmaster Eldon Hasse. The voicings of this particular instrument were carefully demonstrated and the audience was given the registration for each number. The adaptability of the organ was demonstrated with a program of Buxtehude, Bach, Franck, Langlais, Drischner and Sark. The organists then adjourned to the parish hall for lunch served by the women of the church.

Organ Tour

The program of the afternoon was designed to introduce the audience to several instruments in the downtown area and to several promising young organists of Connecticut. Albert Russell, Asylum Hill Congregational Church, Hartford, played the three-manual instrument in Yale's Dwight Chapel. His program included Suite "Medievale," Langlais, and Fantasie in F minor, Mozart. Mr. Russell's usual fine playing brought out the best in this small three-manual instrument in a beautiful Gothic building.

The second short recital was performed by Charles Hickman, United Church, Bridgeport. He played on the newly-enlarged instrument in the Edgewood Church. The program included Bach, Handel, Langlais and Elmore.

Christ Church was the scene of the next recital with James Litton, Trinity Parish, Southport, as organist. He demonstrated to good advantage the versatility of this recently-enlarged three-manual Aeolian-Skinner organ with a program of Buxtehude, Bach, Franck and two contemporary contributions: Chromatic Study on "B-A-C-H," Piston, and "Homage to Perotin," Roberts.

The final program of the afternoon brought the convention to the large Skinner organ in Woolsey Hall at Yale where two students of H. Frank Bozyan—Philip A. Prince and Dorothy Young—played two twentieth-century compositions. Mr. Prince played Reger's Variations and Fugue on an Original Theme, Opus 73, and Miss Young played Variations on a Recitativo, Schoenberg.

At the banquet back at the First Metho-

dist Church Dean Bess Newell of the host chapter introduced guests at the head table, including Beatrice Fisk of New London, newly-elected regional chairman. Pauline Voorhees served as toastmaster with entertaining stories concerning her work in church music. She then led a program of anecdotes volunteered by visiting organists.

The day's program ended with evensong at historic Trinity Church on the Green where music was by G. Huntington Byles and the boys' and men's choir of the church. William Booker assisted Mr. Byles at the console. The sermon was delivered by the Rev. Alexander Ogilby, chaplain of St. Andrew's School, Middletown, Del., and former chaplain of the New Haven Chapter.

Tuesday

The second day of the convention began with a high mass at Yale's St. Thomas More Chapel. The congregation sang the ordinary of the mass from a specially prepared score assembled by Johannes Somary. Mr. Somary accompanied the congregation at the organ. Members of the choir of St. Aedan's Church, New Haven, assisted.

Two workshops were held at the Church of the Redeemer. The first was conducted by Gordon W. Stearns, A.A.G.O., West Hartford, on the subject of English handbells. Mr. Stearns pointed out the value of such bells in teaching note reading and rhythm as well as their artistic use at special religious occasions. Members of the convention assisted in the demonstration. The second session consisted of a lecture by Mr. Somary on the problems of a choirmaster in a liturgical church with a question-and-answer period following.

A program of sacred songs composed by H. Leroy Baumgartner and sung by Doris Knight concluded the morning session.

Luncheon was served by women of Calvary Baptist Church. This was followed by a tour of the Yale art gallery where a fine collection of religious art was on display.

The convention returned once again to Battell Chapel to hear Carl B. Staplin perform a program of baroque and contemporary compositions by Raison, Buxtehude, Bach, Micheelsen and Lenel.

The final event of the convention was a recital by Clarence Watters, Trinity College, Hartford, on the Skinner organ in Woolsey Hall. This was unquestionably the climax of the entire convention. Utilizing the entire resources of the instrument, Mr. Watters performed Three Chorales, Franck, and Three Preludes and Fugues, Dupré. Mr. Watters brought a great depth of perception to the Franck trilogy and his superb technique was ably displayed in the Dupré. Receiving many rounds of applause, the performer ended his recital with an encore, the last verse on "Ave Maris Stella," Dupré.

RAOUL A. FORREST, JR.
ROBERT S. LORD

HEART CONDITION FELS ORGANIST IN BROOKLYN

Lorin S. Woodward, director of music at the Evangelical Lutheran Church of the Incarnation, Brooklyn, N.Y., died May 20 at the Long Island College Hospital where he had been critically ill for seven weeks from a coronary thrombosis.

A native of Indiana, Mr. Woodward began his musical education in San Francisco and after service in the Intelligence Corps in world war 2 continued study at the Juilliard School of Music in New York City. He held the A.A.G.O. degree and he completed half the examinations for the F.A.G.O. in 1958.

He leaves no immediate survivors.

DR. BITGOOD, RUTH JACOBS ON MUSIC INSTITUTE STAFF

A third annual church music institute was held June 21-26 at the College Church, Linda Loma, Cal. The instructional staff included: Ruth Krebbel Jacobs, Dr. Roberta Bitgood, Harold B. Hannum, Esther Kunau and Oliver S. Beltz. The institute featured the study of all phases of the choral and organ program in the church. A Purcell-Handel anniversary concert was of special musical interest.

A PROGRAM of church music by contemporary composers heard June 7 at the La Crescenta, Cal., Presbyterian Church listed music by R. K. Biggs, Pfausch, Clokey, Rowley, Creston, Sowerby, Benoit, Willan, Vaughan Williams, Randall Thompson and Peeters.

ASBURY PARK SCENE OF BIG CONVENTION

VACATIONLAND REGIONAL

Workshops Headed by Barnes, Ingram, Ferris—Handel Festival, Tours, Panel Discussions—McDonald in Closing Recital

The opening event of the "vacationland" regional convention for the New York, Northern New Jersey, Panama Canal Zone, Virginia, Maryland, Delaware and District of Columbia Chapters was an evensong and Guild service June 28 at Trinity Episcopal Church, Asbury Park, N.J., in commemoration of and with music by Henry Purcell. The service music was under the direction of Lawrence A. Salvatore assisted by Marshall Bush, A.A.G.O., and George Roe, participating organists. The program was an interesting and ambitious group of anthems, songs, quartets, instrumental numbers and ensembles for solo voices, string quartet, timpani and brass with chorus and was well received by a capacity congregation.

Formal registration of delegates took place June 29 at convention headquarters, the Hotel Berkeley-Carteret, where exhibits were on view. Immediately following registration delegates attended the teen-age competition for student organists. The winner was 16-year-old Richard A. Darne of Washington, D.C., pupil of William Watkins. Mr. Darne's playing was exceptional in its maturity and his readings of the Prelude and Fugue in D, Bach, and "Cantilène," Suite Brève, Langlais, won the unanimous acclaim of the judges: George Huddleston, Katharine Fowler and Ray Berry. Mr. Darne played a full recital later at the First Methodist Church. His program included three selections from the "Orgelbüchlein," Bach; "Lo How a Rose E'er Blooming," Brahms; Scherzo, Symphony 2, Widor, and Suite Gothique, Boëllmann.

The opening meeting was held at the Evangelical Lutheran Church of the Atonement. The Rev. Ralph Barrett, chaplain of the Monmouth Chapter, offered the invocation, followed by addresses by Arthur J. Reines, dean; Helen E. Antonides, chairman of the convention; Christopher S. Tenley, regional chairman, and George Zuckerman, representative of the city of Asbury Park who presented the key to the city to the dean.

Workshop on Acoustics

Dr. William H. Barnes headed the first workshop on church acoustics. Dr. Barnes gave excellent coverage to a timely topic facing so many churches and organists in these days of rebuilding and expansion of church facilities. His topic became alive with pertinent comments and words of advice.

More than 500 people braved 98° temperatures to attend the Handel festival at the First Methodist Church. They were rewarded by a beautiful program which featured Herbert Burtis, organ and harpsichord, Patricia Hornberger, flute, Virginia Hornberger, organ, Gladys Kriese, contralto, William Dembaugh, tenor, William Shoppell, bass, a string quartet and a festival chorus of eighty voices. The program included Organ Concerti in G minor and F major, Sonatas for flute and organ in F and G, Twelve Concert Studies for harpsichord and the Jubilate Deo for the Peace of Utrecht with solo voices and chorus. Thelma Mount Rainear, A.A.G.O., conducted the Jubilate Deo and was in charge of the entire program. Despite the extreme heat, performances were of a uniformly high calibre and interest.

Following the festival delegates and friends adjourned to the Asbury Park convention hall for a "pops night" session with the large Kilgen theater organ and for refreshments. Interested delegates were invited to try out the unusual instrument and many did so with amusing results. Bach toccatas with full percussions, tremolos and orchestral bells can be unusual!

Youth Choir Session

Madeline D. Ingram, Lynchburg, Va., conducted Tuesday morning's workshop on youth choirs. Mrs. Ingram stressed the contrast between the youth choir of sixty-five years ago and the present integrated position of the youthful voices in

modern worship services. It was pointed out that today's youth choir is the training ground for the church of the future where young people can be taught intelligent participation in the worship experience and preparation for mature service in the music of the church.

Christopher S. Tenley, retiring regional chairman, was host at a luncheon for deans and regents at the headquarters hotel.

Paul Lindsley Thomas, Mus.M., F.A.G.O., past-dean of the Monmouth Chapter, gave a demonstration recital on the "Conn Classic" electronic organ at Christ Church Unity Tuesday afternoon. The program included: Concerto 13 in F (Cuckoo and Nightingale), Handel: Two Chorale Preludes from the "Orgelbüchlein" and Prelude and Fugue in A minor, Bach; Variations on "Aberystwyth," Thomas; Cantabile, Franck, and Fugue, Sonata on the 94th Psalm, Reubke. Mr. Thomas obtained an unusual amount of tonal color from the instrument and the performance was technically excellent.

Delegates then motored to Monmouth College at Long Branch for a promenade recital by Felix Molzer on the four-manual Aeolian organ in the great hall of the college. The program included: Four Voluntaries for organ and brass, Purcell; Excerpts, "Esquisses Byzantines," Mulet; Pastorale, Milhaud; Pastorale, Thomson; Sonata 3, Hindemith, and Five Variations on a 12-tone theme by Mr. Molzer. The unusual instrument and varied program intrigued the delegates. The beauty of the college buildings, formal gardens and grounds were enjoyed prior to dinner in the dining hall. The ninety-six-room granite mansion was formerly a private home known as the "American Versailles" and is structurally of great beauty.

Ferris Master Class

Following dinner delegates motored to Red Bank where John Ferris, A.A.G.O., M. S. M., Harvard University, held a master class at the First Methodist Church. Participating students were Clara Tilton, Lorna DaCosta and Robert Danos, who played the Prelude and Fugue in G minor, Buxtehude; Sonata 1, Hindemith, and Fantasie in F minor, K. 608, Mozart. Following the class a punch party was held in the parish hall.

The closing panel discussion was moderated by Dr. Carl F. Mueller, A.A.G.O., at the Atonement Lutheran Church, Asbury Park. Panelists included Rabbi Sidney Schulman, Temple Beth-El, Asbury Park, Dr. Alfred Haas, Drew University, Madison, Dr. Robert E. Bornemann, Lutheran Theological Seminary, Mount Airy, Pa., and the Rev. Richard B. Curtin, St. Joseph's Seminary, Yonkers, N.Y. The widely dissimilar theological backgrounds of the panelists and Dr. Mueller's humorous comments provided fuel for repartee.

Donald McDonald played the convention's major recital Wednesday afternoon at the First Methodist Church. The audience heard a brilliant performance of: Toccata, Adagio and Fugue in C, Bach; "What God Hath Ordained Is Surely Just," Kellner; Adagio Cantabile and Sinfonia, "We Thank Thee, God," Bach; Pastorale, Roger-Ducasse; Dialogue for the Mixtures, Langlais; "Brother James' Air," Wright, and Prelude and Fugue in B, Dupré. Mr. McDonald's artistry was a fitting close to formal musical events.

An informal buffet dinner at the headquarters hotel closed the convention with dancing and good fellowship. Ample time was allowed at the convention for swimming and other vacationland activities.

JAMES R. SCULL

CALIFORNIA CHURCH HAS SUMMER BOY CHOIR SCHOOL

The second annual summer session of the choir school was held June 15 to 26 at the Menlo Park, Cal., Presbyterian Church. Robert M. Quade, M.S.M., conducted the thirty-five boys through a daily schedule which included morning prayers, three rehearsals and a program of sports. The boys joined with the men of the chancel choir June 21 to sing the two morning services which included: "O Bone Jesu," Palestrina; "Now Let All the Heavens Adore Thee," Bach, and a festival setting of the Kyrie, Agnus Dei, Gratia Tibi and Laus Tibi by Mr. Quade.

The boys' choir will begin singing regular Sunday evensong in October and will continue through Easter.

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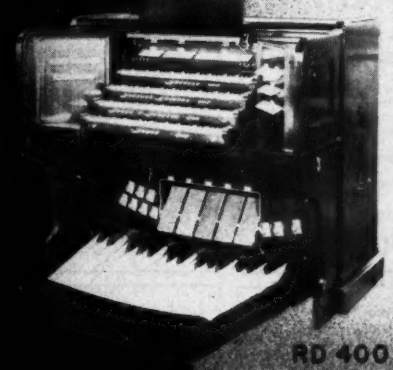
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RE 300



RD 300



RD 400

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Robert Noehren Opens Organ in Day-spring Presbyterian Church in New York Suburb—Complete Tonal Revision, Overhaul

The Gress-Miles Organ Company, Washington, N.J., has completed a tonal rebuild and mechanical overhaul of the three-manual organ in the Dayspring Presbyterian Church, Yonkers, N.Y. Robert Noehren played the opening recital on the renewed instrument April 11 including the following: "Mein junges Leben hat ein End," Sweelinck; Fugue in C, Buxtehude; Passacaglia and Fugue in C minor, "Von Gott will ich nicht lassen," Vivace, Trio-sonata 2, and Toccata and Fugue in D minor, Bach; Prelude, Fugue and Variation, Franck; "Tumult in the Praetorium," de Malein-greau; Scherzetto, Vierné; "Herzlich thut mich verlangen," Brahms, and Prelude and Fugue in G minor, Dupré.

The revised stoplist is as follows:

GREAT

Quintaton, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Gedeckt, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Rohrflöte, 4 ft., 61 pipes
Nasat, 2 1/2 ft., 44 pipes
Octave, 2 ft., 61 pipes
Flachflöte, 2 ft. (prepared for)
Mixture, 4 ranks, 1 1/2 ft., 244 pipes
Chimes
Tremulant

SWELL

Traversflöte, 16 ft., 49 pipes
Traversflöte, 8 ft., 12 pipes
Salicional, 8 ft., 61 pipes
Unda Maris, 8 ft., 49 pipes
Principal, 4 ft., 61 pipes
Traversflöte, 4 ft., 12 pipes
Octave, 2 ft., 61 pipes
Traversflöte, 2 ft., 12 pipes
Quint, 1 1/2 ft., 61 pipes
Mixture, 3 ranks (prepared for)
Fagot, 16 ft., 61 pipes
Trompette, 8 ft., 61 pipes
Fagot, 8 ft., 12 pipes
Fagot, 4 ft., 12 pipes
Tremulant

CHOIR

Lieblich Gedeckt, 8 ft., 61 pipes
Spitzprincipal, 8 ft., 49 pipes
Spitzprincipal, 4 ft., 12 pipes
Quint, 2 1/2 ft., 61 pipes
Spitzprincipal, 2 ft., 12 pipes
Terz, 1 1/2 ft., 49 pipes
Spitzoctave, 1 ft.
Scharf, 3 ranks (prepared for)
Clarinete, 8 ft., 61 pipes
Tremulant

PEDAL

Principal, 16 ft., 32 pipes
Subbass, 16 ft., 32 pipes
Quintaton, 16 ft.
Principal, 8 ft., 12 pipes
Gedeckt, 8 ft., 12 pipes
Octave, 4 ft., 12 pipes
Superoctave, 2 ft., 12 pipes
Fagot Resultant, 32 ft.
Fagot, 16 ft.
Fagot, 8 ft.
Fagot, 4 ft.
Fagot, 2 ft.

KENNETH WILLIAMS



KENNETH EDWARD WILLIAMS has been appointed organist and choirmaster of the Second Presbyterian Church, Indianapolis, Ind., to begin Aug. 1. He leaves a similar post at the Northminster Presbyterian Church.

Mr. Williams is a native of Boston, Mass., and received his bachelor of music degree from Boston University where he studied with Samuel Walter, Francis Snow and Everett Titcomb. At New York's Union Seminary, where he received his M.S.M. degree, his teachers were Vernon deTar and Ernest White.

Prior to coming to Indianapolis Mr. Williams served as a Boston radio organist and held posts in the Second Church, Boston, the First Presbyterian Church, Ridgewood, Brooklyn, N.Y., and as a chaplain's assistant in the army. He is an instructor in organ at Butler University's Jordan School of Music and organist at the Masonic temple.

**CHURCH HONORS JOHNSON
FOR 30 YEARS OF SERVICE**

Alfred H. Johnson, Mus.D., was honored May 3 at a service commemorating thirty years of service as organist and choirmaster of the Sewickley, Pa., Presbyterian Church.

Dr. Johnson is a graduate of Carnegie Institute of Technology and holds an honorary doctorate from Grove City, Pa., College. He has published many anthems, vocal arrangements and instrumental pieces. He has served as special consultant in choir music to the Presbyterian general assembly and is a former dean of the Western Pennsylvania (now Pittsburgh) Chapter of the A.G.O.

THE MENDELSSOHN CHOIR and members of the Pittsburgh symphony were joined by William Warfield, baritone, Eugene Conley, tenor, Nancy Lee Williams, contralto, and Suzanne der Derian, soprano, in a performance of Handel's "Judas Mac-cabaeus" May 5 at the Carnegie Music Hall under the direction of Russell G. Wichmann.

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NORTHWEST REGIONAL IS HELD AT SEATTLE

FEATURES 4-STATE SERIES

Wide Variety of Music and Stimulation
Provided—de Tar Heard in Recital
and Workshop—Hamilton in
Harpsichord Program

The eighth northwest regional convention of the A. G. O. was held in Seattle, Wash., June 15-18. The Seattle Chapter, playing host to more than 100 registrants from Washington, Oregon, Idaho, western Montana and Alaska, provided a varied and well-organized program marked by several performances of exceptional merit and accomplishment.

A four-state recital series, distributed over the mornings and afternoons of two days in different Seattle churches, provided interesting geographical representation as well as variety in repertory, performing styles and organ tone. Richard Westenburg, Montana State University, Missoula, opened the series on the large Kimball organ at the University Methodist Temple. His program, devoted to works of Bach and modern French composers, was played in virtuoso fashion with his flair for colorful registration and technical facility shown to best advantage in a brilliant performance of Dupré's Variations on a Noël. James Welty, Lewis and Clark College, Portland, Ore., played an interesting program of familiar numbers ranging from the seventeenth century (Scheidt and L. Couperin) to the twentieth (Percy Whitlock). He performed on the E. M. Skinner organ at Plymouth Congregational Church.

Don A. Vollstedt, Western Washington College, Bellingham, played at Trinity Methodist Church on a Hook and Hastings instrument which provided continual delight to the ear. Complete stylistic integrity marked his performance of the German baroque music (Bruhns, Buxtehude, Lübeck, Bach) occupying the greater portion of the program and he made one appreciate anew the vitality inherent

in this music. Equally well played were the modern numbers (Peeters, Bloch, Searle Wright, Langlais) closing the recital. The final recital in the four-state series was played on the new Wicks organ at St. Stephen's Episcopal Church by Deloris Bloomquist Waller, Northwest Nazarene College, Nampa, Ida. Her well-executed program began with Buxtehude's "How Brightly Shines the Morning Star" and Bach's Trio-sonata 4 and closed with five chorale preludes of Walcha.

De Tar's Recital

A welcome guest from the East to this northwest regional meeting was Vernon de Tar, Juilliard School of Music. His role was twofold: organ recitalist and director of the choral and organ workshop held on the final day of the convention. The recital, played at the University Methodist Temple, presented a happily arranged selection of music from all periods. It included: Prelude and Fugue in G minor, Buxtehude; "O Man, Bewail Thy Grievous Sin," "Lord Jesus Christ, Be Present Now" and "Farewell, O World, I Gladly Bid Thee," Bach; Andante in F, K. 616, Mozart; Concerto 12 in B flat, Handel (assisted by the Mu Phi Epsilon string ensemble); Chorale 1, Franck; "Serene Alleluias from a Soul Longing for Heaven," Messiaen; "Now Pray We to the Holy Spirit," Schroeder; Air with Variations, Sowerby, and Prelude and Fugue in D, Bach. Both the program and the masterly performance, displaying obvious knowledge of and sympathy for the stylistic principles involved, were ideally suited to the situation—a master teacher performing for a group of organists. At the same time the recital was enthusiastically received by a large audience taking advantage of the "open to the public" program.

Many registrants availed themselves of the special convention feature, the choral and organ workshop. Mr. de Tar's direction of the workshop, concerned with the topics, "Training and Conducting Adult Choirs," "Music for Worship" and "Playing the Service," combined effective presentation with a thoroughly practical consideration of the chief duties of the organist and/or choirmaster.

Several concerts of music for media other than organ solo added considerable variety and value to the convention program. A harpsichord recital by John Hamilton, University of Oregon, featured the "Goldberg" Variations of Bach. His glowing performance of this masterpiece held the appreciative audience enthralled for well over an hour. One evening program, also open to the public, was devoted to a concert of baroque ensemble music employing two violins, flute, recorder, tenor voice and continuo in various combinations. The ensemble, organized by Wallace Seely, Seattle, and composed of "Seattle musicians who meet for informal practice sessions to play baroque music for fun," played delightful performances of music by Monteverdi, Corelli, A. Scarlatti, Locillet, Buxtehude, Bach and Telemann. For the final convention event the chancel choir and orchestra of Plymouth Congregational Church under the direction of Edward A. Hansen sang the great Mass in E flat of Schubert. The stirring, well-prepared performance of this too infrequently heard work provided a fitting coda to the convention activities.

A number of other musical performances and lectures rounded out the convention program. At St. Joseph's Roman Catholic Church a small men's choir directed by Catherine McGarry, Forest Ridge Convent, Seattle, provided a program of service music, including accompanied and unaccompanied chants and several sixteenth-century motets. Orpha Moser, Tacoma, played a short recital of works by Handel and Bach on the small five-rank Möller organ at the Pinney Ridge Lutheran Church. The lectures were given by G. Herald Keefer, Vancouver, B. C., and by Bruce Rodgers, College of Puget Sound, Tacoma. The former spoke on "Modern Trends in European Organ Design" and the latter on "An Approach to Choral Singing." An informative panel discussion on the topic, "What is your problem?" was based on questions submitted by registrants. Panelists were C. Griffith Bratt, Boise, Idaho, Junior College, the Rev. Canon Poland Miller, rector, Church of the Ascension, Seattle, and Mr. Keefer. John Andrews, Seattle, was moderator.

A short prelude recital by Walter A. Eichinger, University of Washington, preceded the Guild worship service which opened the convention at the University Congregational Church. The Allegro Energico e Appassionato by George Frederick McKay, University of Washington composer, proved a lively and stimulating beginning for the convention activities. The music for the service itself was provided by Winston A. Johnson, Seattle Pacific College, the church's chancel choir, H. William Klein, director, and a combined choir from Seattle churches under the direction of Dr. Rodgers. The Rev. A. Stanley MacNair delivered the sermon, "Speech-transcending Language." The Rev. Dale E. Turner addressed the convention banquet. His short address, opening with a cleverly humorous note, concluded with an eloquent charge to organists and choirmasters for personal integrity in their professional duties.

It would be impossible within the space of this article to recognize the devoted work of all the Seattle Chapter members who contributed to the success of the convention. Particular congratulations should go to general chairman Doris Helen Smith, also Washington state chairman; Edward A. Hansen, program committee chairman; Winston A. Johnson, dean, and Walter A. Eichinger, regional chairman.

HENRY J. EICKHOFF

The Knoch Story

The Knoch Organ Company was founded in 1952 to serve the ever-increasing number of churches and congregations in western Ontario. At the outset the company was chiefly engaged in organ repair work, but as inquiries for new instruments increased expansion of the scope of operations became necessary.

The company became general Canadian representative in 1955 for E. F. Walcker & Cie, Ludwigsburg, Germany. Since this association was formed ten new Walcker instruments have been installed and several more are about to be built. The repair and maintenance service and a number of modernization projects have continued.

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AUSTIN IS PLANNED FOR WESTPORT, CONN.
THREE MANUALS ORDERED

Saugatuck Congregational Church
Has Fund for Permanent Care—
David H. Williams, Composer,
Is Organist-director

A new three-manual Austin organ is to be built for the Saugatuck Congregational Church, Westport, Conn. This is the church which received nation-wide publicity in 1950 when the entire building was moved diagonally across the Boston Post Road to the church's parsonage property 600 yards away. The building dates from 1832 and is a fine example of colonial meeting house architecture.

The organ is a memorial gift. Also provided is a fund for the permanent care of the instrument.

The organist and choir director of the church is David H. Williams, well-known to readers of THE DIAPASON for his numerous and widely-used anthems and other works published by H. W. Gray, Carl Fischer, Summy-Birchard, Augsburg, J. Fischer, Presser, Shawnee Press and Westminster Press.

The stoplist for the organ will be as follows:

- GREAT**
Diapason, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Gemshorn, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Nachthorn, 4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Chimes, 25 notes

- SWELL**
Viola, 8 ft., 68 pipes
Voix Celeste, 8 ft., 56 pipes
Hohlfloete, 8 ft., 68 pipes
Principal, 4 ft., 68 pipes
Rohrfloete, 4 ft., 68 pipes
Flautino, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Trompette, 8 ft., 68 pipes
Hautbois, 4 ft., 68 pipes
Tremolo

- CHOIR**
Gedeckt, 8 ft., 68 pipes
Dolce, 8 ft., 68 pipes
Dolce Celeste, 8 ft., 56 pipes
Koppelfloete, 4 ft., 68 pipes
Blockfloete, 2 ft., 61 pipes
Quint, 1 1/2 ft., 61 pipes
Sesquialtera, 2 ranks, 110 pipes
Krummhorn, 8 ft., 68 pipes
Tremolo

- PEDAL**
Diapason, 16 ft., 12 pipes
Gemshorn, 16 ft., 12 pipes
Gedeckt, 16 ft., 24 pipes
Principal, 8 ft., 32 pipes
Gemshorn, 8 ft.
Flute, 8 ft.
Fifteenth, 4 ft., 12 pipes
Trumpet, 16 ft., 12 pipes

RIVERSIDE CHURCH HEARS FOUR IN SUMMER SERIES

The annual series of summer organ recitals at the Riverside Church, New York City, opened with Virgil Fox July 7. Donald McDonald played July 14 and Marilyn Mason was heard July 21. Frederick Swann closed the series July 28.



MRS. EMIL JEBE, Ames, Iowa, is the new dean of the Central Iowa Chapter of the A.G.O. centered at Des Moines. Active in Guild activities and frequently on hand at conventions, Mrs. Jebe has lectured on her favorite subject, "The European Classic Organ," before several chapters. She was the guest of the Buena Vista Chapter March 8 and within the last two seasons has also appeared before organist groups at Pella, Cherokee and Waterloo as well as her home chapter.

Mrs. Jebe's lecture, "Glimpses of Our Heritage," is scheduled for delivery in several places in the near future.

Other new officers of the Central Iowa Chapter are: Robert Burns, sub-dean; Paul Anderson, secretary, and Frances Shaw, treasurer.

New Organ Music

New organ music is again beginning to arrive in quantity. Our first considerable stack is of the Novello edition, for so long the bellwether of music for our instrument in the English-speaking world. In this publisher's organ music club series (NOMC) Volume 13 is a very playable Prelude, Meditation and Fanfare by Gordon Jacob. Volume 14 is van Hulse's new "Biblical Sketches" which we predict will turn up on many a recital page in THE DIAPASON and rightly so. A second set of pieces under the title "Times and Seasons" by Eric Thiman will find many players, for each of the five pieces is sure-fire service material for the average church player. Mary Hicks' Chorale Prelude on "Christ ist erstanden" will be useful next Easter time; her unconventional resonances do not involve great difficulties. A revised version of John Ireland's "Elegaic Romance" is not very characteristic of our instrument but is a fine melody interestingly treated. Complete with pedal cadenza and virtuoso passages, Anthony Scott's Toccata and Fugue in A minor is for the recital use of seasoned players. Walter Emery has edited a Prelude and Fugue in E minor by Padre Martini with some interesting notes. The music is transparent and sprightly.

From Concordia comes a Nativity Suite by Wilbur Held. Based on familiar carols and very short and easy, each of the five pieces will be useful to many players.

Stanley Saxton's Fanfare and Tuba Tune is a good example of its genre; it needs some powerful reeds.

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MARILOU DE WALL



MARILOU DE WALL has been awarded a Fulbright grant to study organ with André Marchal in Paris for the coming academic year. She was graduated from Calvin College, Grand Rapids, Mich., in June where she was a pupil of Howard Slenk. She has previously studied with Dorothy Sheets and John Hamersma. While attending college she was accompanist for the "Back to God" radio choir and assistant to Wilmer T. Bartholomew at the East Congregational Church of Grand Rapids.

**BASE EAU CLAIRE FESTIVAL
ON NEW PILGRIM HYMNAL**

A hymn festival to introduce the new *Pilgrim Hymnal* was sponsored May 17 at the First Congregational Church of Eau Claire, Wis., by the Congregational Christian Churches of the Eau Claire association. The festival organist was Walter May, Wisconsin State College, and Clark B. Angel was chairman of the festival committee. A brass choir from the college assisted.

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**WICHITA FALLS HOSTS
SOUTHWEST CONVENTION**

MEETING EXTENDS 4 DAYS

**Mrs. Jacobs, Teague, Wyton Head
Long List of Speakers and
Recitalists — Janie Craig Named
New Regional Chairman**

The North Texas Chapter of the A.G.O. was host to the southwest regional convention in Wichita Falls, Tex., June 15-18. Nearly sixty-five delegates from the four-state region including Texas, Oklahoma, Kansas and Louisiana were present for the four-day meeting. Official host for the conclave was Brent Stratton, sub-dean of the host chapter.

Beginning the series of events was the regional organ-playing contest at the Floral Heights Methodist Church. Winner of the contest was Clyde Holloway, a graduate student from the University of Oklahoma with Mildred Andrews. For his contest numbers, Mr. Holloway played *Fantasia and Fugue in G minor*, Bach, and *"Pageant,"* Sowerby. Runner-up in the contest was Jack White, Weatherford, Tex., a junior at Texas Christian University with Emmett Smith. He played *Prelude and Fugue in D, Bach*, and *"Outburst of Joy,"* Messiaen.

Monday evening, following a dinner in the Zodiac room of the Kemp Hotel, the conventioners heard Joyce Gilstrap Jones, F.A.G.O., and 1959 winner of the Dealy award, in a thirty-minute recital at the First Methodist Church. Following this, the choirs of this church and the First Christian Church joined forces in the Mozart Requiem under the direction of Ray Davidson, Jr. At the organ was Sub-dean Stratton. The choir, numbering nearly 100 singers, was augmented by ten instrumentalists from the Wichita Falls symphony orchestra. Following the concert a reception was held on the mezzanine of the Kemp Hotel.

Tuesday's Activities

Tuesday morning opened with a session at the First Baptist Church. An introduction to the sixty-seven-rank Reuter organ was given by Robert Geisler, area representative of the builder. Following this thirty-minute recitals were played by Gale Enger, Oklahoma City; Dorothy Addy, Friends University, Wichita, Kans., and Herbert Garske, Houston. Talks were given by Adrienne Reinsner, Fort Worth, on "The Organist's and Choirmaster's Responsibility to the Church Service" and Nancy Ragsdale, University of Oklahoma City, on public relations. The morning session closed with a luncheon at the church.

The afternoon session opened with Ruth Krehbiel Jacobs, Santa Barbara, Cal., speaking on "The Church Musician and the Church Program." She was followed by Alec Wyton, New York City, who spoke on boys' choirs. Assisting Mr. Wyton in his talk was a choir of boys from several youth choirs from city churches.

Following a break, Dorothy Ellsworth, Dallas, spoke on "Development of Musicianship in Youth Choral Groups."

Tuesday night William Teague, Shreveport, La., played the featured recital at the First Methodist Church which was open to the general public. A reception was held in the home of Mr. and Mrs. J. W. Akin, Jr.

Wednesday

The activities for Wednesday opened with a hearing of the thirty-three-rank Möller organ at the Floral Heights Methodist Church. Recitalists for the morning were Robert Bennett, Houston, and Alexander Boggs Ryan, East Texas State Teachers College, Commerce.

Speakers for the morning included Norma Lowder, Houston, on "Contests, Choral and Instrumental, within the Guild Chapters;" Janie Craig, Texas state chairman, on "Conventions: Why, When and Where," and a stereophonic program entitled "Fifty Years of Recorded Music" by William Barclay, Fort Worth. The session closed with a luncheon at the Wichita Falls country club.

The afternoon session again featured Mrs. Jacobs and Mr. Wyton. Mrs. Jacobs spoke on "The Church Musician and the Church Program;" Mr. Wyton on "Guild Exams and Choir Rehearsals: Their Efficient Use." Also included in the afternoon

DONALD N. WARNER



DONALD N. WARNER has been appointed organist and choirmaster of Calvary Episcopal Church, Louisville, Ky. For the last two years he has served in a similar capacity at Trinity Temple Methodist Church in the same city.

A graduate of Tarkio, Mo., College, Mr. Warner is completing his M.S.M. requirement at the Southern Baptist Theological Seminary. He has studied organ with Gavin L. Doughty, Ray Ferguson and Philip Malpas. He is a member of the Louisville Chapter of the A.G.O.

session was Helen Kemp, Oklahoma City, speaking on the junior choir.

Wednesday evening afforded relaxation from the heavy program of recitals. Following a "cabaret" dinner, Joyce Gilstrap Jones played "Rhumba," Elmore, and "Flight of the Bumblebee," arr. Ellsasser. Don Owens offered *Fantasia on Nursery Rhymes*, Elmore. Arline Haskell closed the program with a medley of numbers entitled "From Bach to Boogie." This entertaining number opened with the *Fantasia in G minor*, followed by a fugue built on "The Yellow Rose of Texas." Electronic organs were used for the program and included a Baldwin, a Hammond and two Conns. Following the program an informal "jam session" was held.

Final Day

The final session opened on the ninety-rank Aeolian-Skinner organ at the First Methodist Church. Featured recitalists included Kathleen Armstrong Thomerson, Texas Technological College, Lubbock; Dora Poteet Barclay, Southern Methodist University, Dallas, and Clyde Holloway, winner of the organ playing contest. Speaker of the morning was Lloyd Pfautsch, Southern Methodist University. His subject was "Diction in Choral Conducting."

Janie Craig, Fort Worth, was named new regional chairman and the Rev. Robert Scoggin, Dallas, new state chairman.

General chairman of the planning committees was Dr. Nita Akin.

EDDIE WYATT

**HOUGHTON COLLEGE HEARS
ENGLISH MUSIC FESTIVAL**

A festival of English music was an event of April 28-May 1 on the campus of Houghton, N.Y., College. All musical organizations of the college participated; in fields related to THE DIAPASON were the madrigal singers, the college choir and the oratorio society. The festival provided a comprehensive survey of English composition from the days of Queen Elizabeth I to Queen Elizabeth II.

Organ music heard on the various programs included: Greene's *Voluntary 6* played by Sharon Widrig, Locke's *Voluntary in F* played by Carla Marcus, Purcell's *Voluntary* for double organ played by Calvin Johansson, Stanley's *Voluntary in C* played by Astrid Nyland and Vaughan Williams' "Rhosymedre" played by Dr. Charles H. Finney.

The college choir sang works by Handel, Roberton, Vaughan Williams and German under the direction of Dr. Robert Woods. Dr. William Allen conducted the madrigal singers.

Chamber music and a performance of Purcell's "Dido and Aeneas" were also heard.

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ROBERT BAKER HEADLINES

Informative Sessions and Sightseeing
Tours Combine with Recitals to
Make Stimulating
Convention Fare

For the first time in its history the Williamsport, Pa., Chapter was regional convention host to fellow members and friends from the Pennsylvania, central and southern New Jersey and Delaware chapters of the A.G.O. June 23 to 25.

The opening session at Christ Episcopal Church was conducted by Dexter Weikel, dean; Newell Robinson, regional chairman; Leland Mallet, general convention chairman, and the Rev. William B. Williamson, chaplain of the host chapter. It was followed by a joint student recital in the same church featuring Mary Frances Ross and T. William Wenrich. Both young artists provided "firsts" to most of their listeners. Mrs. Ross played four chorale preludes by the late Friedrich Hark, German composer killed in world war 2. Mr. Wenrich gave a fine performance of the Alleluia from Cinq Chorals d'Orgue by Falcinelli. Mrs. Ross also played the Buxtehude F sharp Prelude and Fugue and the Mozart Fantasie in F minor. The Vivaldi-Bach A minor Concerto and the Dupré Prelude and Fugue in B were particularly well played by Mr. Wenrich.

A splendidly conceived and executed program of music for a small two-manual, fourteen-rank Möller just installed in Clarke Chapel, Lycoming College, was heard early Tuesday evening. Robert Ege, Overbrook School for the Blind, was the recitalist. The Handel Concerto 2 in B flat was heard to advantage on this fine little instrument with its own little positiv.

Civic Choir Program

The first evening of the convention was climaxed by the singing of the Bach Cantata 4 "Christ lag in Todesbanden" and the Vivaldi Gloria by the Williamsport civic choir directed by Jay Stenger and accompanied by the host chapter's incoming dean, Mary Landon Russell. A social hour at the Lycoming Hotel followed.

Wednesday morning sessions opened with an illustrated lecture by Alison Demarest, Canyon Press, on the problems of music editing, printing and publishing. The many facets of this business were revealed by the facile and humorous comments of the lecturer. The woman who "wears many hats" in her business explained what goes on when a manuscript arrives on the desk of an editor.

Weaver Recital

The first major recital of the convention was played on the 1950 Möller in the Messiah Lutheran Church, South Williamsport. John Weaver, whose playing was unknown to many delegates, won their admiration and their hearts through his brilliant yet musical rendition of many favorites. Five Bach compositions concluded with the Fugue in D taken at a tremendous pace without sacrificing the many changes possible. The Widor Andante Cantabile from Symphony 4 was given a lush setting. The climax of the program was the Reubke Sonata on the 94th Psalm in which Mr. Weaver demonstrated his wide technical command.

John Klein, musicologist, organist and carillonneur, gave a recital after the noon hour on the Schulmerich "Americana" carillon especially installed in the hotel. This program was well received not only by the convention registrants assembled in the ballroom but by townspeople listening on the streets.

A well-planned bus tour of Bucknell University in nearby Lewisburg followed. Here a delightful program prepared by William McRae of the music department combined violin, clarinet, spinet and "prepared piano." Music by Corelli, Bach and Milhaud was heard.

Traveling to nearby Milton, conventioners heard a demonstration recital by Mr. McRae on an earlier Möller in the First Methodist Church. Following this Margery Davis of the Allen Company played a recital on the three-manual Allen electronic instrument installed in Trinity Lutheran Church, Milton.

JOHN OBERMEYER



JOHN OBERMEYER has been appointed representative of the Schlicker Organ Company, Inc., for Minnesota, the Dakotas, Iowa and a part of Wisconsin. He will manage the sales and service as well as the installations of the firm in this area with headquarters in Minneapolis.

Mr. Obermeyer is a native of Buffalo and became associated with the firm in 1946, serving a four-year apprenticeship in the G.I. bill and the New York State apprenticeship council. After his apprenticeship he spent several years working in the shop and installing organs. For the last four years he has been supervising installations, voicing and finishing for the firm in many parts of the United States. He and his wife will live in Minneapolis.

Robert Baker Plays

Robert Baker was heard in recital on the 1956 Möller organ in the Covenant-Central Presbyterian Church Wednesday evening. He thrilled a large and appreciative audience with a brilliant program.

Thursday morning brought the only rain of the convention. The choral reading session under the direction of Parker Wagnild, Gettysburg, Pa., College, proved to be a stimulating two and one-half hours. Thirteen anthems of many periods and styles were read through and discussed.

A study of music appropriate to church weddings was led by Chaplain Williamson and J. Bertram Strickland, organist, at Trinity Episcopal Church. It stressed the need for rethinking the wedding ceremony in the average American church. Much help and many suggestions were given.

The concluding lecture by Dr. Robert Baker at the First Evangelical United Brethren Church was entitled "the Organist vs. the Console." He suggested that organists should not be afraid of making the organ an expressive instrument and that they should be musicians first who happen to play the organ.

The final event of the three-day convention was a banquet at the Woman's Club with dinner music provided by the Brahms Trio. Dr. Williamson was master of ceremonies. Peter Le Manna, tenor, sang and a one-act comedy was enacted by Mr. and Mrs. Eugene Winner. The program closed with remarks by Chairmen Robinson and Mallet.

FREDERICK A. SNELL
ERMA M. WINNER

HOUSTON CHORUSES HEARD IN MAY CONCERT EVENTS

The University of Houston, Tex., concert choir shared a commencement concert May 20 with performing members of the graduating class. Choral numbers included "Swell the Full Chorus" from Handel's "Solomon" conducted by Bobby Linder, "The Fear of the Lord," Schoettle, and a portion of Thompson's "The Peaceable Kingdom" directed by Dr. Merrills Lewis.

Dr. Lewis conducted university choral and orchestral organizations May 1 in a performance of the first part of Mendelssohn's "Elijah."

A CHOIR FESTIVAL was conducted May 17 at the First Methodist Church, Marysville, Ohio, by Marvin Peterson.

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But to get back to this "choir party" idea, we are sure that you and your choir will find at least a couple of fine new Christmas anthems that will truly express the joy of the coming season.

Furthermore, these 15 selections have been so programmed on "O Come, Let Us Adore Him" that they can be used as a complete musical Christmas program, if you wish.

There is narration from Isaiah, St. Matthew, and St. Luke, printed on the record album jacket, and it can be used between selections to present the entire Christmas story in a worshipful setting. It takes about 45 minutes.

Of course, you can use the narration and substitute some music that is already in your choir's repertory. But we think you'll like some of our music, and maybe all of it.

You'll find carols, hymns, and original compositions, for treble choirs, male choirs, but mostly for mixed choirs (and a couple for youth and adult choirs combined), in widely varied musical idioms, on "O Come, Let Us Adore Him."

The recordings were made by the Shawnee Choir and a Children's Choir both made up of volunteer singers from the Pocono Mountains area of Pennsylvania, under the direction of Dr. Earl Willhoite.

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First Congregational Church in Massachusetts Community Being Remodeled for Organ Installation Behind Reredos

The Schantz Organ Company is to build a three-manual organ for the First Congregational Church of Wellesley Hills, Mass. The present edifice is being remodeled to include space for the instrument behind the reredos with the organ speaking directly toward the congregation.

Negotiations were handled by D. R. Salisbury, eastern representative for Schantz. The stoplist is as follows:

GREAT

- Principal, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Harmonic Flute, 4 ft., 61 pipes
- Quinte, 2 3/4 ft., 61 notes
- Furniture, 4 ranks, 244 pipes
- Chimes

SWELL

- Geigen Diapason, 8 ft., 73 pipes
- Viole, 8 ft., 73 pipes
- Viole Celeste, 8 ft., 61 pipes
- Rohrflöte, 8 ft., 73 pipes
- Geigen Octave, 4 ft.
- Hohlflöte, 4 ft., 73 pipes
- Flautino, 2 ft.
- Plein Jeu, 4 ranks, 244 pipes
- Contra Fagotto, 16 ft., 73 pipes
- Trompette, 8 ft., 73 pipes
- Fagotto, 8 ft.
- Claron, 4 ft., 61 notes
- Tremulant

CHOIR

- Gedeckt, 8 ft., 73 pipes
- Dulciana, 8 ft., 73 pipes
- Unda Maris, 8 ft., 61 pipes
- Koppelflöte, 4 ft., 73 pipes
- Nazard, 2 3/4 ft., 61 pipes
- Blockflöte, 2 ft., 61 notes
- Tierce, 1 3/4 ft., 61 pipes
- Cromorne, 8 ft., 73 pipes
- Tremulant

PEDAL

- Principal, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Rohrbourdon, 16 ft., 12 pipes
- Octave, 8 ft., 32 pipes
- Bourdon, 8 ft., 12 pipes
- Rohrflöte, 8 ft.
- Super Octave, 4 ft., 12 pipes
- Posaune, 16 ft., 32 pipes
- Fagotto, 16 ft.
- Trumpet, 8 ft., 12 pipes
- Claron, 4 ft., 12 pipes

THOMAS SPACHT



THOMAS SPACHT has been awarded a Fulbright grant for study of organ and harpsichord in the coming season. He will sail Aug. 14 for Amsterdam where he will study at the Amsterdam conservatory.

Mr. Spacht graduated from the Oberlin Conservatory of Music in 1955. He served in the army as chaplain's assistant from 1955 to 1957. Graduate study was with Arthur Poister at Syracuse University.

He has played recitals in Syracuse and Albany, N. Y., and Louisville, Ky. He played a program of works by Bach, Handel, Vienne and Pepping July 16 at St. Paul's Chapel, Columbia University.

FLEISCHER OBSERVES 10th ANNIVERSARY IN AMERICA

Dr. Heinrich Fleischer will observe the tenth anniversary of his arrival in the United States Aug. 10. He came to this country a decade ago at the invitation of Valparaiso, Ind., University where he served as professor of organ and Lutheran church music until 1957. He is at present university organist and lecturer in music at the University of Chicago.

In Germany Dr. Fleischer was organ professor at the Leipzig State Academy of Music and organist of Leipzig University (St. Paul's University Church).

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**INDIANAPOLIS PLAYS
HOST TO REGIONAL
DEFTLY PLANNED PROGRAM**

**More than 200 Hear Carlson, Ragatz,
Ellsasser, Hopper, Biggs in Recital—
Hoosier Hospitality Everywhere
in Evidence**

The Indianapolis, Ind., Chapter played gracious host to the midwestern regional convention of the A.G.O. June 15—17. Its 202 registrants place the meeting on a par with the better midwinter conclaves and the well-thought-out and carefully-scheduled program bore out the comparison.

Dean Clarence Elbert headed a fine team which surprisingly enough included the Indianapolis weather man. Every event began on time, ample allowance was made between events and transportation from one program to another proved no problem at all.

The failure of the regional chairman to put in his scheduled appearance and the absence of two of the four state chairmen are matters of generally expressed disappointment.

The first scheduled event was a recital on the Casavañt organ at the handsome Meridian Street Methodist Church by the young dean of the Fort Wayne Chapter, Richard Carlson. A particularly fresh program designed especially for a gathering of professional organists received intelligent and musical treatment. A light-hearted Partita on "Lobe den Herren" by Joseph Ahrens gave a fine contrast to more conventional repertory and a Fantasia on "Lauda Sion" by Mr. Carlson's Fort Wayne colleague, Darwin Leitz, showed inventiveness, taste and a sense of style.

Monday evening's event featured the Jordan string quartet in a beautiful al fresco setting outside the Holcomb garden house on the campus of Butler University. A sprightly performance of a Haydn quartet and a warm, lyric reading of the Ravel one preface the official reception within the garden house. Three members of the quartet joined Chairman Elbert in four Mozart sonatas, indicating that the dean's musicianship matched his organizational abilities. Discreet use of an Allen electronic instrument and a rhythmic, accurate performance closed a hospitable evening.

Tuesday

Though exhibits were largely of organ and choral music, several opportunities were given for unhurried visits; many commented on the welcome opportunity to explore a wider selection of music than their home dealers could provide.

A remarkably painless hymn sing was Tuesday's opening event. Based on Frederick Daries' useful chorale collection published by Eden Publishing House, the sing attracted a sizable group of visitors most of whom remained and sang until the end. Mallory W. Bransford was at the old Kimball organ at the Zion Evangelical Church where most of this day's activities centered.

Arthur Carkeek, De Pauw University, spoke entertainingly and informatively on historical organ design in an informal forenoon session; the results of his recent

JOSEPH LEONARD



JOSEPH LEONARD has assumed the position of organist-choirmaster at the Cathedral of St. John the Evangelist, Albuquerque, N. M. He has held a similar post for three years at the Church of the Holy Faith, Santa Fe, where he also has been musical director of the Santa Fe chamber music society, vice-president of the community concerts association and a board member of the sinfonietta orchestra society. He has been in charge of musical events at the museum of arts and has played recitals at the St. Francis auditorium utilizing string and brass ensembles as well as organ alone.

Plans are being made for enlarging the present Reuter instrument in St. John's Cathedral.

Mr. Leonard received his master's degree from Juilliard School of Music, studying with Vernon de Tar and David McK. Williams. Further study at Fontainebleau was with Falcinelli and Dupré. Former churches he has served include the Lutheran Church of the Incarnation, Brooklyn, N. Y., First Methodist, Corpus Christi, Tex., and Trinity Episcopal, Victoria, Tex.

months of study in Europe provided helpful material.

After luncheon Dr. Oswald G. Ragatz, A.A.G.O., gave a stimulating lecture-recital on "Form in the Chorale Preludes of Bach." His lecture material was finely organized and his playing of eleven examples to illustrate the nine categories of his subject was intensely musical and communicative. His surmounting of the registration problems the organ offered was especially noteworthy.

The convention banquet at the Hotel Continental, complete with strolling musicians, a broad operatic parody by Deanelect Fred Koehn and his wife and the usual introductions and appreciations brought forth none other than E. Power Biggs as the speaker, pinch-hitting delightfully on a moment's notice for the suddenly absent regional chairman.

Delegates merely had to cross the street to conclude their evening's entertainment at the old (and soon to be razed) First Baptist Church where Richard Ell-

sasser held forth on a Baldwin electronic installation. Mr. Ellsasser continues to be able to play more rapidly, with more flawless accuracy and with a more infectious rhythmic drive than almost any other player of our generation. He has not made notable progress in his penetration into the styles of the composers he represents. And he presses his instrument so often to its dynamic limits that ear-fatigue becomes general. But Mr. Ellsasser continues a unique and entertaining phenomenon.

Wednesday

The deans' breakfast which opened the final day's program gave the usual valuable opportunity for the frank "letting down of hair" so necessary to the democratic process. Deans will doubtless report pertinent detail to their chapters.

Dr. Francis Hopper, University of Louisville, Ky., played a satisfying harpsichord recital as the first convention event at Indianapolis' fine little John Heron art museum. A varied program of many styles and periods seemed to us to climax in an anonymous concerto arranged by Bach (in which the limited instrument spoke out in a broad and spacious style) and in a whimsical suite, "Lambert's Clavichord," by Herbert Howells.

The recital was followed by a pertinent illustrated lecture on Baroque art by Wilbur Peat moving naturally into a brief tour of the museum in which Curator Peat tied in the pictures with points of his lecture. After an appetizing buffet luncheon at the First Presbyterian Church came one of those welcome "breathers" so carefully provided.

Because we prefer bell sounds out-of-doors we braved the competition of city traffic noises to hear Frederick Weber's interesting recital of contemporary carillon works on the Schulerich electronic bells at Christ Church Cathedral. Inside the cathedral Robert V. Cloutier, St. Louis, Mo., played the Bach B minor Prelude and Fugue and the first movement of Sowerby's Symphony, giving a good account of his own musicianship and of the Möller organ.

Evensong

Many felt that the evensong which followed was the convention's musical peak. A fine-toned and well-balanced choir of men and boys under Robert L. Hobbs' direction sang an even-textured and carefully-integrated service which was satisfying and moving. A more suitable address than that of Canon Preceptor Frederic P. Williams would be hard to imagine. Mr. Cloutier used the Mulet Carillon-Sortie as a brilliant postlude.

E. Power Biggs closed the convention on the Möller organ at the First Presbyterian Church. Playing a program of music which his frequent appearances have made very familiar to audiences in every corner of the country as well as to all readers of THE DIAPASON, he again packed the large auditorium with many standees. We have heard Mr. Biggs to better advantage, but he sustained interest by his usual rhythmic and transparent playing, his individual approach to registration and the variety of his program. A reception for Mr. Biggs quite understandably dissolved into a session of reluctant leave-taking.—F. C.

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Programs of Organ Recitals of the Month

Lillian Carpenter, F.A.G.O., New York City.—Miss Carpenter played a recital June 1 at the Flatbush Presbyterian Church, Brooklyn, N. Y., including: Concerto 5, Handel; "When in the Hour of Utmost Need" and Prelude and Fugue in A minor, Bach; Prelude and Fugue in A minor, Roberts; "Tumult in the Praetorium," de Malein-greau; Scherzo, Symphony 2, Vienne; Grande Pièce Symphonique, Franck.

Marjorie Tripp Iwersen, San Diego, Cal.—Mrs. Iwersen was sponsored in this recital May 26 by the San Diego Chapter of the A.G.O. in the First Presbyterian Church: Concerto 2 in B flat, Handel; Toccata, Muffat; Adagio, Mozart; Prelude and Fugue in G, Bach; "Cortège et Litanie," Dupré; "Legende de St. Nicholas" and Canzona, Langlais; "Gargoyles," Edmundson; "Brother James' Air," Wright; "Rhythmic Trumpet," Bingham; "Baroque" Prelude and Fantasia, Arnell.

Stanley E. Walker, F.A.G.O., Kennewick, Wash.—Mr. Walker played a recital May 11 at the First Methodist Church sponsored by the Columbia Basin Chapter of the A.G.O. His program: Chaconne, Couperin; "The Cuckoo," Daquin; Air and Gigue, Handel; Trumpet Tune, Purcell; Toccata, Adagio and Fugue, Bach; "Ave Verum" and Adagio, Mozart; Rigaudon, Campra; Toccata, Sowerby; "Rhythmic Trumpet," Bingham; "Romance sans Paroles" and Variations de Concert, Bonnet.

Luther T. Spayde, Fayette, Mo.—Mr. Spayde played this recital listing the following program on the new organ in the Methodist Church, Marceline, Mo., May 24: Trumpet Voluntary in D, Purcell; "Jesu, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; Largo, "Xerxes," Handel; Sonata 6, Mendelssohn; "Canyon Walls," Clokey; "L'Organo Primitivo," Yon; "Londonderry Air," Coleman; Toccata, Symphony 5, Widor.

Franklin Coleman, Chicago.—Mr. Coleman, pupil of Thomas Matthews, played this recital June 3 at the North Austin Lutheran Church: Prelude and Fugue in G minor, "O Hail, this Brightest Day of Days" and "He Who Will Suffer God to Guide Him," Bach; "O God, Thou Faithful God," Karg-Elert; Antiphon 3, Dupré; Prelude, Suite, Rowley; Sonata 2, Hindemith; Psalm Prelude, Howells; Carillon, Sowerby; "Fanfare," Jacob.

Nancy Lee Owens, Fayette, Mo.—Miss Owens, pupil of Luther T. Spayde, played this senior recital May 17 at Central College: Diferencias sobre el Canto del Caballero, de Cabezon; "O Man, Bemoan Thy Grievous Sin" and Prelude and Fugue in E minor, Foch; Carillon, DeLamarter; "Patapan," Pasquet; Sonata da Chiesa, Andriessen. She was assisted by Marilyn Dickinson, mezzo-soprano.

Students of Tom Ritchie, Springfield, Mo.—Larry Wilcox, John Morris and Fred Burgomaster played this Drury College student recital May 20 at Stone Chapel: Toccata, Sweelinck; Trumpet Tune, Purcell; Prelude and Fugue in E minor (Cathedral), Bach; Psalm 18, Marcello; Toccata and Fugue in D minor, Bach; Toccata, Pachelbel; Fugue in D major, Bach; "Pièce Héroïque," Franck.

Robert T. Benford, Peru, Neb.—Mr. Benford played this Nebraska Teachers College recital May 3 in the college auditorium: "O Sacred Head," Bach; "Joyful, Joyful, We Adore Thee," Beethoven-Larson; "He Shall Feed His Flock" and Finale, Concerto in B flat, Handel; Sortie, "Prayer" in F and Processional, Guilman; "Now Thank We All Our God," Karg-Elert; Andante, Mendelssohn; Fanfare, Lemmens.

Jack R. Rodland, Huntington, Pa.—Mr. Rodland played this Juniata College recital May 3 in Oller Hall: "Mein junges Leben hat ein End," Sweelinck; Passacaglia and Fugue in C minor, Bach; Suite of a Musical Clock, Handel; Sonata 2, Hindemith; "Pièce Héroïque," Franck; "Herzlich tut mich verlangen" and "Schmücke dich, o liebe Seele," Brahms; Carillon, Sowerby; Grand Choeur Dialogue, Gigout.

Stephen L. Farrow, Charlotte, N. C.—Mr. Farrow played this recital June 21 at the Covenant Presbyterian Church: Prelude and Fugue in B minor, Bach; "Lord God, We All to Thee Give Praise" and "My Soul Doth Magnify the Lord," Pachelbel; "How Brightly Shines the Morning Star," Bach; "Deck Thyself, My Soul," Brahms; "Rhosymedre," Vaughan Williams; Passacaglia, Buxtehude; Chaconne, Concerto 2, Pepping.

Staf Nees, Mechelen, Belgium.—Mr. Nees played the dedicatory recital June 17 on the three-manual Casavant organ in St. Norbert Abbey Church, De Pere, Wis., which was described in THE DIAPASON for Dec. 1, 1958. His program was: Praeludium, Bach; Andante, Fiocco; Suite "Gothique," Böllmann; "O Sacrum Convivium," Intermezzo, Offertorium and "Ave Maria," Nees; Chorale in A minor, Franck; "Berceuse," Vienne; Finale, Symphony 2, Widor.

Alexander Boggs Ryan, A.A.G.O., Commerce, Tex.—Mr. Ryan played this recital May 7 at the First Methodist Church, Paris, Tex., for the Paris music study club: Rigaudon, Campra; Aria, 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," Vienne; Carillon in A flat, Sowerby; Finale, Sonata on Psalm 94, Reubke. He played the program May 18 for the Texas Chapter of the A.G.O. in the Park Cities Baptist Church, Dallas, and June 9 at the First Baptist Church, Longview, Tex.

Arthur Lawrence, Davidson, N. C.—Mr. Lawrence played this Davidson College senior recital May 19 in 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. He repeated the recital June 14 at the First Presbyterian Church, Asheville, N. C., for the Asheville Chapter of the A.G.O.

John Edward Courter, Lansing, Mich.—Mr. Courter played this recital May 17 at the Church of the Resurrection: Chaconne in G minor, Couperin; "As Jesus Stood beside the Cross," Scheidt; Basse et Dessus de Trompette, Clérambault; Toccata and Fugue in D minor, "I Call to Thee, Lord Jesus Christ," "Jesu, Joy of Man's Desiring" and "In Death's Strong Grasp the Saviour Lay," Bach; Chorale in A minor, Franck; Aria, Peeters; "Chant de Paix," Langlais; "Ton-y-botel," Purvis.

Richard L. Braun, Western Springs, Ill.—Mr. Braun played the dedicatory recital May 17 on the new two-manual Wicks organ at the La Grange Bible Church. The following pieces were heard: Toccata, Symphony 5, Widor; Caprice sur les Grand Jeux, Clérambault; "Lord God, Eternal Father," Toccata in D minor and "We All Believe in One God," Bach; "Harmonies du Soir," Karg-Elert; "From Heaven Above to Earth I Come," Pachelbel; "In the Garden," Braun; Trumpet Voluntary, Purcell; Finale, Vienne.

Wallace Dunn, Wichita, Kans.—Mr. Dunn was sponsored May 19 at the Plymouth Congregational Church by the Wichita Chapter of the A.G.O. and the school of music of the University of Wichita. He played: Allegro Pomposo, Roseingrave; Flute Solo, Arne; "Adeste Fidelis," Adams; Toccata, Adagio and Fugue in C, Bach; Sonata on the 94th Psalm, Reubke; Chorale 1, Sessions; Chromatic Study on "B-A-C-H," Piston; Toccata, Suite, Opus 5, Duruffé.

William Riddell Jones, Ann Arbor, Mich.—Mr. Jones, student of Marilyn Mason, played this master's degree recital June 7 in Hill auditorium, University of Michigan: Chaconne, Couperin; Prelude and Fugue in G minor, Buxtehude; "Herzlich tut mich verlangen," Kellner; Prelude and Fugue in C, Bach; Prelude and Fugue in E flat, Saint-Saëns; Suite Brève, Langlais; "Requiescat in Pace," Sowerby; "Litanies," Alain.

Linda Lockett, Meridian, Miss.—Miss Lockett played a recital May 16 at the First Baptist Church. She listed: "Vom Himmel hoch," Pachelbel; Prelude and Fugue in G, "Jesu, meine Freude," "In dir ist Freude" and Movement 1, Trio-sonata in E flat, Bach; "Schmücke dich, o lieb' Seele" and "O wie selig seid ihr doch, ihr frommen," Brahms; Preludes 1 and 2, Bloch; "Greensleeves," Purvis; "Lasst uns erfreuen," Faulkes.

Barbara Sands, Georgetown, Tex.—Miss Sands, student of R. Cochrane Penick, played this Southwestern University senior recital May 3 at Lois Perkins Chapel: Prelude and Fugue in D, "Come, Saviour of the Gentiles" and "O Hail, this Brightest Day of Days," Bach; Chorale in A minor, Franck; Benedictus, Reger; "L'Organo Primitivo," Yon; Psalm Prelude, Howells; Fanfare, Cook.

Austin C. Lovelace, D.S.M., Evanston, Ill.—Dr. Lovelace played the dedicatory recital May 25 on the new Austin organ in the First Presbyterian Church, Florence, Ala. The program: Prelude, Fugue and Chaconne, Buxtehude; Air for Flute, Arne; "Rhythmic Trumpet," Bingham; "A Mighty Fortress," Kee; Voluntary in D, Croft; Intermezzo and "Fair Lord Jesus," Schroeder; "May Song" and Chorale, Jongen; "Lobe den Herren," Walthier; "Fairest Lord Jesus" Edmundson; "Jesus and the Children," Lovelace; Toccata on "Leoni," Bingham; Antiphon 3, Dupré; Fast, Like a Scherzo, Fleury; "Come, Sweet Death" and Fantasia and Fugue in G minor, Bach.

Gordon Wilson, Birmingham, Ala.—Mr. Wilson played this recital May 24 at All Saints' Episcopal Church, Pontiac, Mich.: "Kyrie, Thou Spirit Divine," "Christ, Our Lord, to Jordan Came" and Prelude and Fugue in G major, Bach; "My Heart Is Filled with Longing," Brahms; "Pièce Héroïque," Franck; "The Rhythmic Trumpet," Bingham; "Requiescat in Pace," Sowerby; Prelude and Fugue on "B-A-C-H," Liszt. Mr. Wilson played the Handel Concerto 5 in F major with orchestra as part of the Handel festival April 26 at the Congregational Church of Jackson, Mich.

Charles H. Finney, F.A.G.O., Houghton, N. Y.—Dr. Finney played the following vesper recital May 17 at the Kenmore Presbyterian Church, Buffalo, N. Y.: Aria, Concerto 12 for strings, Allegro quasi Presto, Concerto 10, and "Water Music" Suite, Handel; Fugue in G minor (little), "O Sacred Head" and "Rejoice, Good Christians All," Bach; Fugue in C, Buxtehude; "Trust and Obey," Finney; "Berceuse on Two Ciphering Notes," Alain; "Song of May," Jongen. Dr. Finney was assisted in this program by Norris Greer, tenor.

Frank Collins, Jr., Baton Rouge, La.—Mr. Collins played the dedicatory recital June 9 on the new Casavant organ in Trinity Episcopal Church described in THE DIAPASON for April. His program: Voluntary on "Old 100th," Purcell; Variations on "Let Us Rock the Infant," Murschhauser; Aria, Concerto Grosso 12, and Alla Siciliano and Presto, Concerto 5, Handel; "From Heaven Came the Angel Host" and "O Man, Bemoan Thy Grievous Sin," Klaus; Fugue in E flat, Bach; "Pièce Héroïque," Franck; "Were You There?," Sowerby; "Litanies," Alain.

Kenneth R. Osborne, Fayetteville, Ark.—Mr. Osborne played the following University of Arkansas faculty recital June 15 at the fine arts center: "Christe, der du bist Tag und Licht," Böhm; Chaconne in E minor, "In Dulci Jubilo," "Herzlich tut mich verlangen," "Lobt Gott, ihr Christen allzugleich" and Prelude and Fugue in E, Buxtehude; Trio-sonata 2 in C minor and Toccata, Adagio and Fugue in C, Bach; "Prière du Christe Montant vers son Père," Messiaen; Passacaglia, Videro.

Laura M. Long, Sandusky, Ohio.—Miss Long played the following recital May 17 at St. Paul's Methodist Church, Monroe, Mich.: Grand Partita in D minor, Pasquini; Two Chorale Preludes, Bach; Fugue in C major (Jig), Buxtehude; Aria from "Ptolemy" and Overture to the Occasional Oratorio, Handel; "The Four Winds," Rowley; "Pulchra ut Luna," Dallier; Scherzo, Gigout; "David the King Was Grieved and Moved," Read; Allegretto, Sonata in E flat minor, Parker; Toccata, Opus 9, Nystedt.

Valentina W. Fillinger, Cleveland, Ohio.—Mrs. Fillinger played this dedicatory recital May 20 on the new Schantz organ in the Holy Rosary Church: Trumpet Tune, Purcell; Fugue in C, Buxtehude; Toccata and Fugue in D minor, Bach; March "Grottesque," Purvis; "Before the Image of a Saint," Karg-Elert; "Vom Himmel hoch," Edmundson; "Perpetuum Mobile," Middel-schulte; "Ariel," Thomson; Etude Symphonique, Bossi.

Harold Chaney, San Diego, Cal.—Mr. Chaney played the following program May 11 at St. Edmund's Episcopal Church, San Marino, under the aegis of the Pasadena and Valley District A.G.O. Chapter: Concerto 2 in B flat and Five Tunes for Clay's Musical Clock, Handel; Trumpet Tune, Boyce; Passacaglia and Fugue in C minor, Bach; Prelude and Fugue in G minor, Buxtehude; Fugue in C sharp minor, Honegger; Sonata 3, Hindemith; "Outburst of Joy," Messiaen.

Charles W. Ore, Lincoln, Neb.—Mr. Ore played the recital opening the new organ in the University Lutheran Chapel May 6. His program: Prelude and Fugue in F major, Lübeck; Prelude and Fugue in A minor and "Wake, Awake, for Night Is Flying," Bach; "Holy Ghost with Light Divine," Willan; "In Thee Alone, Lord Jesus Christ," Bach; "Awake My Heart with Gladness," Peeters; Sinfonia, Cantata 29, Bach. He played this recital May 24 at the Trinity Lutheran Church: Toccata, Adagio and Fugue, "Jesu, Joy of Man's Desiring," "Sheep May Safely Graze" and Fantasia and Fugue in G minor, Bach; "Let Us Ever Walk with Jesus," Theodore Beck; Sonata 6, Mendelssohn.

John Doney, A.A.G.O., Roswell, N. M.—Mr. Doney was sponsored by the Riverside-San Bernardino Counties Chapter of the A.G.O. May 17 in this recital at the First Presbyterian Church, Upland, Cal.: Voluntary 1 in D, Boyce; "We All Believe in One God, Father," "O God, Thou Faithful God" and Fantasia and Fugue in G minor, Bach; Chorale in B minor, Franck; Pastorale, Milhaud; "On an Ancient Alleluia," Bitgood; Chorale Preludes, Pepping; "Outburst of Joy," Messiaen. He repeated the program May 19 at the La Jolla Presbyterian Church for the La Jolla Chapter of the A.G.O.

Mary Moore Grenier, Middle Haddam, Conn.—Mrs. Grenier played this recital at Christ Church June 12: Prelude, Fugue and Chaconne, Buxtehude; "Come, Saviour of the Heathen," "Rejoice, Christians," "In Thee Is Gladness" and Fantasia and Fugue in G minor, Bach; "Soeur Monique," Couperin; Suite for a Musical Clock, Handel; Rigaudon, Campra; "Idyll," Purvis; Suite "Gothique," Böllmann; "Rhosymedre," Vaughan Williams; "Le Jardin Suspendu," Alain; Variations on a Noël, Dupré.

Richard B. Smith, Kansas City, Mo.—Mr. Smith, student of Edna Scotten Billings, played this recital May 10 on the McManis organ in St. Paul's Episcopal Church: Grand Jeu, du Mage; Toccata, Muffat; Vom Himmel hoch da komm' ich her," Pachelbel; "Von Gott will ich nicht lassen," Buxtehude; Prelude and Fugue in D major, Bach; "Brother James' Air" and "Greensleeves," Wright; "Greensleeves," Purvis; Concerto for organ and brasses, Lockwood. A brass quartet was heard in the Lockwood.

Harriette Slack Richardson, Springfield, Vt.—Mrs. Richardson played the following program June 21 at the Congregational Church, Bradford, Vt.: Toccata in C minor, Muffat; "To Thee I Cry," "Rejoice, Christians" and "From Heaven Above," Bach; Prelude, Fugue and Variation, Franck; "Humoresque," Widor; "Water Music," Handel; Chorale in A minor, Franck; Concerto for organ and piano, Peeters. Katrina Munn assisted in the Peeters.

Homer Whitford, Mus. D., Watertown, Mass.—Dr. Whitford played a recital May 26 at the Trinity Episcopal Church, Rutland, Vt., including these numbers: Psalm 19, Marcello; Sicilienne, Paradis; Gavotte, Gluck; Allegro, Concerto 10, Handel; "Romance," Debussy; "O Salutaris," Dupré; Ronde Française, Böllmann; Carillon, Vienne; "Stacathro," English; "Rathbun," Bingham; "Greensleeves," Purvis; "Nun danket alle Gott," Whitford.

Ejnar Krantz, South Bend, Ind.—Dr. Krantz played the following at the First Presbyterian Church May 31: "Come Holy Ghost," Titeloust; "We Now Implore God, the Holy Ghost," Scheidemann; Prelude in E flat and Fantasia in G, Bach; Three Chorale Preludes, Brahms; "Ascension" Suite, Messiaen; "In Memoriam," Roberts; "Praise to the Lord, the Almighty," Blackburn.

Garth Peacock, Oberlin, Ohio.—Mr. Peacock played this program May 10 at the First Presbyterian Church, Davenport, Iowa: Prelude and Fugue in G minor, Buxtehude; "Comest Thou, Jesus, from Heaven Above," "My Soul Doth Magnify the Lord," "These Are the Holy Ten Commandments" and Toccata in F, Bach; Pieces for Musical Clock, Haydn; Chorale in E, Franck; Prelude au Kyrie and Epilogue, Langlais.

Charles L. Dirr, Greencastle, Ind.—Mr. Dirr played this DePauw University senior recital May 24 at the Gobin Memorial Methodist Church: Introduction and Toccata, Walond; "Soeur Monique," Couperin; Basse et Dessus de Trompette, Clérambault; Flute Solo, Arne; Prelude and Fugue in G, Bach; Chorale in B minor, Franck; "Roulade," Bingham; "O God, Thou Faithful God," Karg-Elert; Finale, Symphony 1, Vienne.

Programs of Organ Recitals of the Month

William MacGowan, Cambridge, Mass.—Mr. MacGowan played this recital May 5 in the City Hall auditorium, Portland, Maine: "From Heaven on High to Earth I Come," Pachelbel; Andante, Stamitz; Prelude and Fugue in B minor, Bach; "The Musical Clocks," Haydn; Trumpet Tune and Air and Trumpet Voluntary, Purcell; "Hommage a Purcell" and March for Joyous Occasions, Pachelbel; "Brother James' Air," Wright; "Praise to the Lord" and "How Brightly Shines the Morning Star," Drischner; Variations on "Veni Creator," Durufle. He played an all-Bach recital April 24 at the Kenmore Methodist Church, Buffalo, N.Y., including: Fantasia and Fugue in C minor, Trio-sonata 4 in E minor, Credo, "O Lamm Gottes," Credo in F, Two Fughettas on "Vom Himmel hoch" and Prelude and Fugue in B minor.

Paul Langston, Charlotte, N.C.—Mr. Langston played a recital May 5 as part of the twelfth annual Davidson College fine arts festival. The program at the College Presbyterian Church included: Voluntary on "Old 100th," Purcell; Psalm 19, Marcello; "Herzlich tut mich verlangen," Kellner; "Nun freut euch," Trio-sonata in E flat and Fugue in G major (Jig), Bach; Canons in B minor and B major, Schumann; "Pièce Héroïque," Franck; "Outburst of Joy," Messiaen; "Cortège et Litanie," Dupré.

Corliss Arnold, S.M.D., A.A.G.O., Oak Park, Ill.—Dr. Arnold played this program in the chapel of St. Mary's Mission House, Techny, Ill., June 7: Toccata, Sowerby; "Mein junges Leben hat ein End," Sweelinck; "Wake, Awake, a Voice Is Calling," Magnificat, "Praise to the Lord, the Almighty" and Prelude and Fugue in D, Bach; "Deck Thyself, My Soul, with Gladness," Brahms; Scherzo, Nevin; "Rhosymedre," Vaughan Williams; "Fête," Langlais.

Herbert M. Gotsch, Forest Park, Ill.—Mr. Gotsch played this recital June 23 at Grace Lutheran Church, River Forest: Toccata in C, Cabanilles; "Now My Young Life Is at an End," Sweelinck; Voluntary 4 in E minor, Stanley; Offertory for Full Organ, Couperin; "Christ, Our Lord, to Jordan Came," "From Depths of Woe I Cry to Thee," "Jesus Christ, Our Blessed Savior" and Prelude and Fugue in D, Bach; "Ascension," Messiaen.

Ray Ferguson, Oberlin, Ohio.—Mr. Ferguson played this recital May 25 for the Central Ohio Chapter of the A.G.O. in the Broad Street Presbyterian Church, Columbus, Ohio: Prelude and Fugue in D, "Awake! the Voice Is Calling," "We Followers of Christ," "When in the Hour of Utmost Need" and "We All Believe in One True God," Bach; Variations on a Noël, Dupré; "Elegy," Peeters; "Come Now, Saviour of the Heathen," Distler.

Laurance M. Smith, Davenport, Iowa.—Mr. Smith played this recital June 14 at the First Presbyterian Church: Prelude, Fugue and Chaconne, Buxtehude; "Sheep May Safely Graze," Bach; "Water Music" Suite, Handel; Andantino, Quintet 4, Peter; "Flutes," Langlais; "West Wind," Rowley; Basse et Dessus de Trompette, Clérambault; Chorale in A minor, Franck.

Patricia Schneider, St. Louis, Mo.—Miss Schneider played this Washington University senior recital May 24 at Graham Chapel: Prelude and Fugue in D minor, Walther; Passacaglia, Buxtehude; Sonata 2, "Valet will ich dir geben" and Prelude and Fugue, Bach; "Vom Himmel hoch da komm ich her," Pepping; Concerto in A minor, Michelsen.

Foster Hotchkiss, Tupelo, Miss.—Mr. Hotchkiss played these pieces May 12 at the First Methodist Church: "The Bells of St. Anne de Beaupré," Russell; "Cuckoo and Nightingale" Concerto, Handel; "Bide with Us, Lord Jesus Christ" and Fugue in D, Bach; Fantasia for mechanical organ, Mozart; Sonatine for pedals, Persichetti; "Gothic" Suite, Böllmann.

Charles T. Wolfgang, Mansfield, Ohio.—Mr. Wolfgang played this pre-nuptial recital June 6 at Grace Episcopal Church: "In the Cathedral," Plerné; "Gentle Child Jesus" and "Jesus, Joy of Man's Desiring," Bach; "Pensée Elegiac," Anik; "A Lovely Rose Is Blooming," Praetorius. The chapel choir and Louis Cellini, tenor, assisted.

Stennis Waldon, Ann Arbor, Mich.—Mr. Waldon played this graduate recital June 15 at Hill auditorium of the University of Michigan: Passacaglia in D minor, Buxtehude; Elevation, Couperin; Toccata, Adagio and Fugue in C, Bach; Suite "Médiévale," Langlais.

James Boeringer, Leonia, N. J.—Mr. Boeringer played this recital June 7 at Carnegie Hall, Pittsburgh, Pa.: Praeambulum, Sweelinck; Voluntary, Farrant; "A Point" and "Natus Est Nobis," Tallis; Intonations on Tone IX and Tone VII, Gabrieli; Two Preludes, Schildt; Voluntaries 3 and 6, Stanley; Sonata 10 in F, Corelli; Improvisation, Suite "Médiévale," Nazard, Suite "Française," and "Incantation pour un Jour Saint," Langlais; Andante con Moto, Cowell; Cantilena, Pinkham; Prelude and Fugue in G minor, Dupré. Violinist Grace Nocera was heard in the Corelli, Cowell and Pinkham.

Carol Creelman, Minneapolis, Minn.—Miss Creelman, pupil of Rupert Sircom, played the following recital at the St. Olaf Lutheran Church April 26: Prelude and Fugue in A minor, "As the Rain and Snow Fall from Heaven" and "From God Naught Shall Divide Me," Bach; Grand Jeu, du Mage; Two Chorale Preludes, Brahms; French Rondo, Böllmann; "Ave Maris Stella," "Aeterna Christi Munera" and "Christe, Redemptor Omnium," Willan; Finale, Symphony 4, Vierne.

K. Mulder Schuhl, Rome, N. Y.—Mr. Schuhl played the dedicatory recital June 23 of a new two-manual organ installed by the American Institute of Organ Building in the Prospect Park, N. J., Christian Reformed Church. He included: "All Glory Be to God on High" and "O Mensch, bewein," Bach; "Come, Sweet Death," Bach-Fox; "Bird as Prophet," Schumann-Schuhl; Carillon, Sowerby; Chorale in A minor, Franck; "The Pilgrim's Song of Hope," Batiste; Toccata "From Heaven Above," Edmundson.

R. Cochrane Penick, Georgetown, Tex.—Mr. Penick played this dedicatory recital May 10 on the new Aeolian-Skinner organ in the First Methodist Church, Starkville, Miss.: Concerto in G minor, Handel; Suite Gothique, Böllmann; "Jesus, Joy of Man's Desiring," Bach; Liturgical Improvisation, Oldroyd; "Immortal, Invisible," Penick; "Chant de May," Jongen; "L'Organo Primitivo," Yon; Variations de Concert, Bonnet.

Earl J. Stutzman, Berea, Ohio.—Mr. Stutzman, student of John C. Christian, played this Baldwin-Wallace senior recital May 3 in Kulas hall: "Le Cloches," le Begue; Prelude, Fugue and Chaconne in D minor, Pachelbel; "Mein junges Leben hat ein End," Sweelinck; Trio-sonata in E flat, Bach; Prelude, Fugue and Variation, Franck; "Chant Héroïque," Langlais; "In Dulci Jubilo" and "In Dir ist Freude," Bach.

Harriet Dearden, River Edge, N.J.—Mrs. Dearden played this recital May 10 at the First Unitarian Church, Brooklyn Heights: Prelude, Fugue and Chaconne and "How Brightly Shines the Morning Star," Pachelbel; Recit de Tierce en Taille, de Grigny; Fantasia in F, Mozart; Trio-sonata 3 in D minor, Bach; "O How Blessed," Brahms; "La Nativité," Langlais; Passacaglia, Sowerby.

Wayne Bradford, Georgetown, Tex.—Mr. Bradford, student of R. Cochrane Penick, played this Southwestern University senior recital April 17 at Lois Perkins Chapel: Prelude and Fugue in E flat, "If Thou but Suffer God to Guide Thee" and "Praise to the Lord, the Almighty," Bach; Adagio for Strings, Barber; Variations on a Noël, Dupré.

Lloyd R. Holzgraf, Long Beach, Cal.—Mr. Holzgraf, student of Clarence Mader, played this Long Beach State College senior recital May 11 at St. Luke's Episcopal Church: Offertoire sur les Grands Jeux, Couperin; Concerto 3 in G, Soler; Prelude and Fugue in E minor (Wedge), Bach; Epilog, Langlais; Scherzo, Symphony 2, Vierne; Sonata on the 94th Psalm, Reubke.

John Schmidt, Georgetown, Tex.—Mr. Schmidt, student of R. Cochrane Penick at Southwestern University, played this recital May 15 at Lois Perkins Chapel: Toccata, Adagio and Fugue in C, Bach; Fantasia in F minor, Mozart; "Chant de May," Jongen; "A Fancy," Harris; Promenade, Air and Toccata, Haines; "Te Deum," Langlais.

Loton E. Springstead, Hudson, N. Y.—Mr. Springstead played the following recital June 2 at Christ Episcopal Church: Prelude and Fugue in E minor and "Christ lag in Todesbanden," Bach; Suite for a Musical Clock, Handel; "Nocturne," Purvis; Marche "Grotesque," R. K. Biggs.

Rudi Kremer, St. Louis, Mo.—Mr. Kremer played this program May 18 at Graham Chapel of Washington University: Sonata 1, Hindemith; Sonata 2, Söderholm; Sonatina for Pedals, Opus 11, Persichetti; Sonata, Opus 92, Krenek; Sonata 2, Heiller.

Heinrich Fleischer, Valparaiso, Ind.—Dr. Fleischer played this recital May 17 at the Rockefeller Memorial Chapel, University of Chicago: Voluntary in C, Verse in the Phrygian Mode and Voluntary in D minor, Purcell; "All Praise to Thee, Eternal God," "Christ Is Arisen" and "We Now Implore God, the Holy Ghost," Lenel; "Heroic Song" and "Song of Peace," Langlais; Prelude and Fugue in B minor, Bach.

Students of Annie Hainsworth Lakos, Norton, Mass.—Audrey Benning, Deborah Green, Judy Clemence, Marilyn Taylor and Desmaris Smith played this Wheaton College student recital May 26: Trio-sonata 1, "In dir ist Freude," "Von Gott will ich nicht lassen" and Fugues in D minor and D major, Bach; Preludien und Intermezzi 6 and 4, Schroeder; "Litany," Karg-Elert; "Les Cloches," le Begue; "Vision of the Church Eternal," Messiaen; "Litanies," Alain; Sonata in E flat, Mozart-Biggs; Prelude and Fugue in G minor, Buxtehude; "O World, I Now Must Leave Thee," Brahms; Finale, Symphony 1, Vierne.

Charles Farley, Arcata, Cal.—Mr. Farley was sponsored by the Sequoia Chapter of the A.G.O. in this recital May 3 at the Fortuna, Cal., Methodist Church: Grand Chorus on a Pedal Point, de Grigny; Capriccio CuCu, Kerll; Echo Voluntary for the Double Organ, Purcell; Prelude and Fugue in B minor, Bach; Cantabile and Chorale in A minor, Franck; Allegro, Symphony 6, Widor; "Majeste du Christ" and "Christ Montant vers son Pere," Messiaen; Carillon-Sortie, Mulet.

David M. Lowry, Cleveland, Ohio.—Mr. Lowry played the following recital May 10 at the Kulas music arts building, Berea, Ohio: "Now Thank We All Our God," "Sorrowing, Sighing, Weeping, Crying" and Prelude and Fugue in B minor, Bach; Flute Solo, Arne; Sketch in D flat, Schumann; Very Slowly, Sonatina, Sowerby; Introduction, Passacaglia and Fugue, Willan; Scherzando, Langlais; "Harlequin's Serenade," "Carnival," Crandell; Carillon, Vierne.

Paul Wilkinson, Philadelphia, Pa.—Mr. Wilkinson, pupil of Harry W. Grier, was heard April 26 in this recital at the Trinity Memorial Church: Prelude, Fugue and Chaconne, Buxtehude; "Nun komm der Heiden Heiland" and Prelude and Fugue in B minor, Bach; Pastorale, Franck; Divertissement, Vierne; "Rhosymedre," Vaughan Williams; Toccata in G major, Dubois.

Kay Lorraine Schucker, Altoona, Pa.—Miss Schucker, pupil of Mrs. Robert Dilliard, played this recital June 7 in Trinity United Church of Christ: Pastorale, Bach; "Rhosymedre," Vaughan Williams; "Vexilla Regis," Purvis; Flute Solo and Gavotte, Arne; Suite for a Musical Clock, Handel; "Romance sans Paroles," Bonnet; "O God, Thou Faithful God," Peeters; Toccata, Symphony 5, Widor.

Brayton Stark, F.A.G.O., Granville, Ohio.—Mr. Stark played this Denison University vespers recital June 7 in Swasey Chapel: Prelude and Fugue in F minor, Handel; "How Brightly Shines the Morning Star," Pachelbel; Toccata, Adagio and Fugue in C, Bach; Introduction, Passacaglia and Fugue, Willan; Concerto in B flat and "Water Music" Suite, Handel.

Joan Reeve, Philadelphia, Pa.—Miss Reeve, student of Harry W. Grier, played this recital May 10 at the Trinity Memorial Episcopal Church: Grand Jeu, du Mage; "Wenn wir in höchsten Nöthen sein" and Toccata, Adagio and Fugue in C major, Bach; "Folk Tune," Whitlock; Sonata 1, Hindemith; Prelude and Fugue on "B-A-C-H," Liszt.

Donald N. Warner, Louisville, Ky.—Mr. Warner's graduate recital May 4 at the Southern Baptist Seminary included: Prelude and Fugue in E, Lübeck; "O Man, Bewail Thy Grievous Fall" and Passacaglia and Fugue in C minor, Bach; Intermezzo, Symphony 6, Widor; "Greensleeves," Purvis; Dialogue sur les Mixtures, Langlais; Prelude and Fugue in G minor, Dupré.

Charlotte Key, Rome, Ga.—Miss Key played this service of organ music May 24 in the First Baptist Church: Prelude and Fugue in G, Bach; "What God Does Is Always Best," Walther and Kellner; Prelude, Air and Gavotte, Wesley; Fantasia in C, Franck; Fantasy for Flute Stops, Sowerby; Finale, Symphony 1, Vierne.

Mary Cheyney Nelson, Hampton, Va.—Mrs. Nelson played this recital June 6 at the Bruton Parish Church, Williamsburg, Va.: Prelude and Fugue in F sharp minor, Buxtehude; "Lied" Symphony, Peeters.

Ruth A. White, A.A.G.O., Scranton, Pa.—Miss White played these organ numbers May 21 at the Westminster Presbyterian Church in a program for the Northwestern Pennsylvania Chapter of the A.G.O.: "Awake Thou Wintry Earth," Bach-Whitford; "Deck Thyself, My Soul, with Gladness," Brahms; Prelude, Clérambault; "The Musical Clocks," Haydn-Biggs; Toccata and Fugue in D minor, Bach; "The Bells of Ste. Anne de Beaupré," Russell; Aria, Peeters; Pastorale, Franck; Toccata, Symphony 5, Widor. A mixed quartet and William J. Mais, violin, were assisting artists.

Students of R. Deane Shure, Washington, D. C.—Mildred G. McCown, Luella Ruth Robinson, Lois Heald, Opal Williams, Margaret Ann Sparks, Raymond Hebert and Harold White participated in this recital June 21 at the Mount Vernon Place Methodist Church: "Ton-y-botel," Purvis; "By the Sea of Galilee" and "Communion," Shure; Prelude and Fugue in D minor, Mendelssohn; Largo and Allegretto, Bach; Grand Choeur, Handel; Suite "Gothique," Böllmann; Fantasia in C, Handel; Chorale in A minor, Franck.

J. David Malloch, Houston, Tex.—Mr. Malloch was sponsored by the Waco Chapter of the A.G.O. in this recital April 14 at the Austin Avenue Methodist Church: Prelude and Fugue in G, Bach; "From God I Ne'er Will Turn," Buxtehude; "Good News from Heaven the Angels Bring," Pachelbel; Chorale in B minor, Franck; "Poème Héroïque," Dupré (with brass and field drum); Aria, Malloch; "Rosace," "In Paradisum" and "Tu Es Petra," Mulet.

Charles Pabor, Galveston, Tex.—Mr. Pabor was sponsored by the Galveston Chapter of the A.G.O. April 29 in this recital: Voluntary 5 in D, Stanley; Benedictus, Couperin; "Jesus I Shall Ne'er Forsake," Walther; Fugue in E flat, Bach; Sonata, Opus 92, Krenek; "Sine Nomine," Howells; "Rhythmic Trumpet," Bingham; "Acclamations," Langlais.

Herbert Garske, Houston, Tex.—Mr. Garske was sponsored by the Houston Chapter of the A.G.O. in this May 5 recital on the Holtkamp organ at Trinity Lutheran Church: "A Mighty Fortress," Praetorius; Concerto 5, Handel; Fantasia and Fugue in A minor, Bach; Chorale in E major, Franck; "Primavera" and "Twilight at Fiesole," Bingham; Toccata in D minor, Regér.

Claribel Clark Taylor, Evanston, Ill.—Mrs. Taylor played a recital May 14 for the Mason City, Iowa, Chapter of the A.G.O. at the First Christian Church, including: Psalm 19, Marcello; Adagio, Vivaldi-Bach; "How Brightly Shines the Morning Star," Buxtehude; Passacaglia and Fugue in C minor, Bach; Two Intermezzi, Schroeder; Pastoral Dance, Milford; Sonata on Psalm 94, Reubke.

David Kenneth Fowler, Marion, Ind.—Mr. Fowler played a recital May 19 at the First Presbyterian Church including the following: Prelude and Fugue in C major, Bach; Suite for a Musical Clock, Handel; Suite from Mass for Parish Use, Couperin; Cathedral Prelude, Clokey; Three Short Pastels, Alfred Johnson; "Carillon de Westminster," Vierne.

Mary Ann Webb, Ann Arbor, Mich.—Miss Webb played this graduate recital June 10 at Hill auditorium of the University of Michigan: Dialogue sur les Grands Jeux, Clérambault; "Herzlich tut mich verlangen," Kellner; Prelude and Fugue in E flat, Bach; Chorale in A minor, Franck; "Chant de Paix," Langlais; Prelude and Fugue in G minor, Dupré.

James H. Tallis, Metuchen, N. J.—Mr. Tallis' recital May 24 at the Reformed Church included: "We All Believe in One God" and "From God I Ne'er Will Turn," Bach; "The Cuckoo," Daquin; Fantasia 2 in F minor, Mozart; "Rhosymedre," Vaughan Williams; Chorale in A minor, Franck; Prelude and Fugue in G minor, Dupré.

Don Baber, Jacksonville, Fla.—Mr. Baber played this Jacksonville University senior recital May 26 at the Church of the Good Shepherd: Trumpet Voluntary, Purcell; Prelude and Fugue in C minor, Bach; Concerto in F major (Cuckoo and Nightingale), Handel; Sonata 2, Hindemith; Chorale in A minor, Franck.

Samuel B. Cleveland, Fayette, Mo.—Mr. Cleveland, pupil of Luther T. Spayde, played this senior recital May 3 at Central College: Allegro, Concerto 4, Handel; Prelude and Fugue in F minor, Bach; Chorale in E, Franck; "Divertissement," Vierne; Ballade in D, Clokey; Toccata, Sowerby.

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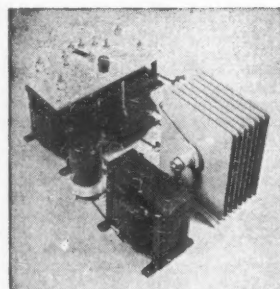
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STANLEY WALKER



STANLEY E. WALKER, A.A.G.O., dean of the Walla Walla, Wash., College's department of music since 1945 and a member of the staff since 1935, has joined the faculty of the Atlantic Union College, South Lancaster, Mass., as chairman of the department of music.

Mr. Walker has been widely heard in recital in the Northwest. He played for the Columbia Basin Chapter of the A.G.O. May 11, including a Bach group, Air and Gigue by Handel, Purcell's Trumpet Tune and works of Mozart, Sowerby, Bingham and Bonnet.

The Congregational Church where Mr. Walker has been organist for ten years honored him with a reception following his final service. At the college he was feted at a farewell function by members of his department and the A Tempo club.

In addition to bachelor and master of music degrees from Northwestern University, Mr. Walker has studied organ under Harold Gleason, Harold Heeremans, Walter Fichinger, Robert Baker and Vernon de Tar.

Last summer the Walkers spent eight weeks touring eleven European countries, studying organs, visiting celebrities and attending concerts and festivals.

GRAHAM STEED CONDUCTS HIS CHORALE IN PROGRAM

Graham Steed and his chorale were heard in a program of organ and choral music June 2 at All Saints' Church, Windsor, Ont. Mr. Steed played: Overture to "Athalia," Handel; Fantaisie in A, Franck; Toccata, Adagio and Fugue in C, Bach; Rondeau and Melody, Purcell, and Sonata for trumpet and strings, Purcell-Bairdston. The chorale was heard in: "Praise Him, Praise the Great Creator" and "Jesu, Priceless Treasure," Bach; "How Lovely Is Thy Dwellingplace," Brahms; "Thou Knowest, Lord, the Secrets of Our Hearts," "Let My Prayer Come Up into Thy Presence" and "Rejoice in the Lord Always," Purcell, and "The King of Love My Shepherd Is," Bairdston. David Marsden played the organ accompaniments.

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Principal, 8 ft., 61 pipes
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 Fifteenth, 2 ft., 61 pipes
 Fourniture, 4 ranks, 244 pipes
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SWELL

Rohrbourdon, 16 ft., 12 pipes
 Geigen Principal, 8 ft., 12 pipes
 Rohrflöte, 8 ft., 73 pipes
 Viole, 8 ft., 73 pipes
 Viole Celeste, 8 ft., 61 pipes
 Principal, 4 ft., 73 pipes
 Flute Harmonic, 4 ft., 73 pipes
 Piccolo, 2 ft., 12 pipes
 Plein Jeu, 3 ranks, 183 pipes
 Trombone, 16 ft., 12 pipes
 Trompette, 8 ft., 61 pipes
 Oboe, 8 ft., 61 pipes
 Clarion, 4 ft., 12 pipes
 Tremulant

CHOIR

Gedeckt, 8 ft., 61 pipes
 Dulciana, 8 ft., 61 pipes
 Unda Maris, 8 ft., 49 pipes
 Koppelflöte, 4 ft., 61 pipes
 Rohr Nazat, 2 3/4 ft., 61 pipes
 Spitzflöte, 2 ft., 61 pipes
 Tierce, 1 3/4 ft., 61 pipes
 Chimes
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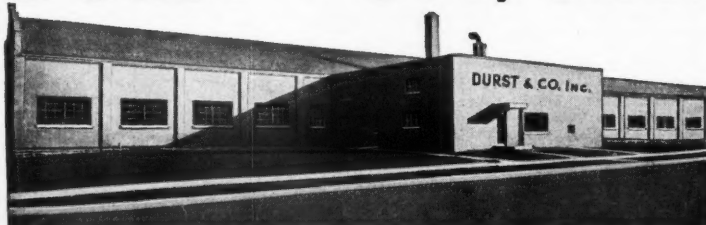
PEDAL

Principal, 16 ft., 12 pipes
 Bourdon, 16 ft., 32 pipes
 Rohrbourdon, 16 ft.
 Octave, 8 ft., 32 pipes
 Bass Flute, 8 ft., 12 pipes
 Rohrflöte, 8 ft.
 Quint, 10 3/4 ft.
 Choral Bass, 4 ft., 12 pipes
 Bass Flute, 4 ft., 12 pipes
 Mixture, 3 ranks (prepared for)
 Trombone, 16 ft.
 Trompette, 8 ft.
 Clarion, 4 ft.
 Chimes

WALTER BAKER has concluded his duties on the musical staff of the New York City Center Opera Company and is serving as associate conductor of the Dayton, Ohio, theater festival until Aug. 24.

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NEW LEE SILENT SUCTION UNIT (model RO-35-A) for electrifying most reed organs with 2-3 sets of reeds, now available for immediate delivery at \$40, shipped prepaid. These are completely assembled in soundproof enclosure, fully guaranteed and include tubing, flanges, switch, instructions, etc. For larger organs we offer model RO-65 at \$65. Write for complete information on these assembled units and also money-saving unassembled kits. We also manufacture units for player pianos. Lee Music Mfg. Co., 10630 Hillhaven Ave., Tujunga, Cal.

FOR SALE—BAROQUE ORGAN PIPES. New design by Gebrüder Käs, Germany. 16 ft. subbass CC 12-note metal zinc, 8 ft. gedeckt CC 73-note tin, 4 ft. principal CC 73-note copper and tin, 4 ft. rohrflute CC 61-note tin, 2 ft. principal CC 61-note tin, 1 1/2 ft. quint CC 61-note tin, 1 1/2 ft. mixture IV 244-note tin, 1/2 ft. terz CC 49-note tin, 1 1/2 ft. rauschmixture II 108-note tin. Address Chase Manhattan Bank, New York, N.Y. Reference No. IFC 67376.

FOR SALE—SMALL PIPE ORGAN, SELF-contained, two manuals, pedals and bench. Also operates on standard player piano rolls. Complete with blower and some new rolls. In perfect condition. Has 12 chimes which play from keyboard. A bargain. Also two-manual Estey reed organ with pedals, bench and blower. A-1 condition. Fine for church, home or practice. Dudley Mellor, The Organage, 6764 North Oxford Ave., Chicago 31. NEWcastle 1-1541.

FOR SALE—CLEANING HOUSE AND have the following new chests at bargain prices: 5-stop diatonic 61-note Pitman with offset for lower 10 notes of diapason, 12-note offset chest, scale 48, two 22-note liebllich gedeckt chests. Numerous other items, send for list. Klann Organ Supply Company, Waynesboro, Va.

FOR SALE—PIPE ORGAN MASTERS—Farnam, Gigout, Reger on long-playing records. \$4.95 each or 6 for \$26.95. See September or October DIAPASON for titles. See reviews in January DIAPASON, A.G.O. Quarterly and March American Organist. Fulton Productions, Inc. Box 980, Tulare, Cal.

FOR SALE—TWO-MANUAL ROOSEVELT tracker electrified. Chests and pipes in perfect condition. 4 stops on great, 6 on swell, including mixture, one pedal stop. Can be heard. Call or write Arthur Z. Schoedel, 28-28 201 St. Bayside 60, N.Y. BA 9-3771.

FOR SALE—THREE-RANK WURLITZER chest, two-rank Kimball chest, twelfth, fifteenth, octave. These pipes with Haskell basses. Aeoline \$75, saliccion \$75, dulciana \$75, saxophone (wood) \$75. Bernard Blum, 5223 Jefferson St., Philadelphia, Pa.

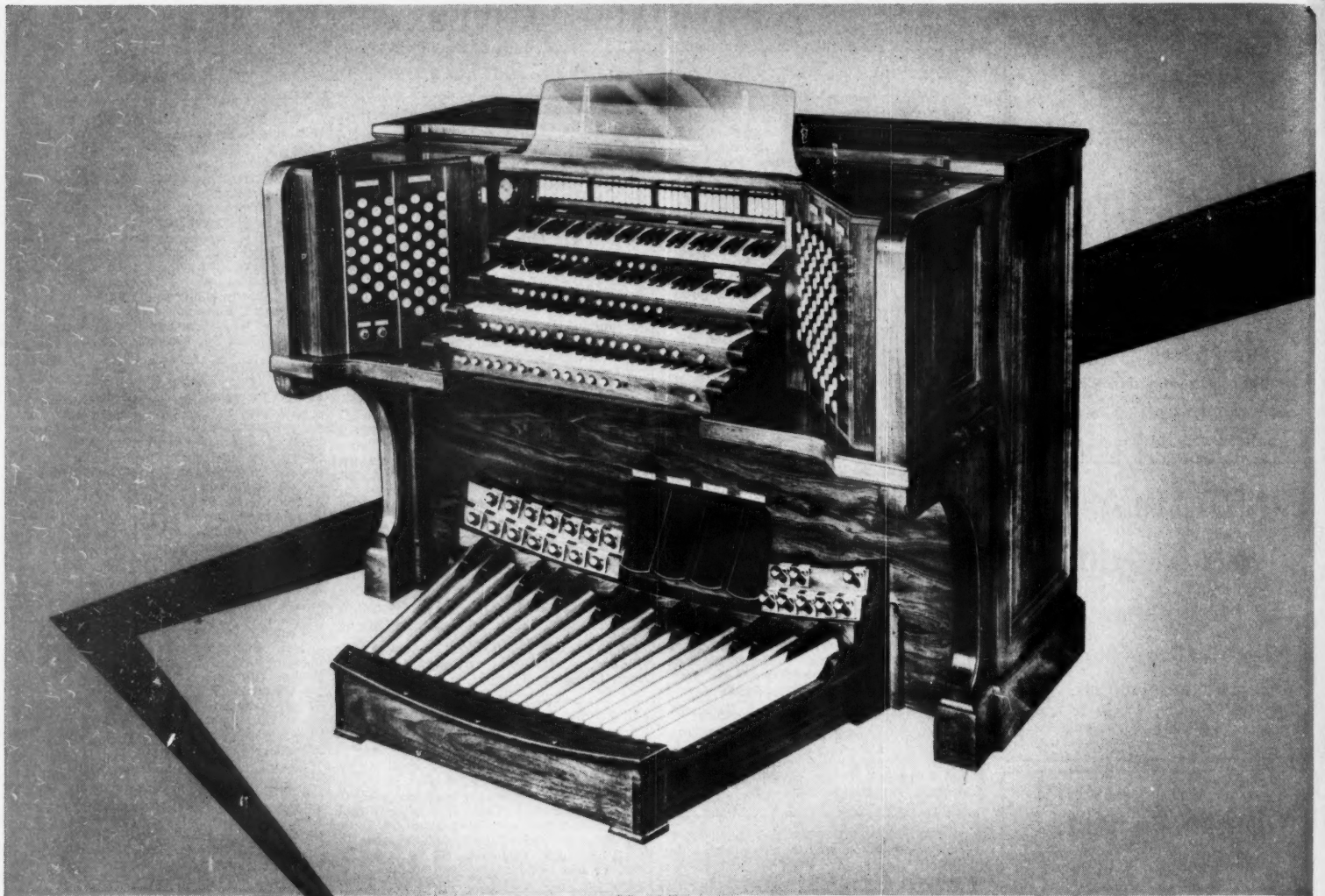
FOR SALE—2-MANUAL WURLITZER theater console. Walnut paneled shell with new brown leather covered console top. Selling it to make room for larger console. Write: David L. Ring, 218 Clinton St., Deane, Ohio.

FOR SALE—WURLITZER ORGANS, SERIES 50 walnut, with 40-watt tone cabinet, \$995. Spinets, one blonde oak, one in walnut, without percussion, \$750 each. Walnut with percussion, \$845. Box 228, Clinton, Iowa.

FOR SALE—ONE-MANUAL (NO-PEDALS) mortuary player organ. Two sets of pipes, chimes (10 tubes). About 20 rolls in good condition, \$50 plus shipping. Also Blaney, 30 Clough Ave., Windsor, Vt.

FOR SALE—TWO-FAMILY HOUSE WITH separate music studio in rear containing 11-rank Estey pipe organ. \$17,000. Rita Paul, Hanover, Mass.

FOR SALE—ESTEY PLAYER ACTION, complete and in perfect condition. Includes 80 good rolls. \$150. W. H. Jost, Franklin Lakes, N.J.



The four-manual console pictured above controls the large electronic organ in the Allen Organ Company factory studio. Originally, this instrument was set-up as a factory demonstrator for the benefit of visiting prospects for Allen Advanced Custom Series Organs. During the past few years, numerous examples of this type instrument have been installed in churches and naturally, it is preferable to demonstrate organs in their normal acoustic surroundings.

With the passing of time, the function of this instrument has changed. It is now a permanent part of Allen Organ Company tonal research. A major function of this instrument therefore, is to test the results of our research and development in electronic tone generation. Consequently, it contributes to the tonal results of Allen electronic organs which are yet to be built.

Another related, yet separate function of this instrument is the benefit which it provides present owners of Advanced Custom

Series Allen Organ installations. Any organist or musical director of a church owning such an instrument is invited to stop in at our factory to hear the latest in tonal improvements and voicing techniques. Should any of the tonalities be appealing, it is a relatively simple matter to integrate them into an existing installation. **THIS IS DUE TO THE UTTER FLEXIBILITY OF THE SYSTEM EMPLOYED IN ADVANCED CUSTOM SERIES INSTRUMENTS.**

Because of the unique plug-in construction of the tone generators, it is a simple procedure to return any particular division to the factory for a "major revoicing". Most tonal variations, however, can be handled "on the job". As an extreme example, an "ordinary trumpet" can easily be revoiced into a harmonic trumpet of grand proportions. Certainly it will not be common to institute such a radical change. We bring up the point mainly to illustrate the flexibility of Advanced Custom instruments. This system protects the owner of these instruments from tonal obsolescence.

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