

# 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. 11—Whole No. 599

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

Subscription \$2.50 a year—25 cents a copy

## SCHANTZ TO BUILD ORGAN FOR CHAPEL COLLEGE AT WHEATON, ILL.

New Building Will Have Four-manual Instrument—Jack Goode and Gladys Christensen of Faculty Collaborate on Design

Wheaton, Ill., College will mark the completion of its centennial year in June 1960 with the construction of a new chapel-auditorium in which a new four-manual Schantz organ will be installed. The auditorium seating 2,500 will provide a performance area to seat a symphony orchestra or a chorus of 300 voices. An adjoining wing will provide an attractive lounge area and an assembly room seating 300 persons.

The specification was designed by A. C. Strahle, district manager for the Schantz Company in the midwest area, in collaboration with Jack C. Goode and Gladys Christensen, organists of the music faculty, and Edward A. Cording, executive director of the Wheaton conservatory of music. The organ will be installed in a chamber across the back of the chancel area, with the great and positiv divisions partially exposed. It is designed for the wide scope of college organ activity including accompaniment for Wheaton's daily chapel period, recital work and teaching. More than fifty student organ lessons are given each week at Wheaton. The college also maintains a three-manual organ and five two-manual instruments for teaching and practice. Wheaton's conservatory of music is a member of the National Association of Schools of Music.

The stoplist is as follows:

### GREAT

Gemshorn, 16 ft., 12 pipes  
Principal, 8 ft., 61 pipes  
Bourdon, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Hohlfloete, 4 ft., 61 pipes  
Twelfth, 2 3/4 ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Furniture, 4 ranks, 244 pipes  
Scharf, 3 ranks, 183 pipes  
State Trumpet, 8 ft.  
Chimes  
Tremulant

### SWELL

Rohrbourdon, 16 ft., 12 pipes  
Geigen Diapason, 8 ft., 73 pipes  
Rohrfloete, 8 ft., 73 pipes  
Viole, 8 ft., 73 pipes  
Viole Celeste, 8 ft., 61 pipes  
Flauto Dolce, 8 ft., 73 pipes  
Flauto Celeste, 8 ft., 61 pipes  
Principal, 4 ft., 73 pipes  
Flute Harmonique, 4 ft., 73 pipes  
Waldflöte, 2 ft., 61 pipes  
Plein Jeu, 4 ranks, 244 pipes  
Bombarde (French), 16 ft., 73 pipes  
Trompette (French), 8 ft., 73 pipes  
Vox Humana, 8 ft., 61 pipes  
Clarion (French), 4 ft., 73 pipes  
Tremulant

### CHOIR

Quintaton, 16 ft., (prepared)  
Orchestral Flute, 8 ft., 61 pipes  
Viola, 8 ft., 61 pipes  
Quintaton, 8 ft., (prepared)  
Dulciana, 8 ft., 61 pipes  
Unda Maris, 49 pipes  
Koppelflöte, 4 ft., 61 pipes  
Nazard, 2 3/4 ft., 61 pipes  
Soltzflöte, 2 ft., 61 pipes  
Tierce, 1 3/4 ft., 61 pipes  
Contra Hautbois, 16 ft., 12 pipes  
Hautbois (English), 8 ft., 61 pipes  
Clarinet, 8 ft., 61 pipes  
State Trumpet, 8 ft., 61 pipes  
Hautbois, 4 ft., 12 pipes  
Chimes  
Tremulant

## NEW CHAPEL BEING BUILT AT WHEATON COLLEGE



## FLOR PEETERS' SIXTH TOUR LISTS 26 RECITAL DATES

Flor Peeters' sixth American tour will open in Philadelphia Oct. 7 when he will play the second recital on Alexander McCurdy's fall series at the First Presbyterian Church. His tour of twenty-six recitals will include five west coast cities, several master classes and a recording session in Boston. He will be one of the featured recitalists Nov. 16 at the annual fine arts festival of the University of Texas in Austin and will open the new organ in Boys Town, Neb. Nov. 19.

October dates will include Camp Hill, Pa. 8; Baltimore, Md. 11; New York City 13; Providence, R.I. 15; Exeter, N.H. 18; Rochester, N.Y. 19; Athens, Ga. 22; Augusta, Ga. 23; Newport News, Va. 25; Evanston, Ill. 26; Denver, Colo. 28, and Provo, Utah 30.

November dates are Portland, Ore. 1; Yakima, Wash. 2; Fresno, Cal. 6; Long Beach 8; San Francisco 9; Wichita, Kans. 11, master class 12; Fort Worth, Tex. 12; Wichita Falls 15; Austin 16; Oklahoma City 17, master class 18; Boys Town 19; Milwaukee, Wis. 22 and Cleveland, Ohio 24.

### POSITIV

Nasenfloete, 8 ft., 61 pipes  
Nachthorn, 4 ft., 61 pipes  
Rohr Nazat, 2 3/4 ft., 61 pipes  
Principal, 2 ft., 61 pipes  
Larlot, 1 1/2 ft., 61 pipes  
Siffloete, 1 ft., 61 pipes  
Zimbel, 3 ranks, 183 pipes  
Rohrschalmel, 8 ft., 61 pipes  
Zimbelstern, (prepared)

### PEDAL

Contra Bourdon, 32 ft., (prepared)  
Principal, 16 ft., 12 pipes  
Bourdon, 16 ft., 32 pipes  
Violone, 16 ft., 32 pipes  
Gemshorn, 16 ft.  
Quintaton, 16 ft., (prepared)  
Rohrbourdon, 16 ft.  
Octave, 8 ft., 32 pipes  
Bass Flute, 8 ft., 12 pipes  
Cello, 8 ft., 12 pipes  
Gemshorn, 8 ft.  
Quintaton, 8 ft., (prepared)  
Rohrfloete, 8 ft.  
Quint, 10 3/4 ft.  
Quint, 5 1/2 ft.  
Choral Bass, 4 ft., 32 pipes  
Bourdon, 4 ft., 12 pipes  
Furniture, 4 ranks, 128 pipes  
Contra Bombarde, 32 ft., (prepared)  
Bombarde, 16 ft., 32 pipes  
Contra Hautbois, 16 ft.  
Trombone, 8 ft., 12 pipes  
Hautbois, 8 ft.  
Clarion, 4 ft., 12 pipes  
Rohrschalmel, 4 ft.  
Singend Cornet, 2 ft., 32 pipes

## WHIRLWIND TOUR BY ASMA TO INCLUDE 29 RECITALS

The first North American tour of Feike Asma, celebrated Dutch organist, will begin Oct. 28 at the Central Presbyterian Church, Hamilton, Ont. The following seven days will see recitals in seven Ontario cities in this order: Kingston Oct. 29, St. Catharines Oct. 30, Toronto Oct. 31, Hamilton again Nov. 1, Brantford Nov. 2, Belleville Nov. 3 and Brockville Nov. 4.

After an Edmonton, Alta. recital Nov. 6 will come two New Jersey dates, Midland Park Nov. 8 and Newark Nov. 10, followed by a return to Ontario for three dates at London Nov. 11, Chatham Nov. 12 and Sarnia Nov. 13. A dip into Michigan for four recitals at Grand Rapids Nov. 15 and 20, at Kalamazoo Nov. 17 and at Holland Nov. 19 and a Montreal date Nov. 23 will be followed by two more Ontario dates at Ottawa Nov. 24 and Orillia Nov. 25.

Mr. Asma's Chicago recital will be Nov. 26 followed by Atchison, Kans. Nov. 29 and Brandon, Man. Dec. 2. British Columbia dates are Victoria Dec. 4 and New Westminster Dec. 5.

The tour ends as it started in Ontario with Oshawa Dec. 8 and another Hamilton date Dec. 10. The seven-week tour will cover about 15,000 miles.

## CHICAGO "U" CHOIR SERIES TO INCLUDE FOUR CONCERTS

Four concerts will be given this season at Rockefeller Chapel by the University of Chicago choir and members of the Chicago Symphony Orchestra with Richard Vikstrom conducting and Heinrich Fleischer at the organ. A Brahms festival Nov. 15 with George London as guest artist will include the German Requiem, Four Serious Songs and "Naenie." Handel's "Messiah" will be heard Dec. 13. Bach's Christmas Oratorio Dec. 27 and his St. John Passion April 10.

## NEW METHODIST MONTHLY MAGAZINE MAKES ITS BOW

Volume 1, number 1 of *Music Ministry* dated October, 1959 has reached the office of THE DIAPASON. Edited by V. Earle Copes and published by the Graded Press, an affiliate of the Methodist Publishing House, the new monthly periodical contains a series of articles, several departments, including reviews of books and music, and short anthems from four standard publishers. NAFFOM is strongly represented.

## R.C.C.O. SHINES FORTH ON GOLDEN BIRTHDAY

## TORONTO GRACIOUS HOST

All that Is Gold Glitters as Canadians Entertain at Memorable Party—Marchal Stars — Wit and Humor Are Fine Leaveners

The golden anniversary national convention of the Royal Canadian College of Organists, held in steaming Toronto weather as August became September, exceeded everyone's fondest hopes and became what seems to us the finest possible symbol of the stature and accomplishment of the Canadian organization in its half century crescendo of existence.

In the first place it was a bigger convention than ever before—bigger in attendance, bigger in program, bigger in its conception. The final registration count was 467. And 102 visitors from the states helped the R.C.C.O. turn fifty. Canadian delegates came from far and wide, from Prince Edward Island to Vancouver and back to Newfoundland. Almost every centre was represented. States south of the border vied in attendance; Ohio led with twenty-four; New York sent eighteen, Michigan fourteen etc.

Meticulously planned and finely balanced the golden anniversary party will be long remembered. With never a dull moment, with serious and inspiring events neatly separated by pleasant social ones, it set a target for future meetings to shoot at.

Top star was unquestionably the great guest from Paris, the unmatched and unmatched André Marchal, who brought back the golden age of French organ playing to add the crowning touch of gold to the golden anniversary. But there were other good recitals and many other points of high interest between Aug. 31 and Sept. 4.

Ronald Woollard, chairman of the Toronto Centre, opened the convention Monday afternoon as host to a reception at the King Edward Hotel, an excellent opportunity for making acquaintances.

### College Service

This was followed by the College Service at the Cathedral Church of St. James at which the men and boys under John Hooper's leadership did some very satisfactory singing. This set a most suitable standard of pitch for the entire meeting.

### Lindsay Recital

The first recital of the four-day convention was played by Georges Lindsay, titular organist of the Basilica of Montreal, at the Timothy Eaton Memorial Church. A pupil of Vierne Mr. Lindsay played an all-French program in the broad, legato French manner. Despite some mechanical problems with the Casavant instrument Mr. Lindsay found it tonally very much to his liking and from our point of vantage in a room of uneven acoustics he made the most of it in the style of playing which he was representing. We felt this style a little lacking in sparkle for the Couperins and Clerambault but very characteristic indeed for the final group and much of the intervening program. Mr. Lindsay's program appears in full on the recital page.

### Annual Meeting

A spy from below the border, the editor of THE DIAPASON wormed his way into the holy of holies for a first-hand view of an R.C.C.O. annual meeting. He can report authoritatively that Reginald

Geen was late in reaching Grace Church on-the-Hill because he had lost his trousers, though how retiring President Muriel Gidley Stafford knew this detail was not explained in her otherwise complete and succinct report which gave nods of recognition to her efficient squad of co-workers and listed some of the major accomplishments of her term of office. She stressed the need for a choirmaster examination and diploma and revealed plans for this addition. Mary (Mrs. P.) Pirie gave her ninth secretary's report followed by Henry Rosevear's treasurer's report citing the economies which have resulted in the College's improved financial status; the fine progress of the building fund and the variety of activity by which centres have been swelling it was intensely interesting. Registrar Gordon Jeffrey reported a total membership of 1239 and read the necrology. D'Alton McLaughlin, chairman of the board of trustees, outlined plans for the inauguration of the third Sunday in November as College Sunday. Eric Rollinson, of the standing committee, read proposed changes in the constitution delegating broad powers to the general council as well as a protective measure to control those powers. Announcement was made of the increase in annual dues. Eric Dowling of the examination committee announced successful candidates and winners of prizes. Centre reports included in THE DIAPASON each month were accepted in lieu of individual reports from centre representatives at the meeting.

Considerable discussion of next year's convention plans culminated in a motion to poll the membership on dates and other details. Mr. Jeffrey offered a gracious tribute to Mrs. Stafford who responded with equal grace and introduced the new president, James Hopkirk, who described himself as a "representative of the little fellows" since he directs a small choir in a small church from a two-manual console.

#### Tuesday Afternoon

Mr. Woollard again was chairman at an informal and widely-attended luncheon at the Eaton Church at which he introduced representatives of many centres who shared the head table with him.

Dr. Frederick Clarke's intelligent and musicianly exposition of the R.C.C.O. examination pieces with helpful comments on editions, performance, registration etc. seemed to use a model of what this kind of demonstration should be. Fine rhythm, a sense of style and shape and beautiful delineation of ornaments characterized this session.

The inevitable but welcome tea in the parish hall of Grace Church preceded a bus trip to the Church of St. Mary Magdalene for solemn evensong sung by the Gregorian Association.

#### Solemn Evensong

Dr. Healey Willan preceded the service with a brief explanation of the traditional formal service with some informative comments. He also took occasion to scold, chide and warn the congregation about its behavior—barely excusable even for Dr. Willan!

The service itself had a fine simplicity and austerity and an admirable unity of style and atmosphere. This reviewer's low-church predilections hardly equip him for a detailed discussion here.

#### Marchal Recital

It would be hard to speak in less than superlatives of André Marchal's Tuesday evening recital at St. Paul's Church. The huge and complete organ, surely one of Casavant Frères' masterpieces among their many interesting Toronto installations heard at the convention, gave the French master a wide palette from which he drew a varied and colorful pattern of sound. The emphasis on French organ music throughout the convention came to a natural climax in this memorable performance. The first half of the program was entirely of works of seventeenth century composers played with an ideal combination of meticulous care and lyric freedom. The ornamentation was displayed with such naturalness, the phrasing with such musical inevitableness, that one felt something of a sense of revelation.

Nor was the final half, largely comprised of works dedicated to Mr. Marchal, any less satisfying. Here the romantic qualities of the mighty St. Paul instrument were knowingly exploited but always

tastefully, always with restraint and loving care. There is no reason in a report such as this for detailed comment on each number. Most of the pieces were familiar yet all unfolded with new insight and new meaning. High spots were perhaps the Messiaen Ascension movements and the Langlais "Acclamations" yet the whole list was on the same lofty plateau. The program is listed on the recital page.

This writer is not one to be easily deluded by an improviser's bag of tricks. The artistic worth of this ancient art as practiced in our time is, we feel, open to serious question. So an admission that we responded to M. Marchal's improvisation as consistently thematic, well-unified and always interesting puts us pretty far out on a limb. Again this artist demonstrated his unique eloquence among his compatriots.

The reception which followed was eventually dispersed by a sudden downpour which probably enriched the Toronto cleaning and pressing fraternity by hundreds of Canadian and American dollars.

#### Reading Sessions

Wednesday's daytime activities were designed for admirable usefulness for us run-of-the-mill organists and directors. A choir with the competent, witty and informative John J. Weatherseed conducting from the console at Knox College Chapel spent the morning singing through anthems. That this session realized but a small fraction of its potential seems to us to lie squarely before the doors of members of the Canadian Music Publishers' Association who supplied all too often choral materials which can best be characterized in four-letter words. If this is the best these publishers have to offer they should be ashamed of themselves; if it represented bad judgment in their selection fie again and equally fie. To waste such an opportunity is not just tragic; it is foolhardy. Because of this and with apologies and a respectful bow to the redoubtable Mr. Weatherseed, many of us were all too glad to escape to the pleasant luncheon back at the "King Eddie" and to listen to H. William Hawke's warm, brief bow to the volunteer choir. It was not gratitude for this or for the air-conditioning but pure absent-mindedness which accounted for the need for paging the under-initialled at this event.

Dr. Charles Peaker's afternoon reading of organ music found the publishers at a less reprehensible level. We are a "push-over" for Dr. Peaker's musicianship, style, wit and—well just Dr. Peaker, so frankly we find pro-bias easy, but we found his hour's reading refreshing, revealing and useful.

#### Willan Premiere

Dr. Peaker's short session at Convocation Hall later in the afternoon, though, turned out to be a memorable occasion. This first performance anywhere of Dr. Willan's new major Passacaglia and Fugue 2, with the dean of Canada's composers sitting a few feet from the console and André Marchal listening in rapt attention seemed to us a special kind of religious rite with Music herself the altar and every listener a member of a holy order banded together expressly to pay her homage. We must hear the piece itself again; the occasion was too moving, too tender, too close to tears. We believe an objective rehearing may show us that the work itself matches and was worthy of the occasion.

The skill and thoughtfulness of the convention planners was nowhere more clearly defined than in the transition from the Willan occasion. How would you follow such a moment?

#### Sir Ernest Conducts

After a brief dinner interlude the convention committee offered a scintillating concert at the Metropolitan United Church: a chamber orchestra with Sir Ernest MacMillan at the helm, the great Canadian contralto Maureen Forrester and amazing young Hugh McLean at the organ. Much of the program was frankly light music—the pleasant Arensky vari-

*(Continued on page 24)*

#### THE DIAPASON

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



## FLOR PEETERS

*Just off press:*

### Op. 93. ENTRATA FESTIVA

PROCESSIONAL AND RECESSIONAL  
FOR ORGAN, 2 TRUMPETS, 2 TROMBONES  
(TIMPANI and UNISON CHORUS AD LIB.)

SCORE AND COMPLETE SET OF PARTS (Peters 6159) .....\$3.50  
EXTRA CHORAL SCORES ..... .15

*Recently published:*

**Ars Organi (Organ Method)**  
Three volumes, each .....\$3.50  
**30 Organ Chorale Preludes on Gregorian Hymns,**  
Op. 75, 76, 77. Three volumes, each ..... 2.50  
**30 Organ Chorale Preludes on Well-Known Hymn**  
Tunes, Op. 68, 69, 70. Three volumes, each .... 2.50  
**Concert Piece for Organ, Op. 52a** ..... 1.50  
**Concerto for Organ and Orchestra, Op. 52**  
Organ and Piano Edition ..... 5.00  
**Lied-Symphony for Organ, Op. 66**  
Lied to the Ocean—Lied to the Desert ..... 1.25  
Lied to the Flowers—Lied to the Mountains ..... 1.25  
Lied to the Sun ..... 1.25  
**Solemn Prelude for Organ, Op. 86** ..... 2.00  
(cont. in: Preludes, Interludes, Postludes. Vol. II)  
**Speculum Vitae (Mirror of Life)** ..... 2.50  
Tone Poem for Organ and Voice (English-German)  
Night—Morning—Midday—Evening  
**Suite for 4 Trombones. Score and Parts** ..... 2.50  
**Trio for Flute, Clarinet, Bassoon. Score, Parts** .... 3.00

**C. F. PETERS CORPORATION**  
373 PARK AVENUE SOUTH, NEW YORK 16, N. Y.

# ORGAN INSTITUTE

Watch for announcement of 1960

Summer Session in Europe

Read details in the Organ Institute Quarterly

## ORGAN INSTITUTE

Box 50

Andover, Massachusetts

Box 505

Baltimore, Maryland

## The CHARLES W. McMANIS Company

### Organ Builders

TENTH AND GARFIELD

KANSAS CITY 4, KANSAS

## Guilmant Organ School

(Founded 1899)

Courses for Organists and Choirmasters

WRITE FOR CATALOGUE

12 West 12th St.

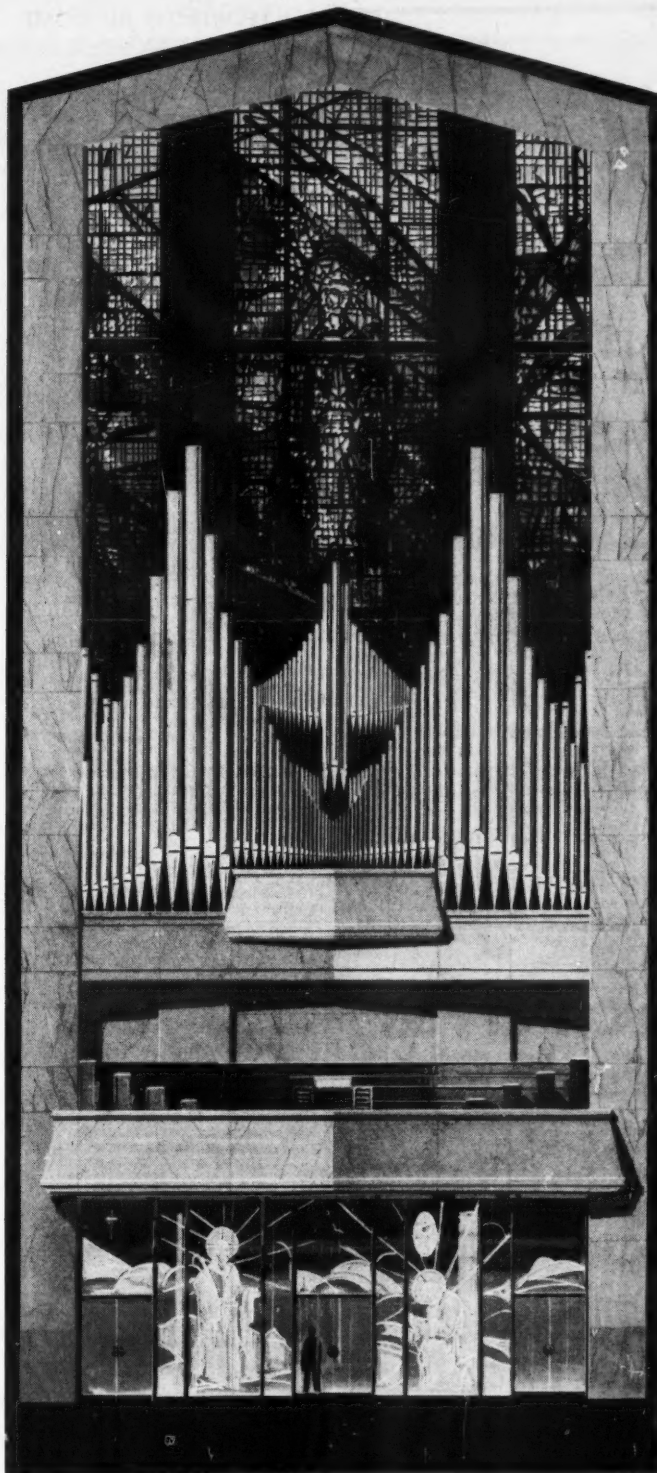
New York 11, N. Y.

<b>PEDAL</b>		PIPES
32'	Sub Principal	12
32'	Contra Bourdon	12
16'	Contra Bass	32
16'	Principal	32
16'	Bourdon	32
16'	Violone (Great)	
16'	Gedeckt (Swell)	
16'	Gemshorn (Choir)	
8'	Principal	32
8'	Bourdon	12
8'	Spitzflote	32
8'	Gedeckt (Swell)	
4'	Super Octave	32
4'	Blockflote	32
2'	Flote	12
V	Fourniture	160
32'	Contra Bombarde	12
16'	Bombarde	32
16'	Fagotto (Swell)	
16'	Rankette (Choir)	
8'	Trompette	32
8'	Fagotto (Swell)	
4'	Clairon	12
4'	Schalmei	32

<b>GREAT</b>		PIPES
16'	Violone	61
8'	Principal	61
8'	Spitzflote	61
8'	Bourdon	61
8'	Salizional	61
4'	Octave	61
4'	Flute A' Fuseau	61
2-2/3'	Octave Quint	61
2'	Super Octave	61
IV-VI	Cornet	305
V	Fourniture	305
III	Scharf	183
8'	Trumpet	61
	Chimes (In Solo)	
	Harp (In Choir)	

<b>POSITIV.</b>		PIPES
8'	Suavial	61
8'	Nason Flute	61
4'	Principal	61
4'	Rohrflote	61
2'	Oktav	61
1-1/3'	Quint	61
II	Sesquialtera	122
IV	Scharf	244
III	Zimbel	183
8'	Regal	61
	Tremulant	

<b>SANCTUARY PITCH</b>		PIPES
8'	Spitzflote	61
4'	Prestant	61



Artist's rendering of Main Gallery Organ

<b>SWELL</b>		PIPES
16'	Lieblich Gedeckt	68
8'	Geigen	68
8'	Hohlflote	68
8'	Holzgedeckt	68
8'	Spitz Gamba	68
8'	Gamba Celeste	68
8'	Flauto Dolce	68
8'	Flauto Celeste, T.C.	56
4'	Principal	68
4'	Rohrflote	68
2-2/3'	Rohr Nasat	61
2'	Flageolet	61
1'	Siffle	61
V	Plein Jeu	305
III	Cymbal	183
16'	Fagotto	68
8'	Trompette	68
8'	Corno	68
8'	Hautbois	68
4'	Clarion	68
8'	Vox Humana	61
	Tremulant	

<b>CHOIR</b>		PIPES
16'	Gemshorn	12
8'	Montre	68
8'	Gedeckt	68
8'	Viola	68
8'	Viola Celeste	68
8'	Gemshorn	68
8'	Gemshorn Celeste, T.C.	56
4'	Prestant	68
4'	Koppelflote	68
2-2/3'	Nasard	61
2'	Blockflote	61
1-3/5'	Tierce	61
III	Mixture	183
16'	Rankette	68
8'	Krummhorn	68
4'	Rohr Schalmei	68
	Tremulant	

<b>SOLO-BOMBARDE</b>		PIPES
8'	Orchestral Flute	68
8'	Violoncello	68
8'	Cello Celeste	68
4'	Octave	68
VI	Grand Chorus	366
8'	French Horn	68
8'	Cor Anglais	68
8'	Bombarde	68
4'	Bombarde Clairon	68
	Tremulant	
8'	Trumpet Harmonic	61
	Unenclosed—High Pressure	

# ST. JOSEPH CATHEDRAL, HARTFORD

Archbishop of Hartford  
Most Rev. Henry J. O'Brien

Completion 1961

**IN FACADE:**

Great Principal	8
Positiv Suavial	8
Pedal Principal	8
Great Violone	16
Pedal Sub Principal	32
Pedal Contra Bombarde	32

# AUSTIN

HARTFORD 1, CONNECTICUT

Architects: Eggers & Higgins  
New York City

The Main Gallery  
Console will also control  
a side transept Chapel  
Organ of 22 stops, 19 Ranks



**NEW**  
Organ Reduction  
of Handel's  
**MESSIAH**  
Complete

The orchestral part has been arranged for organ on 3 staves, quarto size by Richard T. Gore.

May be used with any of the standard editions.

- Hard Cover Cloth Binding \$12.00
- Paper Cover Edition 7.50
- Christmas Section Only 5.00

**Concordia**

Publishing House • ST. LOUIS 18, MISSOURI

Seventh Edition

**THE CONTEMPORARY AMERICAN ORGAN**

by William H. Barnes, Mus.D.

Since the first edition of this standard reference work on the Design and Construction of Organs appeared in 1930, six editions (totalling 20,000 copies) have been sold to organists, organ builders, service men, music schools and libraries all over the United States, as well as foreign countries.

Such unprecedented popularity must be deserved.

A continuing steady demand has made necessary this new edition, which contains some 40 new pages of text and 30 new half-tones. The latter are, for the most part, illustrations of organs by a dozen different builders showing part of the "pipes in the open."

The illustrations are clearer and the work is more up-to-date than ever before. A necessity for the younger organist, and helpful and interesting to the more experienced.

Order your copy now. Price \$5.00, postpaid from

J. Fischer & Bro. Harrison Road, Glen Rock, New Jersey

or

William H. Barnes, 8111 N. St. Louis Ave., Skokie, Illinois

or your music dealer.

**HARTFORD TO BE HOME OF NEW MÖLLER ORGAN**

**CLARENCE WATERS ADVISES**

Connecticut Church Will Have Three-manual with Great and Positiv Divisions Unenclosed—David Willerup Is Organist

The Church of the Good Shepherd, Hartford, Conn., recently awarded the M. P. Möller Company its contract for a new three-manual organ. Clarence Waters was obtained as consultant for the church. David Willerup is the organist.

The great and positiv divisions are unenclosed and exposed in a functional design. Donald Corbett, Möller's area representative, handled the negotiations for the builder in consultation with Mr. Waters and Mr. Willerup.

The specification is:

- GREAT**
- Principal, 8 ft., 61 pipes
- Bordun, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Waldflöte, 2 ft., 61 pipes
- Mixture, 3 ranks, 183 pipes
- SWELL**
- Rohrflöte, 16 ft., 12 pipes
- Rohrflöte, 8 ft., 61 pipes
- Viole de Gambe, 8 ft., 61 pipes
- Voix Celeste, 8 ft.
- Nachthorn, 4 ft., 61 pipes
- Nazard, 2 3/4 ft.
- Plein Jeu, 4 ranks, 244 pipes
- Contre Trompette, 16 ft., 12 pipes
- Trompette, 8 ft., 61 pipes
- Clairon, 4 ft., 12 pipes
- Tremulant
- POSITIV**
- Holzgedeckt, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Koppelflöte, 4 ft., 61 pipes
- Principal, 2 ft., 61 pipes
- Sesquialtera, 2 ranks, 122 pipes
- Tremulant
- PEDAL**
- Sub Bass, 16 ft., 32 pipes
- Rohrflöte, 16 ft.
- Principal, 8 ft., 32 pipes
- Flute, 8 ft., 12 pipes
- Rohrflöte, 8 ft.
- Octave, 4 ft., 12 pipes
- Rohrflöte, 4 ft.
- Contre Trompette, 16 ft.
- Trompette, 8 ft.
- Clairon, 4 ft.

DONALD R. M. PATERSON



DONALD R. M. PATERSON, Eastchester, N.Y. will join the music department faculty of Stephens College, Columbia, Mo. this fall to instruct classes in music theory and organ.

He has previously taught at the Culver, Ind., Military Academy, and at the University of Michigan's school of music. He served as post chaplain's assistant at Ft. Jay, Governor's Island, New York City and has been organist-choirmaster of the First Unitarian Church, Ann Arbor, the First Congregational Church, Stockbridge, Mass., the Genesis Hebrew Center and Union Congregational Church, Tuckahoe, N. Y.

Mr. Paterson is the vice-president of the Organ Historical Society.

**ELMORE WORK TO BE HEARD AT MORAVIAN FESTIVAL**

The Central Moravian Church, Bethlehem, Pa. will present a festival of music Oct. 18. "Psalm of Redemption," Elmore, will be sung by the choir with the composer conducting, Clarence Snyder at the console and a brass ensemble from the Philadelphia Orchestra assisting. The program will also include early Moravian anthems, organ solos and pieces for organ and brass.

**TELLERS ORGAN COMPANY**

FINE PIPE ORGANS CREATED TO YOUR NEEDS

... since 1906 ...

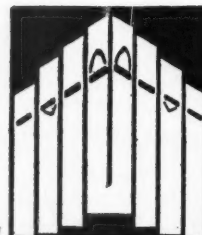
Since 1906 TELLERS name on a Pipe Organ has been a guarantee of the best in craftsmanship, construction, tone, design. . . .

Send inquiries to

2419 Holland Street, Erie, Pennsylvania

**OBERLIN CONSERVATORY of music**

Dedicated to the superior training of American talent



OBERLIN COLLEGE

OBERLIN, OHIO

**COLBERT-LABERGE STABLE  
LISTS BUSY FALL SEASON**

The fall recital season for Colbert-Laberge artists includes a number of dedicatory recitals, the first of these the dedication of a new Möller by Alexander McCurdy and Flora Greenwood at the First Presbyterian Church, Tyler, Texas. Robert Baker played the opening recital at the Hyde Park Community Methodist Church, Cincinnati, Ohio Sept. 20. In November his schedule will include the dedication of a new Schantz at First Methodist Church, Vineland, N. J., Nov. 8 and at Brevard, N.C. Methodist Church Nov. 10. He will dedicate a new Möller at Augustana College, Rock Island, Ill. Nov. 15.

Alexander Schreiner will play the initial recital at the Calvary Lutheran Church, Alexandria, Minn. Oct. 25 and at the First Presbyterian Church, Sioux Falls, S. D. Oct. 27. His November schedule includes the dedication of a new organ at Douglas Memorial Community Church, Baltimore, Md., Nov. 8.

The dedicatory recital of the newly rebuilt Austin at the Central Baptist Church, Providence, R.I. Oct. 30 will be played by John Weaver, who also will play the dedication of a new Austin at the Church of the Redeemer, Baltimore, Nov. 2.

David Craighead will play the new Reuter at the First Presbyterian Church, Fort Worth, Tex. Oct. 28. Nov. 6 Catharine Crozier will give the dedicatory recital at the recently completed Reorganized Church of Jesus Christ of Latter Day Saints, Independence, Mo.

Marilyn Mason will give a recital and master class for the Madison, Wis. Chapter of the A.G.O. Oct. 18 and 19 and Oct. 25 will play a recital at Sauganash Community Church, Chicago.

Robert Noehren, who played at the Royal Festival Hall in London Sept. 30, his second appearance in that famous hall within a year, will play the third recital on Alexander McCurdy's fall series at the First Presbyterian Church, Philadelphia Oct. 14. He will be heard Nov. 3 in Milton, Mass., on the new Schlicker organ at the First Parish Church.

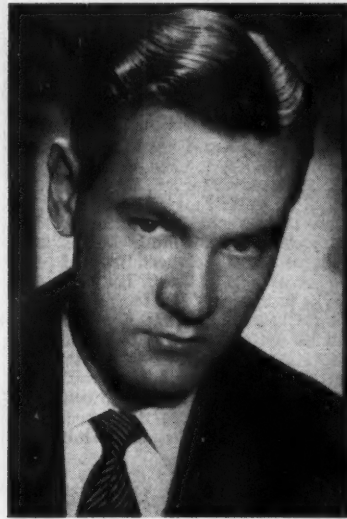
**PRINCIPALS IN CHANGE AT LARGE CHICAGO CHURCH**



**BARRETT SPACH** and Robert Lodine share in an important change in the music program of the Fourth Presbyterian Church, long one of Chicago's most distinguished edifices.

Mr. Spach has withdrawn from active service at the church in order to devote more time to his teaching at Northwestern University; he will remain as consulting director until April 1, 1960. He came to Fourth Church in 1929 as assistant to Eric DeLamarter and upon Mr. DeLamarter's resignation in 1935 was appointed director of music.

At the four yearly choral concerts Mr. Spach directed a wide variety of interesting choral works from Pachelbel and Bach through Holst, Darke and Vaughan Williams. Many of these performances utilized full orchestra.



Dr. Lodine received his doctor of music degree from Northwestern University in 1958. His bachelor work was at Jamestown, N.D. College and his master's at the American Conservatory. He has studied and coached with Joseph Black, Edward, Eigenschenk, André Marchal, Mr. Spach, Olivier Messiaen, Jean Langlais and Gaston Litaize. Two concert tours of Europe included appearances in France, Germany, England, Sweden and Italy. He has played in many American cities.

Dr. Lodine's most recent Chicago church appointment was at the Hyde Park Baptist Church. He previously served several other churches in the area. He also holds a post at Temple Isaiah Israel and is a member of the faculty of the American Conservatory.

George Markey, who is scheduled to tour in February, is booked for several appearances this fall, including a short trip to the West Coast. He will play

Oct. 28 in Methuen, Mass., Nov. 2 in Lancaster, Pa., Nov. 11 in Houston, Tex., Nov. 16 in Los Angeles and Nov. 18 in Tacoma, Wash.

**STUDENTS FROM 17 STATES  
ATTEND BOYS TOWN CLASSES**

More than 100 registrants from seventeen states were in attendance at the seventh annual liturgical music workshop held at Boys Town, Neb. Aug. 16-28.

A faculty of church musicians headed by Jean Langlais staffed the two-week workshop. Among the highlights was the premier performance of the "Missa Misericordiae Domini" by the Boys Town choir under the direction of the Rev. Francis Schmitt, workshop director. The mass was written expressly for the choir.

A recital by M. Langlais was given at the Dowd memorial chapel and another was given by his students. A third recital was given by Paul Koch, Pittsburgh, Pa., who assisted with the organ program.

Classes in chant and the history of music were conducted by Dom Ermin Vitry, O.S.B., Washington University, St. Louis, Mo. The Rev. Francis Brunner, C.S.S.R., Grand Rapids, Mich. conducted the classes in liturgy. C. Alexander Pelouquin, Providence, R. I., taught polyphony and contemporary music, while Father Schmitt and Frank Szynskie of the Boys Town faculty conducted the boychoir clinic.

The workshop closed with a pontifical mass celebrated by Archbishop Gerald T. Bergan.

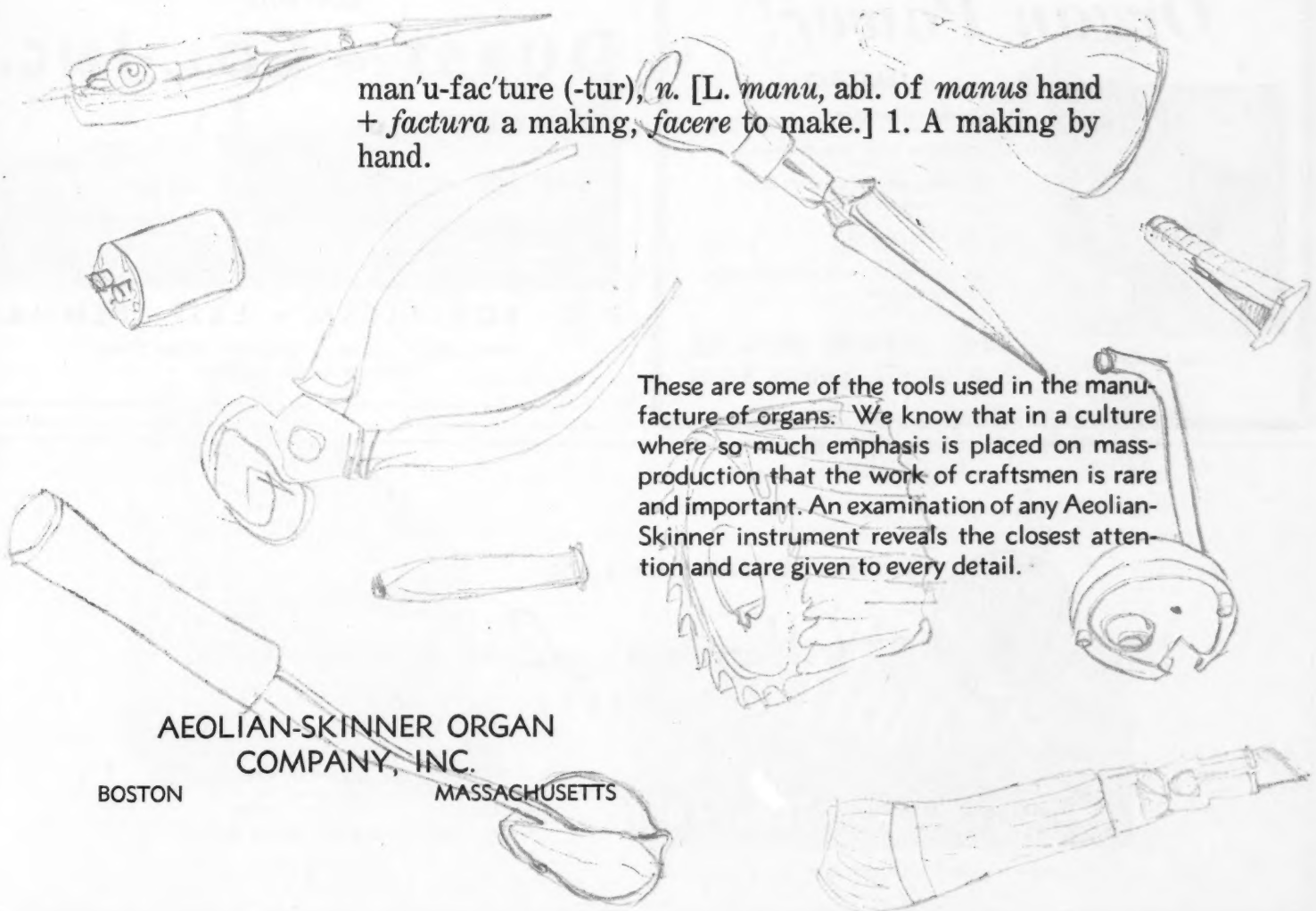
**BIDWELL RECITAL BOOKS  
FOR LAST SEASON READY**

As in former years the annual booklet of Marshall Bidwell's free organ recitals is now available for the 1958-59 season. This will be distributed free of charge to those who write for it. This booklet contains much material for those interested in program notes.

The sixty-fifth season of free organ recitals at Carnegie Institute, Pittsburgh, Pa. will open Oct. 4. The program will inaugurate Mr. Bidwell's twenty-eighth season at the music hall and will be his 1655th recital there. The programs of the series will be held this year at 3:00 P.M., a change from previous years.

man'u-fac'ture (-tur), *n.* [L. *manu*, abl. of *manus* hand + *factura* a making, *facere* to make.] 1. A making by hand.

These are some of the tools used in the manufacture of organs. We know that in a culture where so much emphasis is placed on mass-production that the work of craftsmen is rare and important. An examination of any Aeolian-Skinner instrument reveals the closest attention and care given to every detail.



**AEOLIAN-SKINNER ORGAN  
COMPANY, INC.**

BOSTON

MASSACHUSETTS

GRAY-NOVELLO

**NEW CHORAL MUSIC for the CHURCH**  
**CHRISTMAS ANTHEMS**

(For S.A.T.B. unless otherwise indicated)

O'er Peaceful Judea (English).....	Arr. Charles Black	.22
We Three Kings (with descant).....	Arr. Charles Black	.22
Jesus, My Son (Chilean).....	Arr. Mary E. Caldwell	.22
Morning Star.....	W. Lawrence Curry	.22
The Holy Birth.....	H. Alexander Matthews	.22
God Anointed Jesus.....	Claude Means	.22
Thou Bethlehem.....	Robert B. Reed	.18
The Road to Bethlehem.....	William B. Giles	.18
Carol of the Star (Swedish).....	Arr. R. H. Fryxell	.22
Jesu, Thou Wast Born.....	George Fox	.22
To Bethlem.....	John L. Lewis	.18
O Little Town of Bethlehem.....	Charles D. Smith	.22
Sweet Holy Child (Unison).....	Mary E. Caldwell	.22
Tell Us, Shepherd Maids (S.S.A.).....	Mary E. Caldwell	.22
The Angels at the Manger (Swiss).....	Arr. M. J. Luvaas	.22
Brightest and Best (Kentucky) (Unison).....	Arr. Helen Lipscomb	.18

**ANTHEMS and SERVICES for GENERAL USE**

(For S.A.T.B. unless otherwise indicated)

Lord of the Worlds Above.....	E. H. Thiman	.25
O For a Closer Walk.....	E. H. Thiman	.20
I Will Lift Up Mine Eyes.....	Kenton Parton	.22
Fairest Lord Jesus.....	W. Glen Darst	.22
Communion in E flat (Unison).....	J. W. Clokey	.25
Magnificat and Nunc Dimittis in E minor.....	Leo Sowerby	.50
O Jesus, Lord of Heavenly Grace.....	M. C. Whitney	.22
My Master Hath a Garden (S.A. or Unison).....	Leo Sowerby	.22
Let the Words of My Mouth.....	Everett Titcomb	.18
Rejoice We All and Praise.....	Everett Titcomb	.22
Sing We Merrily.....	Everett Titcomb	.18
Come Thou Fount of Every Blessing.....	D. H. Williams	.18
Guide Me O Thou Great Jehovah.....	D. H. Williams	.22
King of Love.....	D. H. Williams	.22
When I Survey the Wondrous.....	D. H. Williams	.18
O Praise the Lord (Thanksgiving).....	John Rodgers	.25

Approval copies on request

**THE H. W. GRAY COMPANY, INC.**

Agents for Novello & Co., Ltd., London

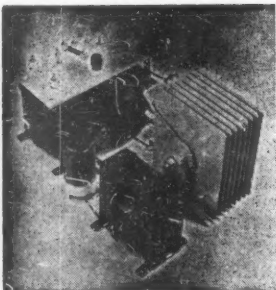
159 East 48th Street

New York 17, N. Y.

GRAY-NOVELLO

**Organ Power!**

**FEATURES**



Case removed

1. Selenium Rectifier.
2. Precision Built transformers.
3. Voltage control to meet load requirements.
4. Hum-free power.
5. A lifetime of trouble-free service at reasonable cost.

**UNITED ELECTRONIC SPECIALTIES**  
P. O. Box 397, Lawrence, Kansas

CHARLES H. HEATON



CHARLES HUDDLESTON HEATON, D.S.M., F.A.G.O., Second Presbyterian Church, St. Louis, Mo. will succeed Howard Kelsey as organist-director of Temple Israel. Dr. Heaton has served at Temple B'nai El for the last three years. Temple Israel is about to begin construction of a new \$2,000,000 edifice in suburban Creve Coeur, the design for which won first prize last year at the national convention of the church architectural guild of America.

Howard Kelsey's resignation at Temple Israel is effective Nov. 1. He will devote more time to his post as university organist of Washington University and to his duties at the First Presbyterian Church. He is regional chairman of the A.G.O.

**CHOIR ROBES**

Your choir will look its best, sing its best, in our robes of colorful and long-wearing fabrics, custom-tailored for the perfect fit.

**PULPIT ROBES** — made the quality way to keep their "Sunday" look for years. Write for catalog D-19

**BENTLEY & SIMON INC**

7 West 36th St. N. Y. 18, New York

Your Standard of Excellence since 1912

**Church Organ Company**

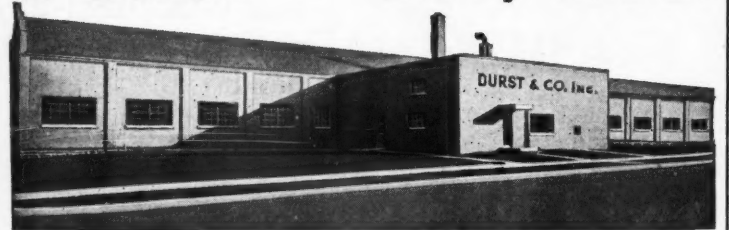
ORGAN BUILDERS

Specializing in new 3 to 7 rank unit pipe organs

18 Walton St. Telephone: Nixon, N. J. KI lmer 5-4150

**FOR THE FINEST PIPE ORGAN SUPPLIES AND ORGAN PIPES WITH THE FASTEST DELIVERY AND BEST PRICE CONTACT:**

**DURST & Co., Inc.**



**P.O. BOX 1165M • ERIE, PENNA.**  
"THE LARGEST AND MOST COMPLETE ORGAN SUPPLY HOUSE IN NORTH AMERICA"



BUILDERS OF ORGANS SINCE 1898

**Hillgreen, Lane and Co.**  
ALLIANCE, OHIO

Your inquiry is invited ...

Represented by  
**WM. D. MANLEY**  
ATLANTA, GA.

**J. ALEX KOELLIN**  
NASHVILLE, TENN.  
**JOHN McCLELLAN**  
WICHITA, KAN.

**JOHN R. WOOD**  
DALLAS, TEX.  
**D. BYRON ARNISON**  
MINNEAPOLIS, MINN.

**LUTHERAN MUSIC CLASS  
DEALS WITH GREGORIAN**

"Pro Musica Ecclesiastica," a series of evening sessions in liturgical music, was held at the Lutheran Church of the Epiphany, Brooklyn, N. Y. Aug. 17, 19, 24 and 26. The workshop was instructed by Perry Marshall, organist-choirmaster of the Holy Redeemer Church. The Rev. Carl Bergen, Hoboken, N. J. gave instruction in Gregorian music adapted to the Lutheran liturgy. Centered around the new *Service Book and Hymnal 1958* the topics treated included the three new musical settings of the communion service plus other settings emphasizing the Gregorian repertoire. Also studied were the Gregorian psalm tones, Anglican chant and hymn playing. Fourteen musicians representing eleven churches took part in the series.

**MARIE DUFOUR**



Marie Dufour, organist-harpsichordist from Lausanne, Switzerland will make her first tour of the United States in October and November, 1960 under the aegis of Continental concert management.

After graduating from the conservatory at Lausanne in 1934 Mlle. Dufour studied the organ with François Demierre and André Marchal, harpsichord with J. P. Hennebains and theory with Claude Crussard; she sang in a chorus under the direction of Nadia Boulanger.

Mlle. Dufour has made extensive recital tours of Germany, Switzerland, The Netherlands, Belgium, France and Spain which included concerts with orchestra in Nice and radio broadcasts in Paris where Radio-Television Française has sponsored her in fifteen recitals.

She was appointed organist of Eglise des Terreaux (Presbyterian) in Lausanne in 1948 and is active in the Regional Organists Society, the Swiss Musicians Association and the Soroptimist Club of Lausanne (equivalent of the Rotary Club) which she has served as president.

A RECENT SURVEY shows that residents of San Francisco wear out more phonograph needles per capita than residents of any other city.

**CHURCH IN MARYLAND  
ORDERS NEW MÖLLER**

**WILLIAM MOYER ORGANIST**

Woodside Methodist, Silver Spring, Contracts For Three-manual Instrument—  
Head of Washington School to Direct Music

Woodside Methodist Church, Silver Spring, Maryland, has recently negotiated with M. P. Möller, Inc., for a new three-manual organ. Dr. William Moyer, who is head of the music department at Wesley Theological Seminary in Washington, D. C. was acquired by the church as their new minister of music.

The specification was designed by John Hose of Möller's home office in consultation with Dr. Moyer.

The stoplist is as follows:

**GREAT**

- Principal, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Rohrflöte, 4 ft., 61 pipes
- Waldflöte, 2 ft., 61 pipes
- Mixture, 4 ranks, 244 pipes
- Chimes
- Tremulant

**SWELL**

- Rohrflöte, 8 ft., 61 pipes
- Viole de Gambe, 8 ft., 61 pipes
- Viole Celeste, 8 ft., 49 pipes
- Gemshorn, 4 ft., 61 pipes
- Harmonic Flute, 4 ft., 61 pipes
- Zauberflöte, 2 ft., 61 pipes
- Scharf, 3 ranks, 183 pipes
- Bassoon, 16 ft., 61 pipes
- Trompette, 8 ft., 61 pipes
- Rohrschalmel, 4 ft., 61 pipes
- Tremulant

**CHOIR**

- Nason Gedeckt, 8 ft., 61 pipes
- Erzähler, 8 ft., 61 pipes
- Erzähler Celeste, 8 ft., 49 pipes
- Koppelflöte, 4 ft., 61 pipes
- Nasat, 2 3/4 ft., 61 pipes
- Prinzpal, 2 ft., 61 pipes
- Terz, 1 3/4 ft., 61 pipes
- Krummhorn, 8 ft., 61 pipes
- Chimes, 25 tubes
- Tremulant

**BERENBROIK SCHEDULES  
TWO ENSEMBLE PROGRAMS**

Lester Berenbroik, Drew University, will appear in two ensemble programs in October. The first, in conjunction with a seminar on "the organ with other instruments" sponsored Oct. 10 by the Reading, Pa., Chapter of the A.G.O., will be in collaboration with chorus, soloists and members of the Reading symphony orchestra. Composers represented will be: Frescobaldi, Corelli, Buxtehude, Purcell, Bach, Handel, Krebs, Mozart, Saint-Saëns, Fauré, Dickinson and Vaughan Williams.

A week later he will join members of the Colonial little symphony society at the Presbyterian Church, Madison, N.J. in a program among whose ensemble works will be: Trio Sonata in D, Corelli; Sonatas 9, 13 and 15, Mozart, and Concerto in B flat, Opus 4, Handel.

**WILLIAM KRAFT, ORGANIST  
BROTHER OF E.A.K., PASSES**

Dr. William J. Kraft, F.A.G.O., brother of Edwin Arthur Kraft, Cleveland, Ohio, died Aug. 26 at Holderness, N.H. Dr. Kraft held many church positions and taught at Columbia University Teachers College, Hunter College and the University of Southern California.

JOHN OWEN WARD has been appointed editor of the *Oxford Companion to Music*, the *Oxford Junior Companion to Music* and the *Concise Oxford Dictionary of Music* succeeding the late Percy A. Scholes who first created these works.

**PEDAL**

- Soubasse, 16 ft., 32 pipes
- Contra Erzähler, 16 ft., 12 pipes
- Octave, 8 ft., 32 pipes
- Bourdon, 8 ft., 12 pipes
- Erzähler, 8 ft.
- Super Octave, 4 ft., 12 pipes
- Nachthorn, 4 ft., 32 pipes
- Blockflöte, 2 ft., 12 pipes
- Bassoon, 16 ft.
- Contra Trompette, 16 ft., 12 pipes
- Trompette, 8 ft.

**HARDY GOES TO NEW POST  
IN WILMINGTON CHURCH**

Lawrence Ballard Hardy has been appointed minister of music at the First Baptist Church, Wilmington, N. C. After graduating from the Guilford Organ School he became organist and choirmaster at the First Methodist Church, Albany, Ga. From Albany he went to First Unitarian Church, Buffalo, N. Y. and then to the Alfred, N. Y., University Church. While at Alfred Mr. Hardy was the organist for the Alfred University oratorio society. Prior to the appointment to Wilmington's First Baptist Church Mr. Hardy served as minister of music of the First Methodist Church, Springville, N. Y. Mr. Hardy is a member of the A.G.O. and NAFOMM.

**VALPARAISO SCHLICHER  
OPENED BY E. POWER BIGGS**

The new Schlicker organ in the chapel of Valparaiso, Ind. University was opened Sept. 27 with formal dedication in the afternoon and the dedicatory recital by E. Power Biggs in the evening. The stoplist and pictures of the largest Schlicker instrument will appear in an early issue.

**Conservatory of Music**

OBERLIN COLLEGE - OBERLIN, OHIO

INSTALLS

**MÖLLER ORGANS**



GREAT-PEDAL UNENCLOSED  
SWELL ENCLOSED

Grigg Fountain  
and  
Fenner Douglas  
consultants  
in design



GREAT-POSITIVE-PEDAL  
ALL UNENCLOSED

RENOWNED FOR PIPE ORGANS SINCE 1875



Member of the Associated Organ Builders of America

## Articulation— The Role It Plays in Organ Performance

By KLAUS SPEER

In recent years several references to E. Power Biggs' propensity for "staccato playing" have appeared in reviews of concerts and recordings. When we have come to the point where such references can appear both editorially and in signed articles, I believe the time has arrived for an exposition of the theory behind this method of playing the organ.

Lest some of my readers object to the word *theory* a short semantic introduction may be called for. The often heard complaints that theory and practice "don't agree" or "are opposed to one another" needs clearing up for our purposes. Every practice has a theory behind it; if attempts to execute a theory fail then it was either executed improperly or the theory was wrong to begin with. In music we must be even more careful since, unfortunately, what we call *music theory* takes in such a large number of disciplines. Most of these are applications of various theories and the whole could more properly be termed training in various phases of musicianship, such as hearing, reading of notes at sight, writing music, etc.<sup>1</sup> To the general statement that theory and practice fail to agree when one of them is wrong we must add that many theories are developed through trial-and-error practice. The present paper is concerned with this type of theory.

This player began to study organ playing under the generally accepted precept that *legato* touch is the point of departure in the execution of all organ music, unless composer's slurs and dots or the occurrence of repeated notes necessitated breaking this principle. These precepts were not changed by Fritz Heitmann when I became his pupil. However, when from the second semester on I was privi-

leged to become his frequent assistant, I was able to observe his practice which no longer followed the *sempre legato* precept. There was a great deal of finger staccato of varying degrees; but for years the matter was not mentioned by name. Albert Schweitzer's book on J. S. Bach was published in 1908; his ideas and suggestions about phrasing had also introduced some *non-legato* here and there, though it would seem that Schweitzer's influence was considerably greater in America than in Europe, or at least that his influence lasted longer. This article is not concerned with musical phrases, although the term phrasing is employed by many musicians for what many wind instrument players as well as organists now call articulation. The term articulation is gradually finding its way back into our vocabulary. I say "back" because certain eighteenth century writers did use it, notably Dom Bedos de Celles and Johann Joachim Quantz, the former in a monumental history book, the latter in a text book.

Most wind players today employ the term articulation to denote the varying degrees of non-legato that they can effect by tonguing. Strictly speaking slurred notes, i.e. one or more notes played without tonguing, should be referred to as "not articulated," but this would complicate terminology unnecessarily. For practical purposes these players refer to their tonguing technique as articulation. In recent decades the German organist and music historian Hermann Keller has written two books on the subject, published in 1926 and 1955 respectively, with the interpretation of the keyboard works by J. S. Bach as their main concern. I dealt with this more specific aspect of articulation in the organ works of J. S. Bach in an earlier paper, part of which appeared in German translation in the *Bach-Jahrbuch 1954*, and in a review of Hermann Keller's second book in *Music*

<sup>1</sup>The translators of Paul Hindemith's book *Unterweisung im Tonsatz* arrived at the title "Craft of Musical Composition" which to date seems the best adaption of that not quite translatable German term *Tonsatz*.

*Library Association Notes* (March, 1957). All of these studies are limited in scope, not as purely organ-technical as our present topic, and, for various good reasons, weighted with historical documentation. I shall limit my references to them here to a translation of Hermann Keller's definition of the term *articulation*. "Articulation is the connection or separation of individual tones [from *legato* to *staccato*] by means of bowing, tonguing or type of touch on a keyboard instrument."

Our main purpose here is a more detailed description of the application of this definition to the organ in particular. Every musician is of course aware of the fact that organ tone is produced mechanically and that the tone itself cannot be changed by the player in the sense in which a string or wind player can change both volume and/or tone color gradually. A change of stops corresponds more to a change of instruments or players; and the effect of the swellbox is an indirect one that would correspond to opening and closing a door upon a violinist or flutist in an adjoining room. It is obvious that neither swellbox nor registration can be employed for the expression of the subtleties that result from tonguing plus slight dynamic shading within phrase or motive—shades so slight that composers rarely attempt to indicate them graphically. We can ignore the possibility of dynamic shading entirely for our purposes because obviously even the most refined use of the swell box could not differentiate among the several parts of a contrapuntal composition. For the very reason of such impossibilities we must direct all the more attention to articulation as a technique.

Do we have any historical knowledge as to the conscious application of articulation techniques? Aside from writers on music our main help must, of course, be slurs and dots in autographs or authentic copies and editions and—just as much—their absence in works by composers who did employ these signs elsewhere.

Just when the slur began to be understood in its eighteenth-century meaning of *legato-cum-last-note-under-it-detached* is a major historical study that I hope to

undertake some day but one that need not concern us here. We can be content to notice that such well-informed writers as Quantz and Leopold Mozart mention only one possible interpretation of slurs, i.e. two or three notes on one tonguing or bow respectively, plus detachment of the last note under the slur.

The meaning of the dot on the other hand has changed since the eighteenth century; also there is good reason to believe that it had different musical as well as technical meanings for players of different instruments. This should be of primary concern to students, editors and performers of eighteenth-century music for flutes and other wind instruments but it also concerns the organist who finds so much of his music unmarked and must look for direction in composers' flute parts. The similarity of both sound and tone production justifies comparisons between organ and flute music of like styles but unfortunately, articulation marks cannot be read identically. Eg.:



in J. S. Bach's flute parts means an accent on the first note with the last of the four lightest. Although the eighteenth-century traverse flute was capable of producing dynamics, its dynamic range was extremely limited and the flutist needed to rely on articulation more than dynamics for subtle shading. Some of today's windplayers are finding this out again. If one single-tongues the first of the four notes in above example and triple-tongues the other three, one can get the desired effect of an accent on the first note; if one plays the first note staccato, reading the dot with today's common meaning, and slurs the other three, one effects a syncopated accent on the second of the four notes, a very tiring procedure, never in keeping with eighteenth-century phrases or subdivisions of beats. (The "joke" in the third movement in Brahms's 4th Symphony is the displacement of the metric accent; this is so pronounced in the opening measures of the movement because the passage is played by the



FEIKE ASMA at the console of his 200-year-old organ of the Lutheran Church, The Hague Holland. This organ is one of the finest instruments in The Netherlands and of great historical significance.

# FEIKE ASMA

## Brilliant Dutch Organ Virtuoso

FEIKE ASMA... two hundred recitals a year.  
total annual audience: well  
over one hundred thousand.

FEIKE ASMA... creating amazing new interest in  
organ music due to unexcelled bril-  
liance and unique interpretation of  
organ classics.

FEIKE ASMA... starts seven week, 30 recital tour  
through U.S.A. and Canada in Novem-  
ber.

FEIKE ASMA... recordings on Philips and Dureco  
label. constant best sellers.



woodwind section.)

The organist finds his greatest repertory—the works of J. S. Bach—almost completely unmarked and much of the music of later ages marked with long phrase slurs rather than articulation indications. Thus he must learn what he can do on his instrument and then apply the technical possibilities in his performance.

Let us examine these technical possibilities. The only means by which subtle accents can be produced on the organ are negative. Of two slurred notes the first receives a slight accent by virtue of its slightly longer duration in context;

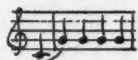


sounds like:



Players of other instruments employ such slurs also, and we do not necessarily hear them in terms of heavy and light; but that is because they have other more prominent means of accenting at their disposal. Brahms's Symphony 4 can again furnish a good example. In the opening bars of the first movement the upbeat of the violins is slurred to the downbeat and yet the downbeat receives a strong accent for several measures not only because strings can produce this effect in spite of bowing—there are no accent signs in the score and Brahms surely was not subject to the "tyranny of the barline"—but because of what the other instruments do concurrently, notably the celli and basses. However, if we examined the body of this first movement we would find how Brahms employed both dynamics and short slurs to produce his manifold cross rhythms.

With only the differences in touch at his disposal the organist is more limited and must be much more careful how he employs them. A slurred-over upbeat produces a syncopated accent on the upbeat, thus:



On the other hand if we wish to accent a note or chord—whatever its place in a measure or phrase part—we must hold it longer than its neighbors or slur it to its next succeeding neighbor; and this in turn means that the neighboring notes must be looser or more detached. Once we accept the phenomenon that accents are indeed possible in a single line of organ music, we arrive at the precept of several eighteenth-century writers<sup>2</sup> who demand slight articulation breaks between each two notes, unless one of them is otherwise marked or the harmonic or contrapuntal context seems to require a *tenuto* or accent.

• • •

The next question is of course: how much must or may we detach? The answer here is: that depends on the instrument and on the room in which it is supposed to resound. (If the room is not a good resonator for the organ, then its player is in a position similar to that of a violinist on a cheap violin; the violinist may not be happy about it and he won't sound as he does on his Amati but if circumstances require it for some reason it can be done.) We shall leave the acoustical qualities of the room out of consideration for our present purposes. Do we mean, then, that *staccato* is the point of departure, rather than *legato* for the organist? We do not. We merely mean that slurring and "*eine cantabile Art zu spielen*" (a singing manner of playing as J. S. Bach demanded in the preface to his *Inventionen und Sinfonie*) are not identical concepts. There are

<sup>2</sup>See: C.P.E. Bach, "Essay on the True Art of Playing Keyboard Instruments" (tr. W.J. Mitchell, N.Y. 1948) Chap. III, par. 22.  
and: Dom Bedos de Celles, "L'Art du facteur d'orgues" (1766-1777), vol. IV. (modern reprint, Kassel, 1934).

GEORGE POOL, III



DR. GEORGE POOL, III, former dean of the New Orleans Chapter of the A.G.O., assumed his new duties Sept. 1 as the minister of music at the North Methodist Church, Indianapolis, Ind.

Dr. Pool studied the organ with Henry Meyer, Dora Poteet Barclay and in Strasbourg, France with André Stricker. For two years he has served at the Rayne Memorial Methodist Church, New Orleans, La.

away from the pitches in the case of sibilants and explosives, or they change the quality of the sound in the case of consonants with pitch, like the nasals. To mention E. Power Biggs once again (in paraphrase, not quotation): the initial speaking noise that we get from low wind pressure, unnicked organ pipes corresponds to the singer's consonants and produces articulating effects; but this initial articulation of a note does not prevent the effect of an accent on the first of two slurred notes. We might carry this comparison further by saying: the tiny and immeasurable pause needed at the end of an organ note corresponds to the final consonants of sung music.

Let us now quote a few well-known musical phrases to exemplify our tenets.



The phrases are definitely anacrustic regardless of the beat on which the second note of the subject appears in its various entrances. If we follow the general custom of playing the eighth-notes of the third and fourth phrases *détaché* or *staccato*, while the initial eighth of the first two phrases is slurred to the sixteenth-notes, the effect is that of a syncopated accent on the initial upbeat no matter how the sixteenths are treated. If we treat all the eighth-notes of the subject alike with a tiny break following the sound, and possibly shorten the initial eighth a little more than the others, the rhythmic contour of the phrases and of the entire subject will be clear to the listener from the beginning. If you say: "But I have never been confused by the common renditions," then you speak as one who is familiar with the subject, and familiarity with this subject is certainly widespread.

[To be continued]

POSITIV

- 1. Rohrflöte 8'
- 2. Nachthron 4'
- 3. Blockflöte 2'
- 4. Siffelöte 1'
- 5. Cymbel III Rks.
- 6. Regal 8'
- Tremolo

HAUPTWERK

- 7. Bordun 16'
- 8. Principal 8'
- 9. Erzähler 8'
- 10. Prestant 4'
- 11. Kleingedeckt 4'
- 12. Octav 2'
- 13. Mixtur IV Rks.

SCHWELLWERK

- 14. Grobgedeckt 8'
- 15. Salicional 8'
- 16. Voix Celeste 8'
- 17. Principal 4'
- 18. Koppelflöte 4'
- 19. Nasard 2 3/4'
- 20. Waldflöte 2'
- 21. Terz 1 3/4'
- 22. Plein Jeu IV-VI Rks.
- 23. Helle Trompete 8'
- Tremolo

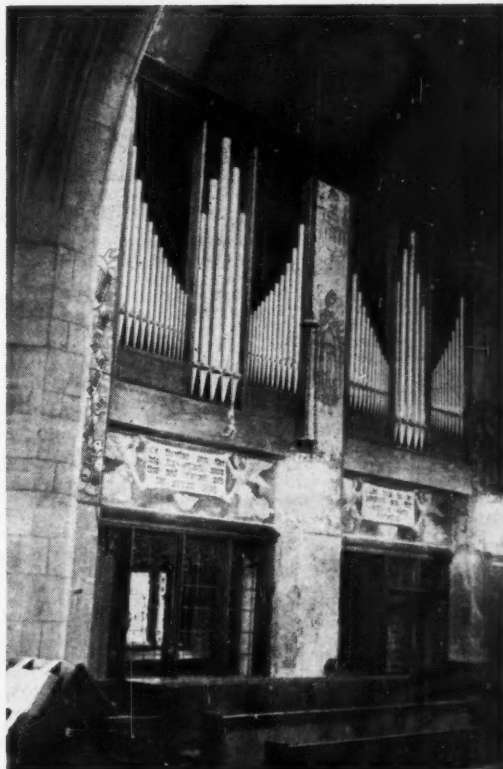
PEDAL

- 24. Contrabass 16'
- 25. Subbass 16'
- 26. Bordun 16'
- 27. Zartbass 16'
- 28. Octavbass 8'
- 29. Gedeckt bass 8'
- 30. Choralbass 4'
- 31. Kleingedeckt 4'
- 32. Offenflöte 2'
- 33. Mixtur IV Rks.
- 34. Posaune 16'
- 35. Trompete 4'

Georg Steinmeyer, Director  
Pipe Organ Division

ESTEY ORGAN CORPORATION

BRATTLEBORO, VERMONT  
SINCE 1846



ORGAN  
Installed at  
CHRIST CHURCH - BAY RIDGE  
BROOKLYN, NEW YORK

Midwinter Conclave, Orlando-Winter Park, Fla., Dec. 28-30  
**American Guild of Organists**

Chapters in Every State



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

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

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

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

**COUNCIL**

- LESTER BEHRENBROCK, M.S., A.A.G.O.
- BETH KINGHAM, MUS. DOC., F.A.G.O.
- BARBARA JANE BROWN, M.S.M., A.A.G.O.
- T. FREDERICK H. CANBY, MUS. DOC.
- JOHN F. CARTWRIGHT, A.A.G.O.
- NORMAN COKE-JEHECOTT, MUS. DOC., F.R.C.O., F.A.G.O., F.C.C.O.
- CHARLES M. COURBOIN, MUS. DOC.
- CLARENCE DICKINSON, MUS. DOC., A.G.O.
- CHARLOTTE LOCKWOOD GARDEN, MUS. DOC., F.A.G.O.
- ALICE GORDON-SMITH, A.A.G.O.
- JOHN HOLKER, A.A.G.O.
- BASSETT W. HOUGH
- GORDON JONES, D.S.M., M. MUS.
- THE REV. ROBERT B. LEE, M.S.M., B.D.
- GEORGE B. MARKEY, MUS. DOC., F.A.G.O.
- DONALD MC DONALD
- JACK H. OSSEWAARDE, M. MUS., A.A.G.O.
- ROBERT OWEN
- BRONSON BAGAN, F.A.G.O.
- FREDERICK SWANN, M.S.M.
- SVEND TOLLEFSEN, M. M., F.A.G.O., L.T.C.L.
- J. CLIFFORD WELSH, A.A.G.O., L.T.C.L.
- MARY LOUISE WRIGHT, A.A.G.O.
- M. SEARLE WRIGHT, F.A.G.O., F.T.C.L.

**NATIONAL OFFICERS**

- President**  
 HAROLD HEEREMANS, F.A.G.O., CH.M., F.T.C.L.
- Vice-President**  
 GEORGE NEAD, MUS. DOC., A.A.G.O.
- Secretary**  
 CHARLES DODDSLEY WALKER, F.A.G.O.
- Treasurer**  
 GEORGE E. POWERS, F.A.G.O.
- Registrar**  
 HUGH MC EDWARDS, A.A.G.O.
- Librarian-Historian**  
 E. LEWIS SUMER, L.H.D., A.A.G.O., F.T.C.L., F.R.C.O., F.C.C.O.
- Auditors**  
 WILLARD I. NEVINS, F.A.G.O.  
 ALEC WYTON, F.R.C.O., CH.M., F.A.G.O.
- Chaplain**  
 THE REV. CANON EDWARD H. WEST, D.D., LIT.D., F.T.C.L.

**Examination Committee  
 Announces Requirements  
 for A.A.G.O. & F.A.G.O.**

Examinations for 1960 are to take place June 9 and 10. The organ work will be heard Thursday or Friday afternoon and the paper work tests will be given Thursday and Friday mornings. The examination requirements are as follows:

**ASSOCIATESHIP**

A1. To play the whole or any portion of (a), (b), (c) and (d). Candidates will choose any work listed in (a), (b), (c) and (d). (a) Variations: "My young life hath an end," Sweelinck, page 77, Peters edition 4301b; Fugue a la Gigue in C, Buxtehude, page 56, Peters edition 4449; "Maria zart von edler art," Schlick, page 62, Peters edition 4301b; (b) Trio-Sonata No. 1 in E flat, movement 3, Bach (any edition); Fugue in B minor on a Theme by Corelli, Bach (any edition) published separately by H. W. Gray; "When in the Hour of Utmost Need," Bach, Eighteen Chorales (any edition); (c) Andante con Moto in G minor, Boely, Volume 3 Historical Organ Recitals, edited by Joseph Bonnet, page 68, G. Schirmer; Sonata 2 in C minor, movement 1, Mendelssohn (any edition); Prelude Fugue and Variation, Franck (any edition); (d) Arioso, Sowerby, H. W. Gray; No. 6 of Six short preludes and Intermezzi, Schroeder, Associated Music Publishers, Inc., New York; Prelude on "Bryn Calfarla", Vaughan Williams, Preludes on Welsh Hymn Tunes, Galaxy Music Corporation.

The candidate is advised not to attempt any elaborate plan of registration but to play the pieces along broad lines of interpretation.

A2. To play a passage of organ music at sight in the form of a trio.

A3. To play from vocal score, G and F clefs, four staves, at sight, with or without pedals. A certain amount of voice-crossing will appear.

A4. To harmonize a given melody in four parts at sight.

A5. To harmonize an unfigured bass in four parts at sight.

A6. To accompany a recitative at sight from a figured bass.

A7. To transpose a short passage at sight into two keys, neither more than a major second above or below the printed music, with or without pedals.

A8. (a) To improvise a four-measure phrase, modulating from one key to other keys. Time signatures will be given and two tests required. (b) To play two stanzas of a hymn tune, as if accompanying a congregation. The accompaniment must reflect the meaning of the words.

**FELLOWSHIP**

F1. To play the whole or any portion of (a), (b), (c) and (d). Candidates will choose any work listed in (a), (b), (c) and (d). (a) Prelude and Fugue in F sharp minor, Buxtehude, page 37, Peters edition 4449; Chaconne in D minor, Pachelbel, page 26, Peters edition 4301b; Noel Suisse, Daquin, twelve Noels for Organ, edited by E. Power Biggs, Music Press Inc.; (b) Prelude and Fugue in F minor, Bach (any edition); Trio Sonata 5 in C, movement 3, Bach (any edition); "Jesus Christ Our Lord and Saviour," Bach, Clavierübung Part 3 first setting for two manuals and pedal (any edition); (c) Fugue in A flat minor, Brahms (any edition); Introduction and Fugue in C sharp

minor, S.S. Wesley, H. W. Gray; Symphonie 8, movement 1, Widor, Elkan-Vogel or E. B. Marks; (d) "God among Us," Messiaen, "La Nativité" 9, Elkan-Vogel, Toccata, Villancico and Fugue, Ginastera, Boosey and Hawkes; Fugue 2 on "B.A.C.H.," Pepping, Associated Music Publishers.

The candidate is advised not to attempt any elaborate plan of registration, but to play the pieces along broad lines of interpretation.

F2. To play a passage of organ music at sight. (Not a trio.)

F3. To play a short passage in vocal score with C, G and F clefs (alto and tenor in C clefs) at sight with or without pedals. A certain amount of voice crossing will appear.

F4. To transpose a short passage at sight into two keys neither more than a major third above or below the printed music with or without pedals.

F5. To harmonize a given melody in four parts at sight.

F6. To harmonize an unfigured bass in four parts at sight.

F7. To improvise on given themes, in A-B-A (three part) form, including brief introduction and coda.

**ASSOCIATESHIP**

First session (three hours allowed).

A9(a) To add two parts in 5th species (strict counterpoint) to a C.F. Candidates must be prepared to use the C clefs for alto and tenor parts. The soprano will be written in the treble clef. A use of the modes and of imitative writing will be required; or (b) To add two parts in 5th species (free counterpoint) to a C.F. not in whole notes.

A10. To write answers to fugue subjects also a counter-subject to each in double counterpoint at the octave or fifteenth. Show

the inversions.

A11. Questions in music history. Also questions on the organ, choral training, based on practical experience, and musical form may be included.

Second session (three hours allowed).

A12. Ear Tests: To write from dictation two short passages in two parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

A13. To harmonize a melody and bass for organ or pianoforte. In the latter case continuous four-part writing is unnecessary.

A14(a) To add to a given string part another string part in free counterpoint, with bowing indicated; or (b) To write a descant to a given melody. A bass part must be written but no harmonizing is required.

A15. To set a brief response to music for four voices, unaccompanied. (About eight measures.)

**FELLOWSHIP**

First session (three and one-half hours allowed).

F8(a) To add three parts in 5th species (strict counterpoint) to a C.F. Use of the modes and of imitative writing will be required; or (b) To add three parts in 5th species (in the style of Palestrina) to a C.F. not in whole notes.

F9. To write any one of the three portions of a fugue as specified: (a) Exposition (subject given). (b) Middle section (subject, answer, C.S. and end of exposition given). (c) Final section (subject, answer and counter-subject given.) (If fugue is for strings, bowing should be indicated.)

F10. To write a short essay of about 200 words on a given subject.

F11. To set a response to music for four voices, unaccompanied. (About twelve meas-

*SIX GUIDING LIGHTS OF THE WILLIAMSPORT MEETING*



ures.) Second session (three and one-half hours allowed).

F12. Ear tests: To write down from dictation two short passages in four parts of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

F13. To harmonize a melody for string quartet. Bowing must be indicated.

F14. To harmonize a given ground bass three times adding a coda. Variety, imitative writing and a continuous flow will be expected.

F15(a) To orchestrate a given passage for full orchestra with phrasing marked and bowing indicated for strings; or (b) To add to a choral excerpt having piano accompaniment parts for organ and a group of selected orchestral instruments. If strings be used mark bowing and phrasing. The organ part must be written on three staves.

**Hopewell-Petersburg**

The Hopewell-Petersburg, Va. Chapter sponsored the fourth annual children's festival at the Pentecostal Holiness Church of Hopewell, Va., Aug. 11-17. Choirs of sixteen churches in Hopewell, Petersburg and surrounding areas met each afternoon for voice instruction and the study of ten anthems sung in concert Aug. 17. The Rev. James R. Copeland, Richmond, Va., was the instructor of the school and conducted the concert program. Mr. Copeland's wife was the accompanist for rehearsals and for the concert. Beauty and interest was added by a handbell choir in several anthems. The program: "Our Father in Heaven" and Arioso, Bach; "Sabbath Bells," Stainer; "Psalm of Praise," Dorst; "All Things Bright and Beautiful," Graham; "Prayer of the Norwegian Child," Kountz; "We Thank Thee, Lord, for Mother Love," Rutenback; "God Is My Shepherd," Dvorak; "True Neighbors" from "Singing Worship"; "What Does This Mean?" Staley; "Behold a Rose," Brahms; "O Jesu, So Sweet," Bach; "Go Tell it on the Mountains," Lynn.

DOROTHY VALENTINE

**Charleston**

Louise Mathis was hostess for the mid-summer meeting of the Charleston, S. C. Chapter July 12 at her beach home on Sullivan's Island. Dean William R. Quarterman, Jr. presided and programs and plans for the 1959-1960 season were discussed. Mrs. J. T. Melia, Summerville, S. C., extended an invitation to attend a two-session, church-sponsored choir workshop, conducted by Dr. and Mrs. Richard Peek Sept. 27 and 28. In celebration of St. Michael's Day, Sept. 29, Dr. Peek was to play a recital at St. Michael's, Charleston. His "Prelude on St. Michael" was to be given a first performance at that time. Following the recital the Peeks were to be guests of the chapter at a reception to be given at the home of Harry Kent. At the close of the business session a bountiful picnic supper was served. The ministers' banquet will be held Oct. 9 and the hymn festival Nov. 1.

CORINNE S. ROWE

**Akron**

The Akron, Ohio, Chapter's first fall meeting began at Wong's restaurant Sept. 14. The program featured what our Canadian colleagues call an "organ crawl." Claude Brandt showed a new Pels organ and the new Schantz instrument at the Fairlawn Lutheran Church was seen.

A reception was given Aug. 28 to honor Louise Inskip who retired after ten years as organist at the First Evangelical and Reformed Church. Miss Inskip is a past-dean of the chapter.

REGINA SANDRIDGE

**BALDWIN-WALLACE Conservatory of Music**  
 Berea, Ohio  
 CECIL W. MUNK, Director  
 Outstanding facilities and equipment  
 WARREN BERRYMAN  
 Department Head  
 B.M. degrees in Organ and Church Music

**AMY CLEARY MORRISON**  
**RECITALIST**  
 ADDRESS—WOODRUFF PLACE BAPTIST CHURCH  
 EAST MICHIGAN AT WALCOTT ST., INDIANAPOLIS, INDIANA

**HARTT COLLEGE OF MUSIC**  
 Hartford, Connecticut  
 Bachelor & Masters Degrees in  
**ORGAN AND CHURCH MUSIC**  
 Edward Hall Broadhead M. Mus.  
 Departmental Chairman

# News of the American Guild of Organists—Continued

## Choirmaster Examination Requirements Announced; Dates Set for 1960 Tests

Requirements have been announced for the 1960 examinations for the Guild Choirmaster Certificate. The tests will be held Wednesday, June 8, at headquarters and in chapter centers.

As in the past, two choirmaster examinations are offered. One is for Roman Catholics and the other for non-Roman Catholics. The requirements for the latter test are as follows:

### SECTION I (a)—PRACTICAL

1. The candidate will be called upon to demonstrate with a choir, which will be provided, methods of good breathing, good tone production, purity of vowel sound and clear enunciation.

2. (Organist-choirmasters)—Direct from the console while accompanying the choir in the singing of Chant 637 (Anglican) Benedictus, setting by Crotch, (pages 716-717) 1940 Episcopal Hymnal; and Chant 641 (Plainsong) Benedictus (pages 718-720) Episcopal Hymnal; or (Non-organists)—To rehearse the choir in the singing of the above. The organ accompaniments will be played by one of the examiners.

3. (Organist-choirmasters)—To direct from the console while accompanying a performance of two stanzas of a hymn to be selected by the examiners from the 1940 Episcopal Hymnal and a part or all of one or more of the following anthems. Candidates will be expected to modulate from one number to the next, so as to form a musical bridge connecting the two keys and styles. (a) "Wash Me Thoroughly," S. S. Wesley, H. W. Gray; (b) Benedictus Omnia Opera in E flat, David McK. Williams, H. W. Gray; or (Non-organists)—Candidates will rehearse the choir in a performance of a hymn to be selected by the examiners from the 1940 Episcopal Hymnal, and a part or all of each of the above anthems. The organ accompaniments will be played by one of the examiners.

4. (Organist-choirmasters)—To rehearse the choir in the singing of the whole or any portion of one or more of the following unaccompanied anthems: (a) "O Lux Beata Trinitas," Robert Fayrfax, Choral Art Edition, Clayton F. Summy Co.; (b) "Christe Adoramus Te," Monteverdi, R. D. Row, Boston; or (Non-organists)—To rehearse the choir in the singing of the whole or any portion of each of the above unaccompanied anthems.

### SECTION I (b)—PRACTICAL

Candidates will be required to read a passage in Latin and to write answers to questions arising out of the practical tests. Candidates must bring the required anthems to this examination.

### SECTION II—PAPER WORK

(Non-organists) Ear tests: To write down from dictation two short passages, one in two parts and one in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

(Three and a half hours allowed for this paper.) All will be asked questions regarding the following points:

1. The rudiments of music and simple harmonization.

2. The harmonization of a given hymn-tune or chant.

3. A general knowledge of the ecclesiastical modes; names, intervals, range, finals and dominants of each, transposition and use in general musical composition. (Knowledge of Gregorian notation is necessary.)

4. Choir organization and training.

5. Repertory of church music. Selection of suitable music for services (including all schools) taking into consideration size, balance and efficiency of the choir.

6. General questions on the form and construction of choral composition.

7. (Non-organists) Questions in music history and additional questions in form.

N.B. Associates and Fellows are not required to answer questions 1 and 2 of this section.

Roman Catholic organists and choir-masters will be required to stand the following examination:

### SECTION I (a) PRACTICAL

1. (Organist-choirmasters)—The candidate will be called upon to play on the organ with acceptable harmonization a short selection from the Liber Usualis in Gregorian notation.

2. (Organist-choirmasters)—To improvise approximately one minute and a half on a Gregorian theme.

3. (Organist-choirmasters)—To accompany on the organ and direct the choir, which will be provided, in a performance of one of the following: (a) Fill, Quid Fecisti, Communion for the Sunday within the Octave of Epiphany, Liber Usualis, p. 481; (b) O Rex Glorise, Magnificat antiphon for the Sunday within the Octave of the Ascension, Liber Usualis, p. 853; or (Non-organists)—To rehearse and direct the choir in a part or all of each of the above works. The organ accompaniments will be played by one of the examiners.

4. (Organist-choirmasters)—To rehearse the choir in the singing of a portion or all of both of the following works: (a) De Profundis—Offertory for the 23rd Sunday after Pentecost, Liber Usualis, p. 1076; (b) O Quam Gloriosum, Victoria, Ditson; or (Non-organists)—To rehearse the choir in the singing of the whole or any portion of both of the above works.

### SECTION I (b) PRACTICAL

Viva voce: The candidate will be required to answer questions concerning the liturgy

of the Roman Catholic Church: The mass, vespers, forty hours devotion, feast days, Holy Week, the Easter vigil; i.e., the procedure to be followed at all services. Also the pronunciation of ecclesiastical Latin and the singing of an example of plainsong at sight. (Liber Usualis.) Also legislation: The Motu Proprio of St. Pius X and all regulations. (Motu Proprio obtainable at Catholic University, Washington, D.C.) Also questions arising out of the practical tests.

### SECTION II—PAPER WORK

(Non-organists) Ear Tests: To write down from dictation two short passages; one in two parts and one in four parts, of which the keys will be announced and the tonic chords struck. Each passage will be played four times.

(Three and a half hours allowed for this paper.) All will be asked questions regarding the following points:

1. The rudiments of music and simple harmonization.

2. Schools of polyphony.

3. Plainsong: modes, neumes used in Gregorian chant, rhythm, pauses, rhythmical signs, antiphonal and responsorial chant, hymns, psalmody, syllabic and melismatic chants.

4. Choir organization and training: (men's and boys' voices) Gregorian chant and all musical requirements of the liturgical service. Tone production and interpretation.

5. (Non-organists) Questions in music history and additional questions in form.

N.B. Associates and Fellows are not required to answer question 1 of this section.

### Spokane

The Spokane, Wash., Chapter board meeting was held Aug. 31 at the King Cole room of the Ridpath Hotel to plan for the coming year. New officers of the chapter are: Don Gorman, dean; Robert Kee, F.A.G.O., sub-dean; Mrs. R. M. Johnson, secretary; Mrs. Evert Top, registrar; Mrs. James Carlsen, treasurer. The chapter was to open its season with a banquet Sept. 21, at which time the living past deans were presented with pins in recognition of their service.

J. JOHNSON

### Sarasota

The Sarasota, Fla. Chapter held its regular monthly meeting Aug. 11 at the Bee Ridge Presbyterian Church. Mrs. Walter R. Thompson, in charge of the program, gave a short talk on "using our talents to the glory of God," and introduced William Forrest who played several recordings by Norman Coke-Jephcott and also of a pre-school age children's choir at the Montreat, N. C. summer music conference which Mr. and Mrs. Forrest attended. Mrs. Arthur Grossman, dean, urged all organists to observe Guld Sunday October 11.

## Plans for Detroit National Pick Up Speed

The indefatigable national convention committee of the Detroit Chapter is going ahead full steam on plans for a biennial get-together all Guild members will want to attend. The Motor City will play host June 27 to July 1 with headquarters at the Statler Hilton hotel. Frederick Marriott will be general chairman. Watch these pages as the plans take shape.

## Midwinter Conclave News Leak Begins

The time allotted to the midwinter conclave is brief, nevertheless Catherine Crozier and her program committee have arranged for several practical and helpful sessions. One of these is scheduled for Wednesday afternoon at the home of the dean, Mrs. John G. Baker. Dr. Harold Gleason will conduct a forum on "Style and Performance Problems in Renaissance and Baroque Music."

Robert Hufstader, Rollins College, conductor of the Bach festival choir, will speak on "Choral Music in the Renaissance and Baroque." Dr. Robert Tusler, University of California at Los Angeles, and Dr. Heinrich Fleischer, University of Chicago, will cover the field of organ music. Dr. Fleischer will play a recital on the organ in Dean Baker's home, a Schlicker designed for this residence which has the range and flexibility of a much larger instrument.

A social hour and water show by the pool in the gardens of the Langford hotel is one of many enticing entertainment events scheduled.

### New Orleans

The election of Mrs. Robert C. Lien as dean of the New Orleans, La. Chapter was announced August 12. Other officers are Mrs. Edgar Traugott, secretary; Dorothy Shaw, treasurer; Charles S. Young, Jr., registrar; George C. Koffsky, Jr., recorder; Richard S. Ruck and Richard Woods, auditors. Plans for the 1959-1960 program are in the making.

CHARLES S. YOUNG

### Hudson-Catskill

Members of the Hudson-Catskill Chapter attended a concert by the Boston Symphony Orchestra at Tanglewood Music Shed, Lenox, Mass., July 18 with Charles Munch and Pierre Monteaux conducting.

*Distinctive*

**CHOIR ROBES**  
CLERGY ROBES—  
ALTAR HANGINGS

*Finest Quality At  
Low Cost*

**We Offer  
BIG SAVINGS  
on  
SUPERIOR VESTMENTS**  
Tell us your needs



*Irishland  
Needlecraft*

3661 San Fernando Rd.  
**GLENDALE 4, CALIFORNIA**

**Organs**

Organ parts - Organ pipes

*Fa L. Verschueren c.v.*

Heythuysen Netherlands.

**HARPSICHORDS  
CLAVICHORDS, SPINETS**

by  
**WITTMAYER**  
of  
Gartenberg, Germany

144 S. Commonwealth Ave.  
Los Angeles 4, Calif.

**DONALD COATS**  
ST. JAMES' CHURCH — NEW YORK  
Madison Avenue at 71st Street  
NEW YORK 21

*Flor  
Peeters*

**August 14-26, 1960**

MUSIC DEPARTMENT  
BOYS TOWN, NEB.

**ROBERT NOEHREN** UNIVERSITY OF MICHIGAN

"Tremendous technique — an art and expression of great nobility."

Nieuwe Rotterdamse Courante

HERBERT B. NANNEY



HERBERT B. NANNEY, university organist at Stanford University, will teach the first music courses at the recently opened Stanford-in-Germany near Stuttgart. Beginning Sept. 28, Mr. Nanney will teach music appreciation, theory and chorus to sixty-three specially chosen Stanford students. Attendance at concerts and operas as well as a field trip to Vienna will be co-ordinated with the class-work offered in music.

Mr. Nanney will be on sabbatical leave from March to September 1960 and he and his family will tour Europe. He will visit many historic organs as well as some newer instruments.

Hedley Yost who just received a master of music degree from Westminster Choir College will be the acting organist at Stanford Memorial Church. Richard Jesson, San Jose State College, will teach organ.

**WORK BY CASSELS-BROWN  
HEARD IN UTICA CONCERT**

Alastair Cassels-Brown's choral setting of Samuel Crossman's poem "My Song Is Love Unknown" was sung June 22 in the final concert of the season by the Community Choral Society at Grace Episcopal Church, Utica, N.Y. The composer conducted from the organ.

**MAYLAND  
CHIMES & HARPS**  
Since 1866  
54 WILLOUGHBY ST.  
BROOKLYN NEW YORK

**Felix F. Schoenstein  
& Sons Pipe Organ Builders**  
SAN FRANCISCO, CALIF.

**PIPE ORGANS, INC.**  
West Coast Representative for  
Schantz Pipe Organs  
2724 W. Jefferson Blvd. Los Angeles 18  
Re 2-0111

**Paul Lindsley  
Thomas**  
B.A., Mus.M., F.A.G.O.  
Organist, Wesleyan University  
Middletown, Conn.  
Organist and Choirmaster  
St. James Episcopal Church  
West Hartford, Conn.  
Director, Apollo Glee Club  
Yale University  
New Haven, Conn.

**George Wm. Volkel**  
SAC. MUS. DOC., F.A.G.O.  
**The Presbyterian Church**  
WESTFIELD, N. J.  
Faculty, School of Sacred Music  
Union Theological Seminary, N. Y.

**John Glenn Metcalf**  
Trinity Episcopal Cathedral  
Temple B'nai Israel  
Little Rock University  
LITTLE ROCK ARKANSAS

**Mrs. Robert C. Milham**  
Mus. B.  
**Reid Memorial Presbyterian Church**  
Augusta, Georgia  
RECITALS

**LAUREN B. SYKES**  
A.A.G.O., Ch. M.  
First Methodist Church  
Warner Pacific College  
Portland, Oregon

**THOMAS H. WEBBER, JR.**  
Westminster Presbyterian Church  
Nashville, Tennessee

**Richard W. Litterst**  
M.S.M.  
SECOND CONGREGATIONAL CHURCH  
Rockford, Illinois

**EDWARD EIGENSCHENK**  
American Conservatory, Chicago  
Second Presbyterian Church,  
Chicago  
Rosary College  
Fine Arts Building, Chicago

**Northwestern University  
School of Music**  
Evanston, Illinois George Howerton, Dean  
**ANDRÉ MARCHAL**  
Organist, Church of St. Eustache, Paris  
... will be on the Northwestern University campus February 1-4, 1960, to participate in the annual Midwinter Conference on Church Music, conduct master classes in organ repertoire, and present public recitals. He will also be available for private coaching in organ.  
Further information regarding the Midwinter Conference on Church Music and André Marchal's activities at Northwestern may be obtained from the Concert Manager, School of Music, Northwestern University, Evanston, Illinois.

**JUILLIARD** school of music  
120 Claremont Ave., New York 27, N. Y.  
**ORGAN and CHURCH MUSIC**  
Diploma and Degree (B.S., M.S.) Courses  
VERNON DE TAR, F.A.G.O. BRONSON RAGAN, F.A.G.O.

**ORGANCRAFT** AN ESTABLISHED PITTSBURGH  
ASSOC. FIRM WITH A REPUTATION  
**PITTSBURGH, PA.** FOR MAINTAINING  
PIPE ORGAN ARTISANS THE HIGHEST STANDARDS  
OF CRAFTSMANSHIP

**gloria meyer**  
St. John's Methodist Church  
Temple Israel  
MEMPHIS TENNESSEE

**James Philip Johnston**  
F.A.G.O.  
SACRED HEART CATHEDRAL  
Newark, New Jersey

ARCHITECTS BUILDERS  ORGAN COMPANY, INC.  
WASHINGTON, NEW JERSEY

**VIRGINIA DENYER REESE** **Oklahoma Baptist University**  
at SHAWNEE

AMELIA SMITH



AMELIA H. SMITH, CH.M., has been appointed choirmaster-organist at Grace Chapel Parish, Episcopal, Jacksonville, Fla. where she began her duties Sept. 1. In addition to her work with the adult and junior choirs she will also assume charge of the music in the parish day school operated by the church.

She has been re-elected dean of the Jacksonville Chapter of the A.G.O. and maintains her voice studio in Jacksonville. She is on the faculty of Jacksonville University college of music as director of the opera workshop; as a concert accompanist, she has filled engagements with such artists as Irene Jordan, Frank Guarrera, Mary McMurray and others. A soprano, she has appeared in recital, opera and oratorio, having recently been one of the soloists in the Florida premiere of Cecil Effinger's "The Invisible Fire" by the Jacksonville Chapter in May.

For the last five years Amelia Smith was choirmaster-organist at the First Methodist Church, Jacksonville, having come from a similar position at St. Andrew's Episcopal Church, Greensboro, N.C. Since 1950 she has been the author of weekly music columns which appeared in newspapers in Greensboro, N.C. and Jacksonville, Fla. Among her organ teachers were Hugh McEdwards, New York City, and George M. Thompson, Woman's College, University of North Carolina, Greensboro.

EPISCOPAL CHURCH  
TO INSTALL MÖLLER

NEW CHURCH TO HOUSE ORGAN

Wheaton, Ill. Instrument Designed by C. P. Meyer, Minister of Music, and Donald Ross, Organist, in Conjunction With Henry Beard

The Trinity Episcopal Church, Wheaton, Ill. has contracted for a three-manual organ to be built by M. P. Möller, Inc. A new church was completed a year ago at which time proper provisions were made for the future installation of the instrument. The architect is Charles Faulkner.

The three-manual was designed by C. R. Meyer, director of music and chairman of the organ committee, Donald Ross, organist, and Möller's Henry Beard.

The stoplist is as follows:

GREAT

- Rohrflöte, 8 ft., 61 pipes
- Salicional, 8 ft., 61 pipes
- Principal, 4 ft., 61 pipes
- Blockflöte, 2 ft., 61 pipes
- Furniture, 3 ranks, 183 pipes
- Tremolo

SWELL

- Bourdon, 8 ft., 61 pipes
- Viola Pomposa, 8 ft., 61 pipes
- Viola Celeste, 8 ft., 54 pipes
- Gemshorn, 4 ft., 61 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Bassoon, 16 ft., 61 pipes
- Trompette, 8 ft., 61 pipes
- Rohrschalmel, 4 ft., 61 pipes
- Tremolo

CHOIR

- Gedeckt, 16 ft., 12 pipes
- Gedeckt, 8 ft., 61 pipes
- Erzähler, 8 ft., 61 pipes
- Nachthorn, 4 ft., 61 pipes
- Prinzipal, 2 ft., 61 pipes
- Sesquialtera, 2 ranks, 122 pipes
- Tremolo

PEDAL

- Violone, 16 ft., 32 pipes
- Rohrbourdon, 16 ft., 12 pipes
- Gedeckt, 16 ft.
- Geigen, 8 ft., 12 pipes
- Rohrflöte, 8 ft.
- Gedeckt, 8 ft.
- Octave, 4 ft., 12 pipes
- Gedeckt, 4 ft.



A Wicks pipe organ...majesty in music

Only Wicks gives you  
tonal perfection

There are a number of competent organ manufacturers, but *only* Wicks gives you tonal perfection. Only a Wicks Pipe Organ provides versatility of tone that lets the artist perform all types of organ composition. Only Wicks master voicers breathe tonal beauty into hand-shaped pipes. Traditional Craftsmanship combined with modern engineering methods result in true Triumph in Tone and "command touch."

And only Wicks assures you complete testing before delivery. Only Wicks custom-builds your pipe organ, from raw materials to approved installation. Only Wicks has perfected the "eye-line" console for easy, all around vision. In addition to tonal satisfaction, you're assured mechanical perfection for many years to come. For only Wicks is able to offer you a 10-year pipe organ guarantee...*twice* as long as other leading organ manufacturers.

Find out how you can play a Wicks Organ at *no obligation* to you. Send coupon for full details.

EASTMAN SCHOOL OF MUSIC

of The University of Rochester

HOWARD HANSON, Director

ALLEN I. McHOSE, Director of the Summer Session

Undergraduate and graduate study in major fields of Applied Music, Composition, Musicology, Public School Music, and Theory, and graduate study in CHURCH MUSIC

ORGAN FACULTY

David Craighead • Norman Peterson • Eugene Selhorst

Applications Now Being Considered for 1960

For Information Write

EDWARD H. EASLEY, Director of Admissions

EASTMAN SCHOOL OF MUSIC • ROCHESTER 4, N. Y.

WILLIAM H. BARNES

Organ Architect & Designer

Author of

The Contemporary American Organ

8111 N. St. Louis Ave., Skokie, Ill.

PORTER HEAPS

RECITAL ORGANIST

Chicago

Arthur C. Becker

(Mus. D., A.A.G.O.)

Dean, De Paul University School of Music

Organist-Choirmaster—St. Vincent R. C. Church, Chicago



PIPE ORGANS

The House of Wicks • Wicks Organ Company • Highland, Illinois

Mail Coupon Today...No Obligation

Wicks Organ Company • Dept. 30  
Highland, Illinois

Please mail full information on Wicks Pipe Organs to:

Your Name \_\_\_\_\_

Your Church \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_ I-C

# PELS -

IT'S A WISE MAN WHO LISTENS TO BOTH SIDES OF THE QUESTION

● *You can't have trouble with these woods.*

Finest Pine - thoroughly seasoned and dried to exacting standards in this country before shipment to Europe, assures POSITIVE elimination of all wood trouble.

● *Outstanding Engineering*

Literally years ahead of our competitors - Pitman action improved and refined to the Nth degree - Super quiet blowers - Foolproof, remote control type combination action.

YOU CAN BUY PELS WITH

## PELS ORGAN COMPANY - - -



## What is Singing?

In the course of some light summer reading, we came across this passage in one of D. H. Lawrence's novels. It is the only reference to singing in the entire book, but it demonstrates a rare musical sensitivity, and it gives one to think:

*The fifth grade girls were having a singing lesson, just finishing the la-mi-do-la exercises and beginning a 'sweet children's song.' Anything more unlike song, spontaneous song, would be impossible to imagine: a strange bawling yell that followed the outlines of a tune. It was not like savages: savages have subtle rhythms. It was not like animals: animals mean something when they yell. It was like nothing on earth, and it was called singing. . . . What could possibly become of such a people, a people in whom the living intuitive faculty was dead as nails, and only queer mechanical yells and uncanny will-power remained?*

"Queer mechanical yells and uncanny will-power." Just what—specifically—causes this condition in singers, we leave to the writers of books on the subject for complete coverage.

However, we'd guess that it can be caused partially by monotonous repetition of the same songs year after year after year.

If you'd like to avoid this hazard in your Christmas music, we'd like to suggest five fresh, new, beautiful Christmas anthems. We believe that they would help revive the "living intuitive faculty" in any group of singers.

Send the coupon for reference copies at no charge. Immediately.

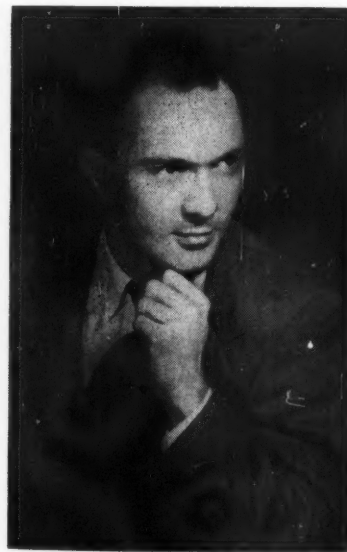
**Shawnee Press inc.**

Delaware Water Gap, Pennsylvania

Please send by return mail—at no charge—reference copies of your five new Christmas anthems.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

HARRY W. GAY



HARRY W. GAY, Ph.D., has been appointed to succeed Edwin Arthur Kraft as organist and choirmaster of the Trinity Cathedral, Cleveland, Ohio. He played his first service Sept. 6.

Dr. Gay served on the faculty of Wilson College, Chambersburg, Pa., from 1954. With a broad scientific and musical background he has written many scholarly articles for THE DIAPASON, *The American Organist* and other publications. He has been heard widely in recital and on four commercial recordings.

Dr. Gay is married and is the father of three daughters.

### MISS DIEMER WINS ANTHEM CONTEST AT CHURCH IN D.C.

The National Presbyterian Church, Washington, D.C., has announced the conclusion of its anthem competition observing the late Theodore Schaefer's twentieth anniversary as organist and choirmaster at the church. The panel of judges, Paul Hume, Searle Wright and Wayne Dirksen, chose from sixty-three entries a setting of Psalm 9, "I Will Give Thanks" by Emma Lou Diemer, for chorus and organ.

Miss Diemer is resident composer in the Arlington county school system. She was chosen one of twelve composers by the National Music Council and the Ford Foundation to spend a year composing for band, orchestra and chorus in twelve communities throughout the country. "I Will Give Thanks" will be given its first performance by the choir at the National Presbyterian Church under the direction of Marlene Bayer at choral vespers Nov. 8.

### EPISCOPAL MUSIC MEET CONDUCTED IN EVANSTON

The eighth annual conference of the joint commission Episcopal School of Church Music was held Aug. 24 - 28 at Seabury-Western Theological Seminary, Evanston, Ill. Twenty-seven interested clergy, organists, choirmasters and choristers attended the conference and participated in model services of morning prayer, choral litany, evensong and holy communion.

Leaders of the conference were: the Rev. John W. Norris, Brattleboro, Vt.; Paul Allen Beymer, Shaker Heights, Ohio; Edward B. Gammons, Groton, Mass., and Dr. Leo Sowerby, Chicago.

### PARAMOUNT STUDIO ORGAN RECORDED FOR NEW SERIES

A series of albums recorded on the featured studio Wurlitzer Organ feature Dick Loderhose, Irving Falk, Reginald Foort, Dick Scott, Dan De Witt and Johnny Seng. All of the albums will be available in monaural and stereo.

### DUNCAN RECITALS HEARD ON SAN DIEGO PARK ORGAN

Douglas Ian Duncan played regular weekly recitals at the Speckles organ pavilion, San Diego, Cal. throughout July and August. The usual wide variety one expects to meet in popular public recitals of the sort was found in the programs of July 20 and 27 and August 3 and 10.

# - P E L S

WE KNOW THAT PELS EXCELS.  
MAY WE TELL YOU WHY?

- *Buy with complete confidence.*

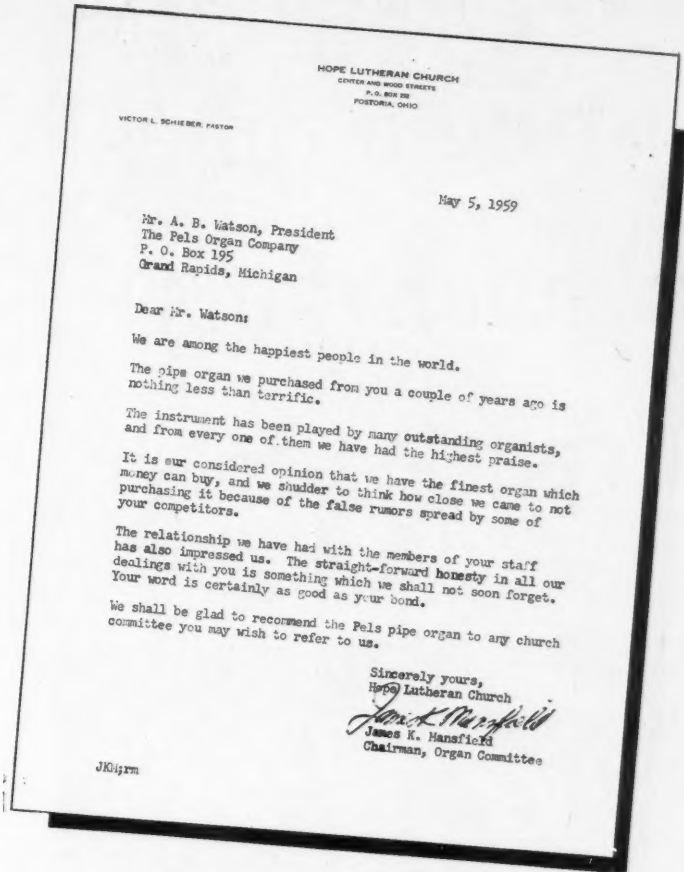
Over one half century of building the world's finest PIPE ORGAN - All inclusive contract provisions - An organ you will be proud to own - An instrument you cannot duplicate.

- *Expert Scaling and Voicing*

By staff artists and technicians results in TRUE European tonal balancing - Accurate scaling to match acoustical reverberation factors in your church - Unsurpassed voicing.

COMPLETE CONFIDENCE

--- GRAND RAPIDS, MICHIGAN



## Barnes' Standard Work Appears in 7th Edition

Seven has been a symbolic number in many cultures; most familiar to us church musicians are the sabbatical formulas of the seven days of creation and the seven times seven followed by the jubilee (in which complementary configuration THE DIAPASON now dwells!) And other traditions find seven an equally mystic digit.

All of which brings us to the seventh edition of William H. Barnes' standard *The Contemporary American Organist*, believed to be the most widely circulated and consulted book ever written on the subject of our demanding and insatiable master.

This "mystic seven" edition of the J. Fischer issue has been considerably updated over its immediate predecessors with about thirty new half tones and many alterations and replacements in text. The electronic discussion has been considerably expanded with the author taking a stand for one of them which some may feel leaves him wide open.

Not essentially a research work, Dr. Barnes standard book will continue to fulfill its special usefulness and all the more in this new revised red-back edition.

A second edition of B. H. Haggins' excellent *The Listener's Musical Companion* has been issued as a compact paperback by Doubleday; it continues a very good bargain.

A useful work on the difficult and fascinating subject of ornamentation is Hilaire-Marie Tardif's *Ornaments Musicaux des Maitres Anciens* published by Editions Franciscaines, Montreal. In French, the work has enough illustrations to make it clear and easy to follow even with limited knowledge of the language. A good bibliography concludes the work.

Three music publishers have sent out admirable pamphlets: the ever-handly Schmitt, Hall and McCreary *Music Director's Desk Book*; Concordia's fine devo-

IRENE ROBERTSON



Irene Robertson, head of the organ department at the University of Southern California, has just returned from a sabbatical leave in Europe where she completed a survey of historical organs, as well as examining the best in new organ construction. This project began in 1957 with a trip through the northern countries, continued through the summer of 1958 and was completed this year in an extensive sojourn.

Dr. Robertson has been a member and secretary of the executive board of the school of music since 1951. Her department offers a doctoral program with an organ major, as well as bachelor and master degrees. She has played for national and regional conventions of the A.G.O., served as dean of the Los Angeles Chapter, sponsors a student group of the A.G.O. and holds the F.A.G.O. certificate.

tional *The Christian Choir Member* by Carl Halter, and the long-familiar and consistently informative *Fischer Edition News*. Certainly such materials as these are the best possible promotional means to reach a professional group.

### Letters to the Editor

Portsmouth, Ohio, Aug. 11, 1959—

Dear Sir:

Back in March, 1951, THE DIAPASON carried a suggested ending to the Adagio section of the Franck Chorale in A minor worked out by J. Alfred Sehl. I would like to submit a similar one; mine just

continues the obvious sequence and uses only previous melodic material. I find Mr. Sehl's modulation very jarring whereas my ending is almost a "natural." These measures should be inserted at the seventh measure after the double bar, the fortieth measure of the adagio.

Sincerely,

CHARLES F. SCHIRMANN



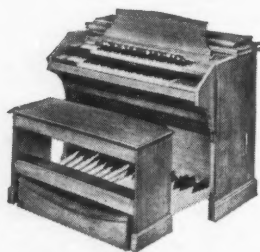
**DISTLER  
PEPPING  
WENZEL  
DAVID  
REDA  
BACH  
SCHEIDT  
SCHUETZ  
BUXTEHUDE**

ON CANTATE LP'S

CANTATE RECORDINGS  
Box 189, Valparaiso, Ind.  
Please send your catalog to:

Name .....  
Street .....  
City ..... State .....

Even organs  
costing 5 times  
as much don't  
have it!



Hammond's remarkable  
Pedal Solo System

What are the advantages of this Hammond exclusive that you will not even find on far costlier organs?

The Pedal Solo System on the Hammond Concert Organ consists of the following:

**Pedalboard**— Full 32-note radial concave pedalboard built to conform to A.G.O. specifications.

**Solo Pedal Division**—Eight stop tablets provide brilliant solo resources of the chorus reed type at 32 ft., 16 ft., 8 ft., 4 ft., 2-and-1 ft. pitches. Rate of tonal attack controlled so as to be neither too sudden nor too slow.

**32-ft. Stops Not "Resultant"**—The 32-ft. as well as the other solo pedal resources are produced as complex tones having a fundamental and long series of overtones.

In short, the Pedal Solo System on the Hammond Concert Organ affords you all the important dynamic and pitch levels needed in the proper interpretation of organ literature.

You are invited to discover for yourself the virtues of this and other Hammond features—by playing the Hammond Concert Organ at your Hammond dealer.

## Hammond Organ

... music's most glorious voice

Hammond Organ Company,  
4227 W. Diversey Avenue, Chicago 39, Illinois

Without obligation, please send me further information about the Hammond Concert Organ.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ Zone \_\_\_\_\_ State \_\_\_\_\_

© 1958, HAMMOND ORGAN COMPANY 10

### Marilyn Mason Plays New Work by John Cook

On her recital at the Cathedral of St. John the Divine, New York City, Aug 2 Marilyn Mason was heard in the world premiere of a stunning new composition, "Flourish and Fugue" by John Cook, organist-choirmaster of St. Paul's Anglican Cathedral, London, Ont. and composer in residence for the Stratford festival.

"Flourish and Fugue" was commissioned by Miss Mason and is dedicated to her; it is soon to be published. An exciting fugue subject is derived from a motive already present in the Flourish; both movements achieve thrilling bravura effects with the state trumpet as well as the magnificent reed sonorities of the organ proper.

This is modern British music deserving very high praise. It was given a superlative performance by an artist who knows how to take skillful advantage of the cathedral's prolonged echo.

SETH BINGHAM

### RICHARD ALLEN DAVIS



RICHARD ALLEN DAVIS has assumed the position of organist-choirmaster at the Lutheran Church of the Incarnation, Bay Ridge, Brooklyn. He comes from two years at the Grace Lutheran Church, The Bronx, N.Y.

Mr. Davis attended the State University of New York, New Paltz, N.Y. and the New York College of Music. He studied organ with Warner Hawkins, Ernest White, Claire Coci and John Huston. Former churches he has served include St. John's Episcopal Church, Kingston, N.Y., the First Presbyterian Church, Oceanside, L.I. and the Pilgrim Church, The Bronx.

### Sacred Songs

Presser's series of little volumes for spinet organs will probably be helpful for those many organists who must teach the strictly dilettante student. Three of these volumes are by George Walter Anthony and another by Dorothy Bolton Brown. These are a little outside the province of this column.—F. C.

Three songs of value deserve mention: "O Love that Guides Our Way" by Gena Branscombe (H. W. Gray) is for medium voice. Two by Michael Head with both Latin and English texts are "O Gloriosa Domina" and "Sancta et Immaculata Virginitas." These Boosey and Hawkes issues are of special use in Roman Catholic surroundings.—F. C.

## PETERSON CHROMATIC TUNER MODEL 200

- ★ New Model      ★ Low in Cost
- ★ Designed Especially for Organs
- ★ Extremely Accurate      ★ Easy to Use

For More Detailed Information  
Write Peterson Electro-Musical Products  
10108 Harnew Rd. E., Oak Lawn, Ill.

Immediately Available from:  
Peterson Electro-Musical Products  
or  
Klann Organ Supply Co., Waynesboro, Va.

## The THEODORE PRESSER COMPANY

Proudly Announces:

As of July 1, 1959, it has become the sole Agent in the United States, its possessions and Canada for the

### LITURGICAL MUSIC PRESS, INC.

Devoted exclusively to the publication of Organ music, Liturgical Press offers a wide selection of modern editions of compositions by the old Masters of the 15th, 16th, 17th and 18th centuries, combining devotional beauty with great usefulness in the observance of the liturgical calendar of all churches.

For a free copy of the brochure "MASTERPIECES OF ORGAN MUSIC" which lists over 70 available folios including over

300 individual works by 74 composers

See your local music dealer or write direct to

THEODORE PRESSER COMPANY, BRYN MAWR, PENNA.



**R  
e  
c  
i  
t  
e  
r**

University  
Christian Church  
Fort Worth, Texas

**Lawrence, Kansas**



**DATES OF N.A.S.M. MEETING  
ANNOUNCED FOR DETROIT**

The National Association of Schools of Music will observe its thirty-fifth anniversary when it meets at the Statler-Hilton Hotel, Detroit, Mich., Nov. 27 and 28. The commissions of the association will conduct meetings Nov. 24 and 25.

The general meetings will bring together the executive and administrative heads of the music departments of leading universities, colleges and conservatories.

The sessions will be called to order by President Thomas Gorton, University of Kansas. Present active officers are: Frank B. Jordan, Drake University, treasurer; Duane Branigan, University of Illinois, vice-president; Thomas Williams, Knox College, secretary.

**SERIES OF FIVE RECITALS  
HEARD IN NEWPORT CHURCH**

A series of five organ recitals was heard at the First Presbyterian Church, Newport, R.I. between June 16 and Aug. 11. Marian Van Slyke played June 16 assisted by James Bratcher, tenor. Anetha Jones Porter was heard June 30. George Butler was featured July 14; Verna Church played July 28. The series ended Aug. 11 with a recital by Frank Bozyan, Yale University.

**AUGUST RECITAL SERIES  
HEARD NOONS IN MONTREAL**

A series of noon recitals Tuesdays and Thursdays in August at Christ Church Cathedral, Montreal, P. Q. featured Gian Lyman Aug. 4 and 6; Kenneth Meek, cathedral organist, Aug. 11, 13 and 18; Mary Blaikie Aug. 20 and 25, and Wayne Riddell Aug. 27. Included in the series were an all-Bach program and a recital of music based on hymn tunes.

OBERLIN COLLEGE will send the second class of juniors in its conservatory of music to Salzburg, Austria, to study abroad for the year. The eighty-seven juniors sailed from New York on the *Mauretania* Sept. 22.

School of Music  
**UNIVERSITY OF ILLINOIS**

**RUSSELL H. MILES  
PAUL S. PETTINGA**  
*Organists—Recitalists*

**CHARLES  
BRADLEY**

**Robert V. Cloutier**  
The Ladue Chapel  
St. Louis 24, Missouri

*Available: Recitals; Program leadership  
in Music Administration in the Local  
Church*

**LAWRENCE  
ROBINSON**

*Faculty: Richmond Professional  
Institute, College of William and Mary  
Available for Concerts  
Address: 901 W. Franklin St.,  
Richmond 20, Virginia*

*bob whitley*

Organist - Choirmaster  
**St. Luke's Church**  
San Francisco

**SCHLICHER ORGANS**

Schlicker Organ Co., Inc.

1530 Military Rd. Buffalo 17, New York

**Westminster Choir College**

William F. MacCalmont, President  
John Finley Williamson, President emeritus  
Alexander McCurdy, Jr., Head of Organ Department

**HAROLD H. LUCAS**

Complete Organ Service

2007 Driving Park Road, Wheaton, Ill.

MOntrose 8-6880

**MUDLER HUNTER Co., Inc.**

*Pipe Organ Builders Since 1875*

REBUILDING—ADDITIONS 2630-38 W. GORDON ST.  
REPAIRS—SERVICE CONTRACTS PHILADELPHIA 32, PA.



100  
Y  
E  
A  
R  
S

**J. H. & C. S. ODELL & CO.**

82-84 Morningside Ave., Yonkers, New York

1859 — ONE HUNDRED YEARS — 1959  
*Four generations building Odell Organs*

Yonkers 5-2607

## THE DIAPASON

ESTABLISHED IN 1909

(Trademark registered at U. S. Patent Office)  
S. E. GRUENSTEIN, Publisher 1909-1957A Monthly News-Magazine Devoted to  
the Organ and to Organists and  
Church Music  
Official Journal of the American Guild of  
Organists and of the Canadian College  
of OrganistsFRANK CUNKLE  
EditorDOROTHY ROSER  
Business ManagerEditorial and Business office, Suite 817,  
343 South Dearborn Street, Chicago 4,  
Ill. Telephone: HARRISON 7-3149Subscription price, \$2.50 a year, in ad-  
vance. Single copies, 25 cents. Back  
numbers more than two years old, 50  
cents. Foreign subscriptions must be  
paid in United States funds or the  
equivalent thereof.

Advertising rates on application.

Routine items for publication must be re-  
ceived not later than the 10th of the  
month to assure insertion in the issue  
for the next month. For recital pro-  
grams and advertising copy, the closing  
date is the 5th. Materials for review  
should reach the office by the 1st.

CHICAGO, OCTOBER 1, 1959

## Chain Reaction

"For want of a nail the shoe is lost, for want of a shoe the horse is lost, for want of a horse the rider is lost."

Benjamin Franklin lifted that adage from the *Jacula Prudentum* of seventeenth-century George Herbert for the flyleaf of *Poor Richard's Almanac* and thereby gave it world circulation. It inspires us to a fable:

Once upon a time there was an average member of a stronger than average chapter of the American Guild of Organists. Thanks to the industry and responsibility of the treasurer of that stronger than average chapter our average member received her statement of dues well before the due date of Oct. 1.

Mrs. Average opened the envelope and said (to herself but aloud) "Well, that can wait a few days" and she added it to the pile of other envelopes which could also wait a few days. Of course the second Sunday in October was Guild Sunday and Mrs. Average and several of her choir members were singing in a chorus at the Guild service. And it just happened that Mrs. Average was being honored on her tenth anniversary at her church the last Sunday in October. You know how things pile up after that: Harvest festival, Advent, Christmas, Epiphany.

Now Mr. Gotrox, the industrious and responsible treasurer of the stronger than average chapter, was in a predicament, for Mrs. Average wasn't the only member who was (we use the word gingerly!) delinquent. "I'll wait a few more days," he said to himself, "so I can send the whole list in at once."

And do you know what happened? Early in the new year all the members of the stronger than average chapter who had paid their dues (and those who hadn't, too, of course) received slips informing them that their subscriptions to THE DIAPASON were being suspended for non-payment of dues.

Poor Mr. Gotrox! He got "telephone hands" from handling a hot telephone. And lots of other people were inconvenienced no end, including Guild national headquarters and the office of THE DIA-

PASON.

Now we wouldn't want you to think for a moment that we were talking about you or your chapter or your treasurer. We just wanted to share with you the hitherto secret knowledge that procrastination is not a lost art.

Old Ben Franklin made only one addition to George Herbert's *bon mot*: "a little neglect may breed mischief."

## Our Own Terms

Edward Tatnall Canby, the distinguished hi-fi critic whose column is a monthly ornament of *Harper's Magazine*, includes two sentences in his August review to which we found ourselves returning until we had memorized them: "Would Beethoven so much as recognize as his the sound of the 'Fifth' via stereo hi-fi? I suspect not—yet his 'message' still reaches us in our own new terms, where to him the sound would be hideously meaningless."

The late, great Charles Galloway had just completed a brilliant, exciting, highly romantic performance of a Bach masterwork on one of those loud, thick, mostly eight-foot instruments in fashion about 1920. He turned to the breathless teenager who had felt keenly the honor and responsibility of turning pages and said, "I don't try to make Bach sound the way it sounded to Bach. I try to play it as I feel Bach would play if he were here today and had our wonderful organs and our mechanical helps at his command."

Last month in "Looking Back into the Past" we quoted a line from an article in the September 1914 issue of THE DIAPASON praising the movement in the United States to "abandon noisy topwork and put in useful, artistic foundation work."

Real key words, it seems to us, are Mr. Canby's "in our own new terms." There are fashions in sound just as there are in education and in manners. Young people usually feel strongly the rightness of contemporary fashions; older folk sometimes look nostalgically at those of yesteryear. Music differs from the plastic arts in having no static masterpieces. Its timeless milestones must be re-created again and again and always "in our own new terms," no matter how "authentic" we vow to be. But "the message still reaches us."

## Be Kind to Advertisers

Following in the footsteps of the president of our great country we have decided to proclaim a special week. Not that there aren't plenty of "weeks" now—in fact so many more than the fifty-two weeks any self-respecting year limits itself to that they have to be pinned to the calendar three and even four deep.

Without proper scholarly research to determine what other organizations, foundations or causes we are competing against for the time segment, we hereby do ordain and decree by authority vested in us by no special agency that the week of Oct. 5 through Oct. 11 shall be designated "Be Kind to Our Advertisers Week." Please notice that we begin on a Monday in order to end on Guild Sunday, hoping thus for special attention from our national organization for our precedent-breaking project. The week also includes Columbus Day; he took a chance too.

At any rate and for seven full days, we ask our readers to refrain from criticizing any of our advertisers for any purpose or in any context whatever. This means none of us will accuse any builder of pipe or electronic instruments of making unsupported claims, no matter how many unsupported claims of our own we have to support our accusations. It also means that we will accept without a single grain of salt (but for "Be Kind" week only, of course) a publisher's quotation from *La Nouvelle Algerienne* that a new cantata is the greatest choral work since the Brahms Requiem and in most ways puts that masterpiece to shame. After all,

you can return your "on approval" copy after the week is over.

And so we would go on, being kind to virtuosi, vestment makers, blower manufacturers and fall workshops for a whole week, creating a veritable "era of good feeling." Perhaps you have heard of "killing them with kindness." We have never yet played the organ at a funeral following such a demise. Have you?

## Space Menagerie

We have been especially interested in the variety of animals which has been chosen for the early excursions outside our atmosphere. Solemn little monkeys, a little female dog, mice, even cockroaches have made lightning-fast journeys in all sorts of tangents away from our orb.

We have a candidate of our own for the first trip to the moon and (not necessarily) return: a more porcine specimen, genus *schwein-nik*, or the common space hog. On terra firma he is by no means a rare species; he is extremely familiar to editors of newspapers and magazines. He can be recognized by such characteristics as this "press release," reporting with the slight exaggeration of editorial license the *schwein-nik's* playing of a six-measure organ part in an oratorio performance:

Professor James Ivor McJohnson, B.M., A.G.O. (very common inclusion), Phil Mu Alpha Sinfonia, eminent university organist and celebrated head of the organ department of Podunk College (guess the size of the organ department!) and noted scholar and concert organist and pianist, was the featured performer in a gala festival concert June 21 in Carnegie Hall. Assisting Professor McJohnson were two soloists from the Metropolitan Opera, the Robert Shaw Chorale and the New York Philharmonic Orchestra with Leonard Bernstein conducting.

Or he may play a routine recital and send in ten separate copies of the program, in separate envelopes and even on separate days, plus at least two reviews, written by guess-who, and perhaps a couple of pictures. The fact that the program appears as usual on the recital page does not discourage the same antics the next time he plays; after all someone may get careless or very busy, so that his name may, he hopes, appear in print an extra time or two.

The space hog is recognizable for his persistence, his inability to accept defeat or discouragement. Physiologically his structure is no different than that of nearly related species except for an unusually large and active pear-shaped sac under the right lobe of the liver; it produces a prodigious supply of gall.

We feel that genus *schwein-nik* is especially qualified for the trip to the moon or even to Mars. Of all species none is so likely to send back so detailed and expansive a report; and we could count on that report getting back somehow, regardless of third stage rockets, radiation belts or paralysis of the launching pad.

## Visit to a Small Island

Following the memorable golden anniversary convention of the Canadian College of Organists, the editor of this periodical was able to visit on Martha's Vineyard with President Harold Heeremans and President Emeritus S. Lewis Elmer of our southerly organization. The discussion was illuminating for all of us, for among these three is no rubber stamp agreement but frank expression of opinion. THE DIAPASON has an unmatched if unintentional opportunity to serve as a kind of sound board for Guild opinion. We hear gripes and bouquets (well, sometimes!) from both grassroot and official sources. We were especially grateful for this opportunity to pass on the suggestions, the brickbats and the evidences of misunderstanding which we had from time to time encountered.

An organization the size of our Guild cannot be expected always to function as "one happy family." Differences are sure to arise from time to time and it is our ability to resolve them which will determine our capacity for continuing growth and influence.

## Looking Back into the Past

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

The tragic death of Robert Hope-Jones Sept. 13 at Rochester, N.Y. was reported in detail.

The new factory of the Austin Organ Co. was working day and night building four four-manual, eleven three-manual and a number of two-manual organs.

A sign of the times: W. H. Donley was given a choice between his church position at the First Methodist Church, Seattle, Wash. and a post at the Colonial Theater. He chose the theater!

Stop lists in this issue included a Weikhardt three-manual for the Holy Family Church, Rochester, N. Y. and a three-manual Möller for Trinity Lutheran Church, Akron, Ohio.

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

Edwin Lemare, noted British concert organist, died Sept. 24 at Hollywood, Cal. He was one of the most popular recitalists of his generation and the composer of the once-ubiquitous Andantino in D flat.

William C. Carl presided at the N.A.O. convention at Worcester, Mass. Andrew Tietjen, Edwin Arthur Kraft, E. Power Biggs, Hugh Porter and Charlotte Lockwood were recitalists.

The C.C.O. held its twenty-fifth anniversary convention. T. J. Crawford and George William Volkel were recitalists; Healey Willan presided.

The National Association of Organ Builders met in New York City Aug. 28. Adolph Wangerin, Milwaukee, Wis. was re-elected president.

St. James Episcopal Church, Chicago (now St. James Cathedral) celebrated its centenary with four festival Sundays. Music was written especially for the anniversary by T. Tertius Noble, Healey Willan, Clarence Dickinson, David McK. Williams and Leo Sowerby, organist and director at St. James.

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

The new Kilgen organ at St. Louis, Mo. cathedral was to be dedicated Oct. 30, the largest organ in the city. Mario Salvador, the organist, was to be at the console.

Samuel Baldwin, one of the founders of the A.G.O., and organist of the College of the City of New York, died Sept. 15 at the age of 87.

Harry T. Burleigh, famous arranger of Negro spirituals and for 52 years baritone soloist at St. George's Episcopal Church, New York City, died Sept. 11 at the age of 82.

Muriel Gidley, now retiring president Muriel Gidley Stafford of the C.C.O., reported that organization's convention in London, Ont. Aug. 30-31. J. J. Weatherseed was elected president. Dr. Charles Peaker reviewed recitals by Edward Linzel, Ernest White, Claire Coci and Raymond Davelty.

Jerome B. Meyer, head of the Milwaukee, Wis., pipe-making concern, died Sept. 17.

"NOYE'S FLUDDE" IS HEARD  
IN ELIZABETH, N. J. CHURCH

Five churches from Elizabeth and Roselle, N. J. combined their forces to perform Benjamin Britten's musical setting of the miracle play, "Noye's Fludde," June 8 and 9 at St. John's Episcopal Church, Elizabeth, under the musical direction of Carl S. Fudge, Jr.

The cast and orchestra of 125 included singers and bell ringers from All Saints and St. John's Episcopal Churches, the Madison Avenue and the First Presbyterian Churches, Elizabeth, and the First Presbyterian Church, Roselle.

John Parella, who sang the title role in the American premiere of the work in New York, again portrayed Noye.

MOLLER IN LANE MEMORIAL  
DEDICATES NEW DIVISION

The Lane Memorial Methodist Church, Altavista, Va., held a dedication service Aug. 23 for a new gallery division to their large Möller. The gallery division on the back wall consists of a quint flute 8 ft. and a block flute 2 ft. used to accompany the junior choir.

**New Choral Music**

We were surprised—and a little relieved—that a deluge of Christmas music did not overwhelm us in the record-breaking hot spell in which this column had to be written.

The largest Christmas work to reach us this month is a cantata for narrator, baritone, mixed chorus (some divisi), organ, brass and timpani by Ron Nelson published by Boosey and Hawkes. Don't let the unimaginative title "The Christmas Story" discourage you; the work has style and a feel for fresh use of conventional materials. It is remarkably free from problems.

In the interesting Moramus edition of Moravian music issued by Boosey are a pair of short works by John Antes, a soprano solo "Go, Congregation, Go!" and an SATB "Surely He Has Borne Our Grievs;" these useful works are issued together. Winner of a 1958 prize, M. L. Vierra's "Out of the Depths" is an attractive unaccompanied work with a well-worked-out climax. Another Noble Cain spiritual arrangement is "Keep A-Inchin' Along." An SSA of "Bless This House" is hardly news; more interesting is a less familiar Handel "Hallelujah" arranged by Robert Field.

Two anthems by Arthur Milner come from Novello: "I Have Surely Built Thee," which ends big, and a sizable "Festival Anthem for St. Cecilia's Day." Kenneth Leighton's "God's Grandeur" covers a wide dynamic range and sets an unusual poem. Gordon Lawson's "Rejoice Today with One Accord" is a short Thanksgiving anthem in a big style; Donald Cashmore's "Let All Mortal Flesh" is a hymn anthem on "Picardy." Imaginative directors will have ideas for the use of "The King's Call to Great-Heart" by Sidney S. Campbell. Anthony Hedges' "God Is Gone Up" is characteristic choral writing. Arthur Wells has an ATB Short Communion Service.

Among older music in new Novello editions are an SATB Bach "Flocks May Graze" which is very simply done; Haydn's "Thou Lord of Glory, and Honour Art Worthy" which is new to us and a Thomas Morley "Out of the Deep" with a very low alto solo.

Two short a cappella works by seventeenth-century John Amner deserve attention: "Sweet Are the Thoughts" and "The Heav'ns Stood All Amazed" (Galaxy Music.)

Two by John Leo Lewis come from Carl Fischer: a strong three-stanza "Lead Us Heavenly Father" and a sensitive unaccompanied "Prayer Is Joy."

From H. T. FitzSimons come two charming small Christmas anthems by Leo Sowerby, SATB "There Comes a Ship A'Sailing" and a unison "Little Jesus, Sweetly Sleep." Thomas Matthews' "Rocking" is likewise pleasing Christmas fare. Goldsworthy's "Out of the Deep" is suitable Lenten material and Richard Moffatt's "Thy Word Is a Lamp" useful for a cappella performance.

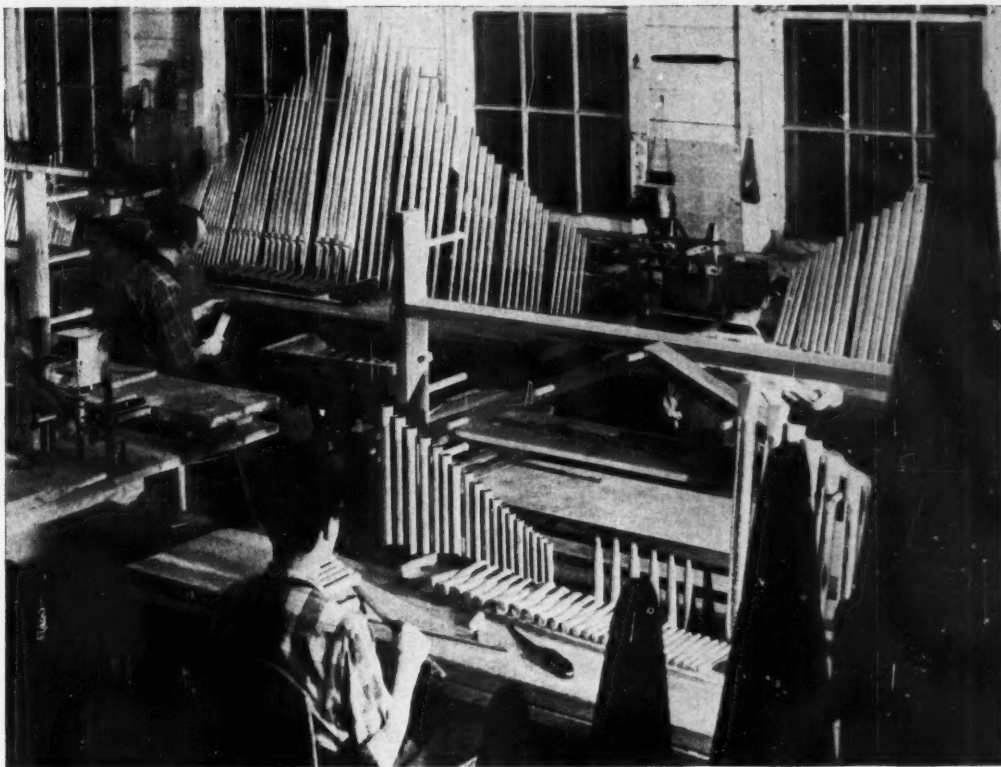
A simple Paul Van Dyke arrangement of "O Come, Emmanuel" comes from G. Schirmer. Also for the Christmas season is "Come to the Stable" by John Sbarra and Joseph Di Buono which has a piano accompaniment. (Both of these are Lawson-Gould available through G. Schirmer.) The same publisher issues a Heinrich Schütz "See the Fig Tree" for two-part mixed chorus.

E. B. Marks sends a number of items of historical interest: Purcell's "My Soul Doth Magnify" and "Lord, Now Lettest Thou;" Sweelinck's "We Have Heard the Words;" Handel's "Awake the Trumpet's Lofty Sound" from "Samson" and "Be Ye Sure That the Lord He Is God;" Schubert's "Glory Be to God;" the Praetorius Christmas Chorale "Praise God, the Lord, Ye Sons of Man," and a Calvisius Christmas Chorale, "Now Sing We, Now Rejoice." Contemporary works include Leland Forsblad's "The Lady of the Lambs" and Harry Robert Wilson's "The Song of My Land."

Ernestine M. J. Long, St. Louis, publishes a small, rather expressive "Let the Words of My Mouth" by A. I. Epstein suitable for a call to worship.

Sacred Design Associates, Minneapolis, issues a Handel arrangement by Rupert Sircorn titled "Light's Abode" which has considerable interest.

New arrangements (SSAB and SSA) of Yon's "Gesu Bambino", even by Roy Ringwald (Shawnee Press), are not likely to occasion wide excitement.—F. C.



**CASAVANT'S PIPEMAKING FACILITIES ALLOW GREATER DESIGN FLEXIBILITY**

The Casavant plant produces, under the same roof, all of the pipes for its famous organs. Pipe making facilities are thus under the direct supervision of the Tonal Director, and this close control allows great flexibility in the design of Casavant pipe work. Only by being completely independent from outside sources of supply can the tonal designer have the necessary freedom to scale each organ considering not only its size and composition, but its placement and the acoustics of the building as well. For each rank of pipes, many parameters are determined: the scale, the pro-

gression of diameters, and the manner in which it is to vary, the mouth width, the thickness and angle of the languid, the thickness of the pipe wall, etc. Then, thirty skilled pipemakers translate these instructions into reality, using the finest materials and traditional techniques.

Through such painstaking care, the House of Casavant can assure that "custom building" of the organ to the church and its service is actually carried out; it is one of the important reasons for the tonal superiority of the Casavant organ.

**Casavant Frères**

LIMITÉE

ST. HYACINTHE, P.Q., CANADA

C. J. Laframboise  
President

L. I. Phelps  
Tonal Director

C. H. Perrault  
Vice President & General Manager

**JOSEPH W. CLOKEY**  
**SAN DIMAS CALIFORNIA**

**HENRY L. ROXBEE & SON**  
**ORGAN PIPES**  
Robbinston, Maine

**YOUR NOVELLO AGENT**

**THE NEW EDITION HANDEL'S "MESSIAH"**  
*Edited by Watkins Shaw*  
Price \$2.50

Strictly based on the two unimpeachable autograph sources. Accompaniment for organ or piano.

**NEW CHRISTMAS ANTHEMS**

After Christmas	Baillie	.22
The Babe in Bethlem's Manger Laid	Ratcliffe	.15
Christ is Born!	Ratcliffe	.15
The Maker of the sun and moon	Blake	.18
O Let us all be glad to-day	Pritchard	.22
Shepherd of Bethlehem	Webber	.15
There were shepherds abiding	Statham	.22
The World's Desire	Barlow	.22

COPIES ON 30 DAYS APPROVAL

**BRITISH AMERICAN MUSIC COMPANY**  
19 West Jackson Blvd. Chicago 4, Ill.

*Choir robes*

ALSO: CONFIRMATION ROBES  
PULPIT ROBES

write or phone your nearest MOORE office — ask for catalog A89

**E. R. MOORE CO.**  
932 Dakin Street, Chicago 13, Illinois \* phone GRaceland 7-3600  
268 Norman Ave., Brooklyn 22, New York \* phone EVergreen 3-2800

**E. R. MOORE CO. of CALIFORNIA**  
1641 N. Alessandro St., Los Angeles 26, Calif. \* phone DUnkirk 7-3205



## THE MEIDINGER BLOWER

One of the many fine products from Klann

Highly endorsed by both organ builders and organists, this remarkable Swiss organ blower has become first choice of discriminating organ builders.

Features which guarantee its unusually quiet performance include dynamic balancing, anti-turbulence cases, internal soundproofing and ultra precise assembly.

Many sizes are in stock for immediate delivery. Take advantage of the superior design and quiet dependability offered by a Meidinger organ blower in your next installation.

Distributed exclusively in this country and Canada by

### KLANN ORGAN SUPPLY COMPANY

WAYNESBORO, VIRGINIA

### HISTORIC NORFOLK CHURCH HAS AUSTIN

#### ALBERT RUSSELL OPENS

Three-manual Instrument in Rear Gallery Installation at Christ Church, Congregational, in Connecticut City

Albert Russell, Hartford, Conn., was heard in recital opening the new three-manual Austin organ at the Church of Christ, Congregational, Norfolk, Conn. This is the historic colonial church on the site of the Yale University summer music school which received wide publicity two years ago when a heavy winding weight from the tower clock fell through the former organ.

The new organ occupies a position across the rear gallery, as did the old organ. But the clock weights have been moved to another part of the building.

Mr. Russell's program included: Suite Médiévale, Langlais; Chorale in E, Franck; Concerto 4, Bach; Fantasia in F minor, K. 608, Mozart; Prelude, Suite 5, Durufé, and Concert Piece, Peeters.

The stolist of the organ is as follows:

#### GREAT

Diapason, 8 ft., 61 pipes  
Spitzflöte, 8 ft., 61 pipes  
Bourdon, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Quintaten, 4 ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes

Mixture, 3 ranks, 183 pipes  
Chimes

#### SWELL

Hohlflöte, 8 ft., 68 pipes  
Viola, 8 ft., 68 pipes  
Voix Celeste, 8 ft., 56 pipes  
Principal, 4 ft., 68 pipes  
Rohrflöte, 4 ft., 68 pipes  
Flautino, 2 ft., 61 pipes  
Flein Jeu, 3 ranks, 61 pipes  
Trompette, 8 ft., 68 pipes  
Hautbois, 4 ft., 68 pipes

#### CHOIR

Gedeckt, 8 ft., 68 pipes  
Dolce, 8 ft., 68 pipes  
Dolce Celeste, 8 ft., 56 pipes  
Koppelflöte, 4 ft., 68 pipes  
Octavin, 2 ft., 61 pipes  
Quint, 1½ ft., 61 pipes  
Sesquialtera, 2 ranks, 110 pipes  
Krummhorn, 8 ft., 68 pipes

#### PEDAL

Diapason, 16 ft., 12 pipes  
Spitzflöte, 16 ft., 12 pipes  
Gedeckt, 16 ft., 12 pipes  
Principal, 8 ft., 32 pipes  
Spitzflöte, 8 ft.  
Gedeckt, 8 ft.  
Fifteenth, 4 ft., 12 pipes  
Trompette, 16 ft., 12 pipes

### LEE, WASSON ARE LEADERS OF POCONO MUSIC SEMINAR

Robert B. Lee and D. DeWitt Wasson were leaders of the Kirkbridge, Pa., seminar on church music June 28-July 2. Kirkbridge is a religious retreat center in the Pocono mountains. The seminar is expected to become an annual event.

Books by

#### CHRISTOS VRIONIDES

Prof. of music  
Greek Theological Seminary

1. **THE BYZANTINE CHANT** of the Greek Orthodox Church p. 215, \$5.00
2. **THE BYZANTINE HYMNAL THE LITURGY** p. 285 bound \$4.00
3. A 12-inch L.P. Hi Fi record of **BYZANTINE CHANT** is recorded by the famous **BYZANTINE SINGERS** and the Seminary Choir of the Greek Archdiocese, both male voices, under the direction of Prof. Vrionides, member A.G.O. Price \$5.00.

Write: Vrionides Music Studio  
Box 459

BABYLON, L.I., N.Y.

## CHOIR robes

for Christmas



### MORE IMPRESSIVE CHRISTMAS PROGRAMS

A complete selection of distinctive styles and quality fabrics. All colors and shades. Send today for FREE catalog: C-114 (Choir Robes and Accessories); J-114 (Junior Robes).

#### COLLEGIATE CAP & GOWN CO.

CHAMPAIGN, ILL., 1000 N. MARKET ST.  
NEW YORK 1, N. Y. CHICAGO 1, ILL. LOS ANGELES 28, CAL.  
366 Fifth Ave. 228 N. LaSalle St. 1624 N. Cahuenga Blvd.

For Better Pipe Organ  
Service  
in  
Metropolitan Area of Chicago  
CONSULT

### D. S. WENTZ

1104 West 59th St., Chicago 21, Ill.  
Telephone: WALbrook 5-0534  
A complete stock of parts available  
for all makes of organ

SINCE 1919

N. Doerr & Sons  
Pipe Organs

Tuning, Repairing, Rebuilding,  
Blowers, Electrifications.  
New Organs, Revoicing.

2970 Archer Ave.  
LA 3-2952  
Chicago 8, Ill.

#### FRAZEE ORGAN COMPANY, INC.

South Natick, Massachusetts

Builders of Quality Pipe  
Organs since 1910

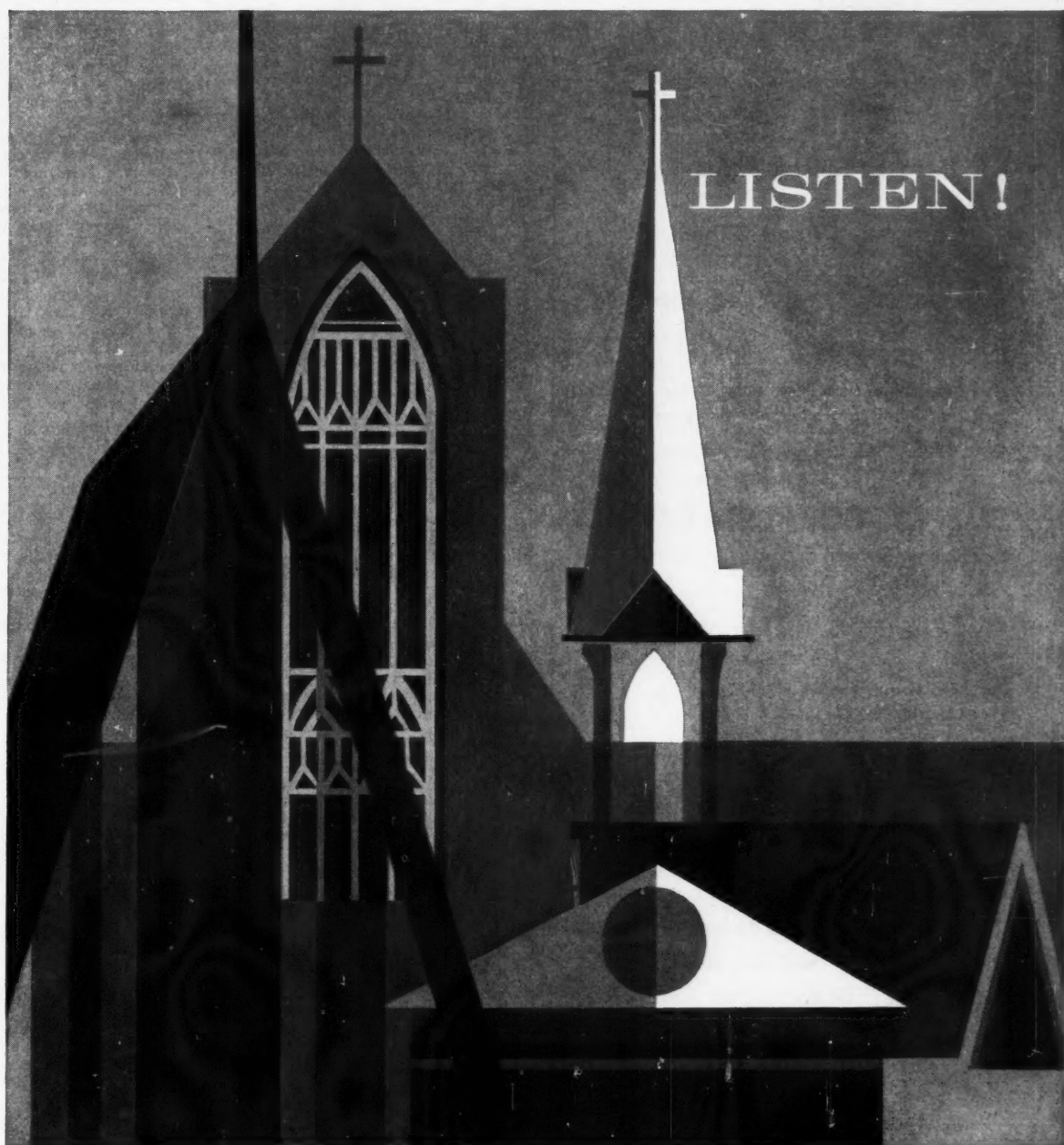
"Favorably Known for Frazee Tone"

New for Thanksgiving . . .

#### PACHELBEL

Now Thank We All Our God  
SATB. Brass Quartet and Organ  
score and parts: \$2.00 score (voice parts): \$.50  
**ROBERT KING MUSIC CO.**  
North Easton Massachusetts

Thirty-five **SACRED ROUNDS**  
and **CANONS** from Four Centuries  
edited by **LEE H. BRISTOL, JR. Mus. Doc.**  
.50  
**CANYON PRESS, Inc.**  
17 KEARNEY STREET - EAST ORANGE, N.J.



As you know, to hear organ tone in a correctly made installation is the best way to assess its true beauty and range. And you needn't go far to hear a Baldwin because Baldwin Electronic Organs are installed in over 15,000 churches, schools and institutions.

The Baldwin is designed and built to reflect, in every possible way, the traditional values of classic organ building. Let your own critical ear be the judge. If you will write to the Baldwin Organ Division we will forward the names and addresses of Baldwin installations nearest you and make arrangements for you to visit them at your convenience.

Listen to the Baldwin closely—to its extensive complement of unduplicated, independently-voiced

stops in all four tone families. Sit down at the console. You will feel at home. The arrangement of stops, couplers, pistons, pedals, toe studs and controls conforms to A.G.O. standards. You will agree that the Baldwin effectively meets your musical requirements.

Send for the list of Baldwin installations today. Address inquiries to Church Organ Division, Baldwin Piano Company, 1801 Gilbert Ave., Cincinnati, Ohio.



BALDWIN. ACROSONIC. HAMILTON. HOWARD PIANOS • BALDWIN AND ORGA-SONIC ORGANS

## QUALITY PRODUCTS from The House of Quality



**Consoles**

(Electric or Electro-pneumatic)

**Chests**

**Metal Pipes**

**Reed Pipes**

**Wood Pipes**

and other parts and supplies for building,  
rebuilding and modernizing organs.

### ORGAN SUPPLY CORPORATION

540 East Second St.  
Erie, Pa.

Our new phone number is  
LAkeside 9-1125

#### MARIETTA BACH SOCIETY HOLDS 37TH ANNUAL MEET

The thirty-seventh annual meeting of the Marietta, Ohio, Bach Society was held July 30 at Cisler Terrace, the home of the late Dr. Thomas H. Cisler, founder of the society. The annual program was announced with the playing of chorales by a brass choir, conducted by Mrs. S. W. Stout. All joined in singing "Now Thank We All Our God."

"Now Let Every Tongue Adore Thee," from the Cantata "Sleepers, Awake!" was sung by a group conducted by John E. Sandt, Marietta College, past-dean of the Blennerhassett chapter of the A.G.O. He spoke on the "Catechism" chorales and played "Kyrie, God, the Father Everlasting," and "Our Father, Who Art in Heaven." From the "Schubler" collection, "O Whither Shall I Flee" was played by Elizabeth Rampp Miller with Patricia Miller playing the continuo part on the piano. From the "Little Organ Book," "I Call to Thee, Lord Jesus Christ" was played by William E. Waxler, past-dean of the area chapter. Mr. Waxler also played Prelude and Fugue in E minor ("Cathedral") and Fantasia and Fugue in A minor was played by Sarah Hoover Buchert, present dean.

From the clavier music Prelude and Fugue in C minor was played by Virginia Upstill Pickering. The French Suite in C minor was played by Nancy Bibb Hoye. The Sonata for violin in A minor was played by a string ensemble. Players from the Mid-Ohio Valley symphony orchestra were heard in numbers from Bach's "Musical Offering."

The aria "My Heart, Ever Faithful," "God So Loved the World," was sung by Charlotte Fauss with Elizabeth Rampp Miller playing the accompaniment.

A choral and orchestral ensemble from the Marietta oratorio society offered a series of chorales from Bach's works for the Christian Church Year.

The closing numbers of the program were Bach's "Come, Sweet Death," played by Beverly Corder on the French horn and "Before Thy Throne I Now Appear" played by Lillian E. Cisler.

#### Grady Wilson Makes New York Debut

Grady Wilson, gifted young organist now working for his doctor's degree with Marilyn Mason at the University of Michigan, was heard in his first New York recital at St. Paul's Chapel, Columbia University July 23.

In an exacting program ranging from the seventeenth into the twentieth century and done entirely from memory, Mr. Wilson revealed a technical security and stylistic feeling worthy of a seasoned artist. His selections comprised Bruhns' Prelude and Fugue in E minor played with due regard for Baroque color and terraced volume; Bach's Toccata, Adagio and Fugue in C showing nice antiphonal treatment in the toccata but—perhaps due to youthful exuberance—a slight inclination to cut the corners in the somewhat too swiftly though clearly executed fugue; Alain's Second Fantasy handled expressively with effective dynamic contrasts in registration, and the inevitable if still remarkable Reubke Sonata. We can hardly recall a finer performance of this Lisztian fanfare.

Incidentally, Grady Wilson has a twin brother, also an organist, who is said to be his equal in virtuosity! Clearly a case of "twins will be twins."

SETH BINGHAM

#### SNYDER GROUP PROGRAMS SERIES OF CHORAL WORKS

The Cantata Choir, organized and directed by Clarence Snyder, sang Honegger's "King David" as its initial concert in April. This choir will sing two programs for the 1959-60 season: traditional and contemporary chorales, cantatas and anthems accompanied by organ, strings and harp Nov. 18 and Bach's "St. John" Passion May 4. Both concerts will be at Christ Church, Greenville, Del.



Lilian Carpenter, F. A. G. O.

**RECITALS**

160 West 73rd Street

New York City

AN INSTRUCTION BOOK

"BASIC ORGAN TECHNIQUE"

(J. FISCHER AND BRO.)

#### LOUIS F. MOHR & COMPANY ORGAN

**MAINTENANCE**

2899 Valentine Ave.,

New York 58, N. Y.

Telephone: SEdwick 3-5628

Emergency Service—Yearly Contracts

Harps—Chimes—Blowers

Expert Overhauling

"An Organ Properly Maintained Means  
Better Music"

#### FA. JACQ. STINKENS

Organ Pipe-makers

Over 40 Years Experience

Zeist, Netherlands

#### School of Music UNIVERSITY OF REDLANDS

Redlands, California

Complete curriculum for the church musician  
Preparation for the A.G.O. examinations

#### ETHEL SLEEPER BRETT

Organist and Recitalist

First Methodist Church, Sacramento, Cal.

#### BOY CHOIRS PAUL ALLEN BEYMER CHRIST CHURCH SHAKER HEIGHTS, OHIO

#### ADOLPH STEUTERMAN

Mus. D.

F.A.G.O.

Professor of Organ — Southwestern University at Memphis

Organist and Choirmaster — Calvary Episcopal Church

Memphis 3, Tennessee

#### CLIFFORD CLARK

ST. LUKE'S CHAPEL NEW YORK

JOHN HARMS  
F.A.G.O.

St. Michael's Church, New York

Trinity School, New York

Temple Emanu-El, Englewood

John Harms Chorus

121 East Hamilton Ave., Englewood, N. J.

#### ELIZABETH VAN HORNE

BALDWIN-WALLACE CONSERVATORY

Berea, Ohio

BETHANY ENGLISH LUTHERAN CHURCH

CLEVELAND, OHIO

#### G. LELAND RALPH

FIRST BAPTIST CHURCH

Sacramento, California

#### DOROTHY DEININGER

Organist

TRINITY LUTHERAN CHURCH

Akron—Ohio

Recitals

#### CHARLES HUDDLESTON HEATON

Sac. Mus. Doc. — F. A. G. O.

Second Presbyterian Church

St. Louis 8, Mo.

#### Garth Peacock

Oberlin Conservatory of Music

Oberlin, Ohio

#### FRANKLIN GOATES

St. John's Episcopal Church  
Bridgeport, Conn.

WESTON MUSIC CENTER  
Weston, Conn.

#### PAUL H. EICKMEYER

M. Mus., A.A.G.O.

St. Paul's Episcopal Church

Lansing, Michigan

#### EVERETT JAY HILTY

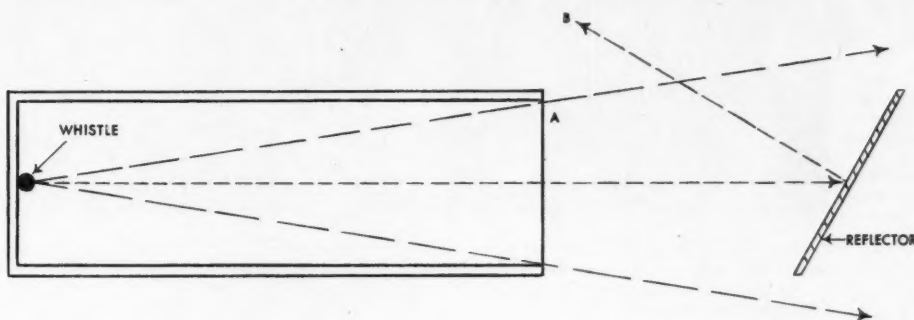
Director Division of  
ORGAN and CHURCH MUSIC

UNIVERSITY OF COLORADO  
BOULDER

# STILL MORE ABOUT SOUND.....

Last month we said that sounds from small pipes would be FULLY heard only by a listener who is on a straight line with the pipes. To demonstrate this we constructed a simple piece of test equipment along the lines shown in this diagram.

A whistle sounding the 3" C of an open diapason pipe is mounted in one end of a felt-lined steel box. The opposite end is open. The pipe is blown on 50" pressure, producing 5160 cycles per second.



A person standing at position A hears the high-pitched sound very well. As he moves to B, a very sharp and noticeable drop in the volume of the sound is observed. When a reflector is placed as shown, a decided increase in volume is heard by the person standing at B.

This demonstrates that short wave length sounds (6" in this instance) are very directional — and don't bend around corners. Yet they can be reflected at sharp angles, as light in a mirror.

## SCHANTZ Organ Company

Orrville, Ohio

Murray 2-6866

MARY FRANCES ROSS



MARY FRANCES ROSS, Marion, N.C. has been awarded a Fulbright pre-doctoral scholarship for the year 1959-60. She will study at the Institute for Music, Berlin, Germany with Dr. Michael Schneider. Miss Ross attended Flora MacDonald College, Red Springs, N.C. and received the bachelor of music degree with a major in organ from Oberlin Conservatory of Music in June 1959. She was the 1959 recipient of the Selby Harlan Houston prize for excellence in organ and music theory. In the last year she was organist-choir director of the First Congregational Church, Bellevue, Ohio.

### Corliss R. Arnold

SAC. MUS. DOC. F.A.G.O.  
Peoples Church  
Michigan State University  
EAST LANSING, MICHIGAN

### WARREN BERRYMAN

Sac. Mus. Doc.  
Baldwin-Wallace Conservatory  
Berea, Ohio

### JOHN BULLOUGH

A.B., M.S.M., Ch.M.  
Hartford Seminary Foundation  
First Church in Windsor (Cong.)  
Connecticut

### ARTHUR CARKEEK

M.S.M., A.A.G.O.  
DePauw University Organist  
Gobin Memorial Church  
GREENCASTLE, INDIANA

### Harry E. Cooper

Mus. D., F.A.G.O.  
Raleigh, North Carolina

### VIRGINIA COX

Organist  
FIRST PRESBYTERIAN CHURCH  
San Diego, California

### DAVID S. HARRIS

Church of Our Saviour  
Akron, Ohio

### JAMES F. HUNT

Organist  
First English Lutheran Church  
Vernier Road at Wedgewood Drive  
Grosse Pointe Woods, Michigan

### Paul E. Koch

FIRST METHODIST CHURCH  
Springfield, Ill.

### William MacGowan M. Mus.

Maple Street Congregational Church  
Danvers, Mass.  
Boston Chamber Players  
The Old North Church

CHARLES M. EVE



CHARLES M. EVE has been appointed organist-choirmaster of All Angels' Episcopal Church, New York City. He began his duties Sept. 1. Prior to this appointment Mr. Eve was organist-choirmaster of All Saints' Episcopal Church, Brooklyn, N.Y.

Mr. Eve is a native of Colorado and received his bachelor of music degree from the University of Colorado in 1955 and the following year served on the faculty of this university as an instructor of organ. His organ study has been with John Moseley, Everett Jay Hilty and Vernon de Tar.

### KLAUS SPEER

University of Houston Church of the Redeemer  
Houston, Texas  
Management: University of Houston Concert Associates

### DONALD WILLING

FACULTY  
New England Conservatory of Music  
BOSTON, MASSACHUSETTS

**R.C.C.O. SHINES FORTH  
ON GOLDEN BIRTHDAY**

**TORONTO GRACIOUS HOST**

All that Is Gold Glitters as Canadians Entertain at Memorable Party—  
Marchal Stars — Wit and  
Humor Are Fine Leaveners

[Continued from page 2]

ations on a Tchaikowsky theme many of our choirs have sung, parts of the Warlock "Capricio" Suite and the Handel and Malcolm Arnold organ concertos are all music essentially for pleasant listening. The Arnold is a brilliant showpiece with frank and intelligent reflections of British contemporaries. Mr. McLean's performance of this and the Handel 4 on an organ intrinsically unsuited to ensemble playing was a complete and enviable delight.

Miss Forrester's contribution was in a somewhat more "serious" vein. It was good to hear the unfamiliar Lennox Berkeley Four Poems of St. Teresa. We wish the four numbers had done a tenth as much for Miss Forrester as she did for them. This major voice of our time had no opportunity to bloom here and had to drop back two centuries or so to Bach himself to find itself. But what a discovery that was! The Cantata 170 and Maureen Forrester!

**Thursday Morning**

Only an honor guard, we must confess, welcomed the first unhumid morning to view three documentary films. We hear that the familiar Casavant "Singing Pipes" appeared in an unsatisfactorily truncated version. A film on work with children was being discussed and applauded as we reached the Royal Ontario Museum theater just in time for "Canadian Personalities: Healey Willan" released by the Canadian National Film Board. Tasteful, warm, fascinating—just three of many suitable adjectives (note: is this available state-side?)

**Panel since Solomon**

Panels, we always thought, can be either very good or very bad. We discovered Thursday morning that they can also be so-so. Perhaps convention fatigue had set in or perhaps very troublesome amplification distracted our attention. Even the redoubtable and voluble Ed Northrup was below his par as chairman—or wouldn't we say moderator? Dr. V. L. Henderson seemed to have many important things he preferred not to tell about acoustics. Geoffrey Payzant, on the other hand, had many unimportant things he preferred to tell about almost every even dimly related subject. Dr. Bruce Brown made a good take-off on the subject of architecture; his second stage failed to ignite, though, and he came hurtling back on his launching pad. Neither Lawrence Phelps nor Bert

R.C.C.O. DELEGATES AT TORONTO'S GRACE CHURCH-ON-THE-HILL



Keates, we think, would have attracted droves of buyers to his respective factory on the basis of his panning. The subject? Organ building since Solomon.

**Wyton Lecture**

Alec Wyton's lecture on "Church music from the Reformation to the time of Purcell" was not only informative and inspirational but due to Mr. Wyton's special abilities for relating facts had a timeliness and almost an urgency for our time. John Sidgwick's expression of thanks came from the hearts of all of us there. Though Mr. Wyton holds a major New York cathedral post and serves the A.G.O. unselfishly and assiduously, he belongs to the United States by adoption. So we below the seaway cannot take full credit for him.

**McDonald Recital**

So we should be flattered that the very last musical event of Canada's magnificent anniversary party was a young Texas-born American organist on an instrument designed and built by an American builder. That it should have been Donald McDonald on such a satisfactory representative of an important trend in American building as the Schlicker in the Holy Trinity Anglican church was perhaps a better break than we statesiders deserve. The silvery clarity of the instrument with its rich upper work was greatly enhanced by the acoustical setting and even more by Mr. McDonald's almost ideal use of its potential. Perhaps we should let a Canadian review this one: Frank Haworth in the *Toronto Globe and Mail* wrote:

"Everything he did displayed a keen awareness of rhythmic flux and tensions—not merely in the mechanical sense of the dance hall or parade ground, but in all the subtleties of patterning and blending that

produce both shape and flow, and lead to climax in musical utterance. This, combined with impeccable clarity of articulation and fastidious registration, resulted in a quality of attention-compelling excitement throughout, and a general feeling of exaltation that occasionally bordered on the ecstatic."

The complete program will be found on the recital page.

**Birthday Banquet**

The birthday banquet in the handsome Crystal ballroom of the hotel was distinctly Canadian. Not nearly so formal as its counterpart at London's I.C.O. two years ago, it was full of a special kind of humor which we found almost rampant about the fine meeting and which we conclude is likewise as uniquely Canadian. Is the drinking of toasts, even to the Queen, in ice water also uniquely Canadian? And that beautiful, beautiful cake!

The toasts ranged from the more serious kind such as Dr. Willan's through the warm sincerity of A.G.O. President Harold Heeremans' response for the guests to the wit of Mr. Geen, Mr. Weatherseed and Dr. Peaker, any one of whom can make this reviewer double up in laughter without so much as trying. Can you imagine the reading of a stack of formal letters of congratulation being hilarious? Mr. Weatherseed can make it so.

The introduction of guests included a large French-speaking delegation surrounding M. Marchal.

**Honors and Prizes**

The select list of life members was enhanced by the addition of Secretary Mary Pirie and Past-president Eric Rollinson. Past-president D'Alton McLaughlin and immediate Past-president Stafford were

awarded F.R.C.C.O. diplomas, honoris causa. Regular fellows for 1959 were: Raymond Gould and Walter Kemp, and winners of the A.R.C.C.O. were: the Rev. G. B. Baker, James Burchill, A. B. Crighton, J. D. Marsden, Margaret Semple and Maurice J. White. Special prizes were awarded to Mr. Kemp, Mr. Birchill and Miss Semple.

Three Casavant prizes for solo organ playing were announced for 1961.

The superfluous bistro art of Alec Read closed the banquet agenda; the less said about that the better.

These columns are hardly the place for personal accolades to individuals from Ronald Woollard on, whose devotion and skill made the memorable convention the fine symbol that it became. The part which details such as fine timing, balanced scheduling, transportation etc. play in a successful convention all too often escape most of us—a sure sign that they have been planned and executed with the utmost care. This convention rates completely top-drawer on every one of such matters.

But it is the overall feel of a great occasion observing great accomplishments of a great organization which most of all set this convention apart.

So say we: "Many Happy Returns, R.C.C.O.!"—F.C.

**ELLSASSER OCTOBER DATES  
LISTED—RECORD CONTRACT**

Richard Ellsasser's October recital dates include: Louisville, Ky. Oct. 9; Knoxville, Tenn. Oct. 12; Odessa, Tex. Oct. 24; Pontiac, Ill. Oct. 27, and Mankato, Minn. Oct. 29.

Mr. Ellsasser has recently signed a contract to record for Hifirecords. Most of his previous records were made for MGM.

**TWO NEW WORKS BY  
SETH BINGHAM**

Sonata of Prayer and Praise, opus 60 (Gray)

I PRELUDE TO WORSHIP—Moderately fast  
II RAPID LYRIC—Fast and smooth  
III CHRISTMAS MEDITATION—With flexible rhythm  
(Optional Solo parts for Soprano, Tenor and Alto)  
IV FINALE—Lively and festive  
Price \$3.50

Communion Service in G (Novello)

**THE H. W. GRAY CO.**  
159 East 48th St., New York 17  
or your local music dealer

**CUSTOM REBUILDING AND RESTORATION  
OF FINE CHURCH ORGANS**

*To exacting standards, and  
with personal attention to detail*

Address inquiries:  
**TOLEDO PIPE ORGAN COMPANY, INC.**  
3114 Secor Road Toledo 6, Ohio

Julian E. Bulley, President

Established 1906

**HEINZ ARNOLD**  
D. MUS. (DUBLIN), F.A.G.O.  
Stephens College, Columbia, Missouri  
RECITALS

<b>CHARLOTTE</b> Organist	<b>ATKINSON</b>	<b>WILLIAM</b> Choirmaster
The Community Church Vista, California	•	Army and Navy Academy Carlsbad, California
<b>RECITALS AND LECTURES IN THE WEST</b>		



# A Completely New Three-Manual Electronic Organ by

# Allen



Allen Organ Company  
Department 3010  
Macungie, Pennsylvania

Gentlemen:

Please send me free information about the completely new three-manual, compact Model TC-6 which:

- has various tonal families, such as Diapasons, Flutes and Reeds, which are produced by separate sources, each with its own characteristic attack.
- has separate generation, amplification and dispersion of the various families of tone so as to produce the multi-location sound effect found only in pipe organs.
- has available a liberal selection of mutations, fractional pitches and mixtures for tonal clarity.
- spans eight complete octaves of notes, starting from 16' pedal tone and continuing through the complete range of the 2' stop.
- has such modest space requirements that it can be installed in a living room almost as readily as in a church.
- has such versatility that it is suitable for playing all types of organ literature.
- carries a five-year factory guarantee.

*the most respected name in electronic organs*

**Allen** organs

Sincerely,

Name .....

Address .....

City ..... State .....

**WILLIAM RITCHIE CLENDENIN**  
M. S. M., Ph. D.  
University of Colorado  
St. John's Episcopal Church  
Boulder

**LUDWIG ALTMAN**  
San Francisco Symphony Orchestra  
Temple Emanu-El  
California Palace of the Legion of Honor

**ROBERT F. CRONE**  
MUS. BAC.  
Organ and Theory Instruction  
Holy Spirit R. C. Church  
Louisville, Ky.

**HERBERT J. AUSTIN**  
St. Paul's Church  
Burlington, Vermont

**ROBERT ELMORE**  
CENTRAL MORAVIAN CHURCH  
BETHLEHEM, PA.

**Russell Broughton**  
F.A.G.O.  
St. Mary's School  
Raleigh North Carolina

**GEORGE FAXON**  
TRINITY CHURCH  
BOSTON

Charles H. Ph. D., F. A. G. O.  
**FINNEY**  
Chairman, Division of Music & Art,  
Houghton College, Houghton, N. Y.  
First Presbyterian Church, Bradford, Pa.

**DUDLEY E. FOSTER, JR.**  
M.A. L.T.C.L.  
Organist and Choirmaster  
Holy Trinity Church  
Alhambra, California

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

**Bertha Hagarty**  
FORT STREET PRESBYTERIAN CHURCH  
DETROIT, MICHIGAN  
ART CENTER MUSIC SCHOOL

**Warren E. Norden**  
Prince of Peace Lutheran Church  
Main Line Reform Temple Beth Elohim  
Philadelphia, Pa.

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

**Irene Robertson**  
Mus. D. F.A.G.O.  
ORGANIST  
University of Southern California  
Los Angeles

**EARL NESS**  
Philadelphia, Pa.  
FIRST BAPTIST CHURCH  
PHILA. MUSICAL ACADEMY  
SWARTHMORE COLLEGE

**Charles Dodsley WALKER**

**WILLARD E. RETALICK**  
Boy Choir Specialist  
ALL SAINTS' CHURCH  
Providence, R. I.

**SAMUEL WALTER**  
St. John's Episcopal Church  
Stamford, Conn.

**NEWELL ROBINSON**  
F.A.G.O. (chm)  
CHURCH MUSIC  
GRACE CHURCH, MT. AIRY  
PHILADELPHIA DIVINITY SCHOOL  
EASTERN BAPTIST COLLEGE  
ST. DAVIDS, PA.

**ERNEST WHITE**  
M. P. Moller, Inc.  
Hagerstown, Maryland

**PRESTON ROCKHOLT**  
Mus. D., F.A.G.O.  
Augusta College  
St. John's Church  
Augusta, Georgia

**JULIAN WILLIAMS**  
Mus. Doc.  
Sewickley Pennsylvania

**ROBERT M. STOFER**  
Organist and Choirmaster  
Westminster Presbyterian Church  
Dayton, Ohio

**SEARLE WRIGHT**  
F.A.G.O. F.T.C.L.  
St. Paul's Chapel, Columbia University  
and Union Theological Seminary  
New York City  
Music Faculty of Columbia University

**TOWN IN MINNESOTA GETS LARGE JUBAL**

**THREE-MANUAL ELECTRONIC**

New St. John's Lutheran Church in Owatonna Has Elmer Ackermann, Jr. as Organist — F. H. Cesander Responsible for Tonal Design

The largest Jubal built to date and the largest electronic organ in the northwest has recently been completed in the \$600,000 St. John's Lutheran Church, Owatonna, Minn.

The tonal design was by Frederic Heyer Cesander in collaboration with the organist of the church, Elmer Ackermann, Jr. The electronics design by Richard Peterson and the installation by Eugene Tadsen.

The specification of the organ is as follows:

- GREAT**
- Major Open Diapason, 8 ft.
  - Major Flute, 8 ft.
  - Erzähler, 8 ft.
  - Violoncello, 8 ft.
  - Gemshorn, 8 ft.
  - Tuba Sonora, 8 ft.
  - English Horn, 8 ft.
  - Octave, 4 ft.
  - Prestant, 4 ft.
  - Harmonic Flute, 4 ft.
  - Nachthorn, 4 ft.
  - Dulcet, 4 ft.
  - Trompette, 4 ft.
  - Diapason Mixture, 3 ranks
  - Flute Mixture, 3 ranks
  - String Mixture, 3 ranks
  - Dolce Mixture, 3 ranks
- SWELL**
- Lieblich Gedeckt, 16 ft.
  - Geigen Principal, 8 ft.
  - Gedeckt, 8 ft.
  - Concert Flute, 8 ft.
  - Flute Maris, 8 ft.
  - Salicional, 8 ft.
  - Voix Celeste, 8 ft.
  - Viole Aetheria, 8 ft.
  - Vox Angelica, 8 ft.
  - Oboe, 8 ft.
  - Cornopean, 8 ft.
  - Vox Humana, 8 ft.
  - Flute D'Amour, 4 ft.
  - Nazard, 2 3/4 ft.
  - Flauto, 2 ft.
  - Tierce, 1 3/4 ft.

RICHARD WAGGONER



RICHARD WAGGONER, A.A.G.O. has been appointed organist and choirmaster of the Rayne Memorial Methodist Church, New Orleans, La. His duties there began on Sept. 1. Since 1956 he has served as organist and choirmaster at the First Methodist Church, Camden, Ark. He has a bachelor of music degree from Morning-side College, Sioux City, Iowa, and a master of music degree from the University of Colorado. His teachers include Faith Woodward, Everett Jay Hilty, Owen Brady and church music with Vernon de Tar.

He was a charter member and Sub-dean of the South Arkansas Chapter of the A.G.O.

**CHOIR**

- Viola, 8 ft.
- Dulciana, 8 ft.
- Unda Maris, 8 ft.
- Quintedena, 8 ft.
- Quintedena Celeste, 8 ft.
- Clarinet, 8 ft.
- English Horn, 8 ft.
- Wald Flöte, 8 ft.

The pedal division is provided by a Unitone arrangement at 16 ft., 8 ft., 4 ft., 2 3/4 ft. and 2 ft.

**\*Music for Christmas**

**JOY TO THE WORLD**—arranged by Richard Ellsasser for Pipe and Hammond Organs. These beautiful arrangements are exactly as recorded on the MGM Album of the same name (E3271) by Mr. Ellsasser. They are excellent for both church and home.

**THE FEAST OF CHRISTEMAS**—Desmond MacMahon  
For Soli, Mixed Chorus (SATB), Optional Pantomime and Piano. A lovely work of many uses. THE FEAST OF CHRISTEMAS is designed as a Masque, but can be presented as a Choral Cantata. It is based on four traditional carols, but includes other material as well. It is suitable for performance in Church, school or concert.

**... Just Released**

**GREGORIAN ALBUM, Vol. 2**—Eugene Gigout, revised and registered by Gerard Alphenaar for Pipe, Hammond, and Electronic Organs. This completes this monumental work providing Church Organists with short pieces in each of the Church Modes. Gigout, in his foreword to the original edition wrote: "The pieces cover any specific mood of the Service and of our religious feasts, either grave or exultant . . .". Here is valuable material with which to fill in the awkward moments of silence between different parts of the service. The longer numbers make excellent preludes, offertories, postludes, and communions.

In two Volumes Each \$3.00

**MARKS MUSIC CORPORATION**  
136 West 52nd St. New York 19, N.Y.

**CASAVANT REBUILDS  
ORGAN IN WINNIPEG**

**AT ALL SAINTS' ANGLICAN**

Tonal Alterations Give Added Clarity to Instrument in Manitoba Church—  
Don Hadfield Is the Organist and Choir Leader

Casavant Frères have rebuilt the organ in All Saints' Anglican Church, Winnipeg, Man. Tonal alterations have given more clarity and brilliance to the ensemble. The opening recital was given by Don Hadfield, A.R.C.M., organist and choir leader.

The stoplist is as follows:

**GREAT**

- Flute Conique, 16 ft., 61 pipes
- Diapason, 8 ft., 61 pipes
- Principal, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Chimney Flute, 4 ft., 61 pipes
- Octave Quint, 2½ ft., 61 pipes
- Super Octave, 2 ft., 61 pipes
- Furniture, 4 ranks, 244 pipes
- Cymbal, 3 ranks, 188 pipes
- Trumpet, 8 ft., 61 pipes

**SWELL**

- Quintaton, 16 ft., 61 pipes
- Geigen Principal, 8 ft., 61 pipes
- Rohrgedeckt, 8 ft., 61 pipes
- Spitzflöte, 8 ft., 61 pipes
- Salicional, 8 ft., 61 pipes
- Voix Celeste, 8 ft., 61 pipes
- Geigen Octave, 4 ft., 61 pipes
- Flauto Traverso, 4 ft., 61 pipes
- Harmonic Piccolo, 2 ft., 61 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Bassoon, 16 ft., 61 pipes
- Trompette, 8 ft., 61 pipes
- Oboe, 8 ft., 61 pipes
- Claron, 4 ft., 61 pipes

**CHOIR**

- Lieblich Gedeckt, 8 ft., 61 pipes
- Dulciane, 8 ft., 61 pipes
- Principal, 4 ft., 61 pipes
- Koppelflöte, 4 ft., 61 pipes
- Nazard, 2½ ft., 61 pipes
- Tierce, 1½ ft., 61 pipes

**GODFREY TOMANEK**



GODFREY TOMANEK has assumed his duties as organist and choir director at St. Patrick's Cathedral, Norwich, Conn., leaving St. Mary's Church, Michigan City, Ind., after seven years of service. Mr. Tomanek has inaugurated a series of monthly recitals at St. Patrick's on the first Fridays of each month. Czech organ music will be a special feature of these programs.

- Blockflöte, 2 ft., 61 pipes
- Clarinet, 8 ft., 61 pipes

**PEDAL**

- Contra Bass, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Flute Conique, 16 ft.
- Quintaton, 16 ft.
- Principal, 8 ft., 32 pipes
- Violon Cello, 8 ft.
- Stopped Flute, 8 ft.
- Flute Conique, 8 ft.
- Fifteenth, 4 ft.
- Flute, 4 ft.
- Mixture, 3 ranks, 96 pipes
- Trombone, 16 ft., 30 pipes
- Fagotta, 16 ft.

**CHRISTMAS**

**Unaccompanied SATB**

GLORY IN THE HIGHEST	K. K. DAVIS	.18
LUTE-BOOK LULLABY	FRIEDEL	.20
GREENSLEEVES	LEFEBVRE	.20
A SPOTLESS ROSE	HOWELLS	.22
THAT WONDROUS NIGHT OF CHRISTMAS EVE	R. WARD	.30
JACQUES COME HERE	DONOVAN	.20
CHRISTMAS DAY IN THE MORNING	SEMMLER	.25

**Children's Choirs**

GO TELL IT ON THE MOUNTAIN (SA or SATB & SA)	WORK	.22
CAROL OF THE CHRISTMAS CHIMES (SA or SATB & SA)	KOUNTZ	.22
CAROL OF THE SHEEP BELLS (SA or SATB & SA)	KOUNTZ	.22
AS I SAT UNDER A SYCAMORE TREE (Unison)	COPLEY	.20
HERE'S THE STABLE (Unison)	THIMAN	.20
CAROL OF THE KINGS (Unison)	THIMAN	.20

**New SATB**

HEAR THE JOYFUL NEWS	J. S. BACH	.30
CHILD JESUS COMES FROM HEAVENLY HEIGHT	BLAKE	.25
THE WINTER NIGHT	BLAKE	.25
ST. MARY'S CAROL	WHITAKER-WILSON	.20
MARY AT THE CRIB	CESAR FRANCK	.25
IN BETHLEHEM TOWN	POSTON	.20

**Chorus and Orchestra**

FOR US A CHILD IS BORN (SATB; SSA)	J. S. BACH	.75
FANTASIA ON CHRISTMAS CAROLS	VAUGHAN WILLIAMS	.75



**STUART GARDNER**

Mus. M.

LITTLE CHURCH  
AROUND THE CORNER  
NEW YORK CITY 16

**Harry H. Huber**

M. Mus.

Kansas Wesleyan University  
University Methodist Church  
SALINA, KANSAS

**ELDON HASSE**

FIRST METHODIST CHURCH  
Temple Mishkan Israel  
New Haven, Conn.

**JOHN HUSTON**

First Presbyterian Church  
Stephen Wise Free Synagogue  
New York City

**WILBUR HELD**

S.M.D., F.A.G.O.

Ohio State University  
Trinity Church  
COLUMBUS, OHIO

**Anne Versteeg McKittrick**

F.A.G.O., Ch. M., F.T.C.L.

Grace Church, Brooklyn Heights  
BROOKLYN 2, N. Y.

**MARIE BRIEL HUMPHRIES**

North Shore Methodist Church  
Glencoe, Ill.

M. Mus., A.A.G.O.

**Warren A.—Margaret Rickerd**

**SCHARF**

Hastings College  
Hastings, Nebraska

PAUL

**KOCH**

Carnegie Hall  
St. Paul's Cathedral Pittsburgh, Pa.

**FRANK CEDRIC SMITH**

L.T.C.L. CHM.

GRACE CHURCH  
Newark, N. J.

**ROBERT M. MCGILL**

Minister of Music

Grace Methodist Church  
ST. LOUIS 12, MISSOURI

**Richard Warner, Ph. D.**

Head, School of Music  
KENT STATE UNIVERSITY  
Kent, Ohio



In tubular organ  
chimes,  
there is no  
substitute  
for genuine

*Maas  
Cathedral  
Chimes*

**MAAS-ROWE Carillons**

3015 CASITAS AVENUE • LOS ANGELES 39, CALIFORNIA

**TELLERS CO. BUILDS  
FOR PLAINFIELD, N.J.**

**WHOLE ORGAN IS ENCLOSED**

New Wesley Methodist Church Will Open  
Three-manual in October — Mrs.  
Herman Hageman, Organist,  
Assists in Design

The Tellers Organ Company, Erie, Pa.,  
is building a new three-manual instrument  
for the new Wesley Methodist Church,  
Plainfield, N.J. Both the church building  
and the organ will be completed in Octo-  
ber. The edifice is a continuation of the  
old downtown Monroe Avenue Methodist  
Church.

The entire organ will be installed in  
shallow chambers. Mrs. Herman Hage-  
man, organist of the church, collaborated  
on the design.

The stoplist:

**GREAT**

Diapason, 8 ft., 61 pipes  
Hohlföte, 8 ft., 61 pipes  
Erzähler, 8 ft.  
Octave, 4 ft., 61 pipes  
Nachthorn, 4 ft., 12 pipes  
Super Octave, 2 ft., 61 pipes  
Mixture, 3 ranks, 183 pipes  
Chimes

**SWELL**

Rohrgedeckt, 8 ft., 68 pipes  
Salicional, 8 ft., 68 pipes  
Voix Celeste, 8 ft., 56 pipes  
Aeoline, 8 ft., 68 pipes  
Spitzprinzipal, 4 ft., 12 pipes  
Chimney Flute, 4 ft., 12 pipes  
Fifteenth, 2 ft., 12 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Trompette, 8 ft., 68 pipes  
Oboe, 8 ft., 68 pipes  
Clairon, 4 ft., 68 pipes

**CHOIR**

Cor de Nuit, 8 ft., 68 pipes  
Erzähler, 8 ft., 68 pipes  
Unda Maris, 8 ft., 56 pipes  
Koppelflöte, 4 ft., 68 pipes  
Spitzquinte, 2½ ft., 61 pipes  
Blockflöte, 2 ft., 61 pipes  
Krummhorn, 8 ft., 68 pipes

**PEDAL**

Bourdon, 16 ft., 32 pipes  
Erzähler, 16 ft., 12 pipes  
Lieblich, 16 ft., 12 pipes  
Quinte, 10% ft.  
Octave, 8 ft., 32 pipes  
Bourdon, 8 ft., 12 pipes  
Gedeckt, 8 ft.  
Erzähler, 8 ft.  
Choralbasse, 4 ft., 12 pipes  
Nachthorn, 4 ft.  
Bombarde, 16 ft., 12 pipes  
Trumpet, 8 ft.  
Clairon, 4 ft.

**JERSEY CITY TEMPLE  
WILL REBUILD ORGAN**

**WORK BY CHESTER RAYMOND**

Beth-El at City in New Jersey Remakes  
Three-manual Möller — Hampson  
Sisler Organist—Some Conver-  
sion to "Classic" Design.

Temple Beth-El, Jersey City, N.J., has  
engaged the Chester Raymond Organ  
Company, Princeton N.J., to rebuild its  
three-manual Möller organ originally in-  
stalled in 1926. The specification was pre-  
pared by Hampson A. Sisler, M.D., F.A.  
G.O., organist of the temple, and Mr. Ray-  
mond. Only a partial conversion to "clas-  
sic" pipe work and pressures will be ef-  
fected. Dr. Sisler, an ophthalmologist, is  
also organist and choirmaster of the  
Metropolitan-Duane Methodist Church,  
New York City; H. W. Gray publishes  
some of his music.

The stoplist is as follows:

**GREAT**

Open Diapason, 8 ft., 73 pipes  
Bourdon Flute, 8 ft., 73 pipes  
Gamba, 8 ft., 73 pipes  
Octave, 4 ft., 73 pipes  
Flute, 4 ft., 61 notes  
Mixture, 3 ranks, 183 pipes

**SWELL**

Open Diapason, 8 ft., 73 pipes  
Viole d'Orchestra, 8 ft., 73 pipes  
Salicional, 8 ft., 73 pipes  
Voix Celeste, 8 ft., 61 pipes  
Harmonic Flute, 4 ft., 73 pipes  
Piccolo, 2 ft., 61 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Trompette, 8 ft., 73 pipes  
Clairon, 4 ft., 61 notes  
Vox Humana, 8 ft., 73 pipes

**CHOIR**

Open Diapason, 8 ft., 73 pipes  
Concert Flute, 8 ft., 85 pipes  
Dulciana, 8 ft., 73 pipes  
Unda Maris, 8 ft., 61 pipes  
Octave, 4 ft., 61 notes  
Flute, 4 ft., 61 notes  
Nazard, 2½ ft., 61 pipes  
Piccolo, 2 ft., 61 notes  
Mixture, 3 ranks, 61 notes  
Clarinet, 8 ft., 73 pipes

**PEDAL**

Resultant, 32 ft., 32 notes  
Open Diapason, 16 ft., 44 pipes  
Bourdon, 16 ft., 44 pipes  
Octave, 8 ft., 32 notes  
Flute, 8 ft., 32 notes  
Principal, 4 ft., 32 notes  
Trompette, 8 ft., 32 notes  
Clairon, 4 ft., 32 notes

**La Marche Brothers**

Church organ builders  
A Chicago concern  
since 1919

6525 N. Olmsted Ave.

Chicago 31, Ill.

Telephone  
Newcastle 1-2071

**HAASE  
PIPE ORGANS**

Rebuilding  
New Organs—Service  
4228 S. Mozart  
Chicago 32, Ill.  
Telephone: Virginia 7-0777

**HOWARD KELSEY**

Washington University  
Saint Louis 5, Mo.

**William S. Bailey, F.A.G.O.**

Capital University  
Columbus, O.

St. James Episcopal Church  
Zanesville, O.

**EDWIN ARTHUR KRAFT**

Organist and Choirmaster  
of Trinity Cathedral,  
Cleveland, O.

Head of Organ Department,  
Cleveland Institute of Music

**C. Griffith Bratt**

Mus. M.—A.A.G.O.

St. Michael's Episcopal Cathedral  
Boise Junior College  
BOISE, IDAHO

**GEORGE N. MAYBEE**

Organist and Master of Chorists  
ST. GEORGE'S CATHEDRAL  
Kingston, Ontario

**HAROLD CHANEY**

(M.Mus.)

CHRIST EPISCOPAL CHURCH  
Coronado, California

**CATHERINE RITCHEY MILLER**

Peace College  
Edenton Street Methodist Church  
Raleigh, North Carolina

**WESLEY A. DAY**

F.A.G.O., Ch.M., F.T.C.L.

St. Mark's Episcopal Church  
Clarke Conservatory of Music  
PHILADELPHIA

**FRANK K. OWEN**

Lessons—Recitals

ST. PAUL'S CATHEDRAL  
Los Angeles 17, California

**CLARENCE DICKINSON**

Concert Organist  
Organist and Director of Music,  
The Brick Church.  
62 East 92nd Street  
New York 28, New York

**KATHRYN HILL RAWLS**

MUSIC B., A.A.G.O.  
St. Luke's Methodist Church  
Washington, D. C.

**GRIGG FOUNTAIN**

OBERLIN CONSERVATORY OF MUSIC  
Oberlin, Ohio  
TRINITY LUTHERAN CHURCH  
Lakewood, Ohio

A.A.G.O. M.S.M.

**LUIS HAROLD SANFORD**  
Organist-Choirmaster  
St. John United Lutheran Church  
Winter Park, Florida

**GEORGE GANSZ**

A.A.G.O.

Philadelphia 20  
Pennsylvania

**GLEN C. STEWART**

NORTHWEST MISSOURI STATE COLLEGE  
MARYVILLE, MISSOURI

**ALFRED M. GREENFIELD**

New York University  
New York 53, N. Y.

**George Norman Tucker**

Mus. Bac.  
SAINT LUKE'S CHORISTERS  
Kalamazoo

**RALPH A. HARRIS, D. Mus.**

UNIVERSITY OF MIAMI  
and  
ST. PHILIP'S EPISCOPAL CHURCH  
Coral Gables, Florida

**ALEC WYTON**

M.A. (Oxon.), F.R.C.O.  
Ch.M., F.A.G.O.  
Organist and Master of the Chorists,  
Cathedral of Saint John the Divine,  
New York City



**Gebrüder Käs**

Beuel am Rhein

Germany

the expert on Organ Pipes

for many years

**CHESTER A. RAYMOND  
PIPE ORGAN BUILDER**

Specializing

**Church Organ  
Rebuilding**

Over 25 Years Experience

44 Spring Street, Princeton, N. J.

Member Associated Organ Builders of America

**ERNEST LUCAS, JR.**

**PIPE ORGANS**

Rebuilding

New Organs—Service

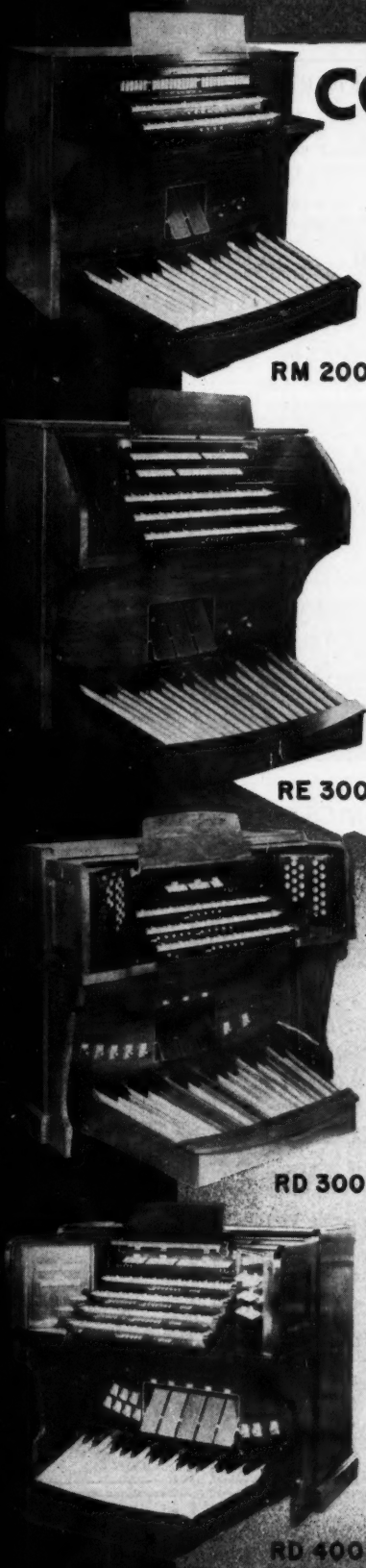
2558 Davenport Pl.  
Bellmore, L. I., N. Y.  
Tel. SU 1-6051

**N. P. MANDER LTD.**

Are builders of Church Organs of the  
highest possible grade.  
They also specialize in the restoration of  
early organs and generally have one or  
more specimens of 17th and 18th Century  
organs available for trial in their factory.  
We shall be pleased to act for any client  
wishing to acquire such instruments.

**N. P. MANDER LTD.**

St. Peter's Organ Works,  
St. Peter's Avenue,  
Hackney Road, London, E. 2  
Telephone:  
SHoreditch 4747 (3 lines).



## CONSOLES BY REISNER

There is something markedly different about a Reisner Console, whether it's custom made to your exact specifications or whether it's one of Reisner's famous standard models.

All Reisner Consoles are engineered by leading technicians in the organ component field and are hand built by master craftsmen whose skill and artistry is evident in every Reisner masterpiece. All Reisner Consoles are backed by the famous Reisner guarantee of quality workmanship and high standards of performance that made Reisner the leader in its field for over fifty years.

More and more church committees, ministers, funeral directors, professional organists, and builders of organs for the home are discovering that Reisner all-electric consoles offer the design and styling that is complimentary to any interior and that their ease of installation and reliability of performance make the Reisner Console a must when they are modernizing their present organ or installing a new instrument.

### STYLING, CRAFTSMANSHIP, RELIABILITY . . . . THE REASONS FOR REISNER!\*

For more than fifty years Reisner All-Electric components for the organ industry have been sold *only* through organ builders and organ maintenance men. Reisner has established and maintains this policy as means of protecting you, the users of its products.

If you are planning to modernize your present organ or install a new organ contact your organ serviceman concerning the use of Reisner made, all-electric components or beautifully designed Consoles.

The men who know recommend Reisner.

*\*Organ builders and servicemen are urged to write for the new Reisner catalog.*

THE *W. H. Reisner* MFG. COMPANY, INC.  
HAGERSTOWN, MARYLAND

**FLORIDA CATHEDRAL  
ORDERS NEW MÖLLER**

**ST. MARY'S, MIAMI DIOCESE**

**Catholic Church Changes Ecclesiastical  
Status — Replaces Electronic —  
Clayton Brenneman Is  
Organist-choirmaster**

The former St. Mary's parish church, a beautiful—relatively new building, is now St. Mary's Cathedral. Clayton Brenneman, who went to Miami with Bishop Coleman F. Carroll, is organist and choirmaster.

To replace an electronic instrument, M. P. Möller, Inc. is to build a new organ. The great division will be installed at the rear of the choir gallery, with the swell and choir division in chambers on each side. Pedal ranks will be exposed in front of the chamber openings.

The specification prepared between Mr. Brenneman, H. M. Ridgely of the Möller home office and William E. Pilcher, Jr., Möller representative, is as follows:

**GREAT**

- Quintaton, 16 ft., 61 pipes
- Principal, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Quintaton, 8 ft., 12 pipes
- Octave, 4 ft., 61 pipes
- Waldflöte, 2 ft., 61 pipes
- Fourniture, 4 ranks, 244 pipes
- Cymbel, 3 ranks, 183 pipes
- Trompette Harmonique, 8 ft., 61 pipes

**SWELL**

- Flute Conique, 16 ft., 12 pipes
- Rohrflöte, 8 ft., 68 pipes
- Flute Conique, 8 ft., 68 pipes
- Viole de Gambe, 8 ft., 68 pipes
- Viole Celeste, 8 ft., 68 pipes
- Principal, 4 ft., 68 pipes
- Koppelflöte, 4 ft., 68 pipes
- Octavin, 2 ft., 61 pipes
- Plein Jeu, 4 ranks, 244 pipes
- Bassoon, 16 ft., 68 pipes
- Trompette, 8 ft., 68 pipes
- Bassoon, 8 ft., 12 pipes
- Clairon, 4 ft., 68 pipes
- Tremulant

**CHOIR**

- Erzähler, 16 ft., 12 pipes
- Viola, 8 ft., 68 pipes
- Nasonflöte, 8 ft., 68 pipes
- Erzähler, 8 ft., 68 pipes
- Erzähler Celeste, 8 ft., 61 pipes
- Nachthorn, 4 ft., 68 pipes
- Blockflöte, 2 ft., 61 pipes
- Larigot, 1½ ft., 61 pipes
- Sifföte, 1 ft., 61 pipes
- English Horn, 8 ft., 68 pipes
- Trompette Harmonique, 8 ft.
- Tremulant

**PEDAL**

- Cornet, 32 ft., 32 notes
- Principal, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Quintaton, 16 ft.
- Flute Conique, 16 ft.
- Erzähler, 16 ft.
- Quint, 5½ ft., 32 pipes
- Octave, 8 ft., 32 pipes
- Bourdon, 8 ft., 12 pipes
- Flute Conique, 8 ft.
- Erzähler, 8 ft.
- Octave, 4 ft., 32 pipes
- Bourdon, 4 ft., 12 pipes
- Quint, 2½ ft., 12 pipes
- Octavin, 2 ft., 12 pipes
- Bassoon, 32 ft., 12 pipes
- Trumpet, 16 ft., 32 pipes
- Bassoon, 16 ft.
- Trumpet, 8 ft., 12 pipes
- Clairon, 4 ft., 12 pipes

**JAMES RILEY WEEKS**



JAMES RILEY WEEKS has been appointed minister of music of the First Congregational Church, Long Beach, Cal., to begin Oct. 1. He leaves a similar post at the First Congregational Church, Meriden, Conn.

A native of Marietta, Ohio and a graduate of Marietta College, Mr. Weeks received his bachelor of music degree from Westminster Choir College, Princeton, N. J., where he was an organ student of Carl Weinrich. He attended the John Finley Williamson master class in vocal methods and conducting at Princeton in the summer of 1956 when he also studied organ with George B. Markey.

Prior to ten years' service at the Meriden church, Mr. Weeks held posts in the Second Presbyterian Church, Memphis, Tenn.; the First Presbyterian Church, McKeesport, Pa.; the Webb Horton Memorial Presbyterian Church, Middletown, N. Y., and the First Presbyterian Church, Lynchburg, Va. Mr. Weeks has served several years as musical director of the Northfield conference of religious education, East Northfield, Mass.

**MASON TEACHES AT UNION  
SEMINARY SUMMER SCHOOL**

Marilyn Mason, University of Michigan, was on the summer session faculty of the Union Theological Seminary, New York City. Miss Mason was heard in three New York recitals: July 15 at St. Paul' Chapel, July 21 at the Riverside Church and Aug. 2 at the Cathedral of St. John the Divine, reviewed elsewhere in this issue.

**SUMMER SESSION CHORUS  
PERFORMS EFFINGER WORK**

The summer chorus of the school of sacred music, Union Theological Seminary, performed for the first time in New York City Cecil Effinger's "The Invisible Fire," Aug. 11. A. Scarlatti's Te Deum Laudamus was also heard in the program conducted by Lloyd Pfautsch.

**ROBERTA BITGOOD**  
Calvary Presbyterian Church  
RIVERSIDE, CALIFORNIA

Edouard  
**Nies-Berger**  
Organist—Conductor—Lecturer  
Exclusive Management:  
Giesen and Boomer, Inc.  
113 West 57th Street, New York 19

**ELLA LEONA GALE**  
Mus. D A.A.G.O.  
OLIVET NAZARENE COLLEGE  
Kankakee, Illinois

Arthur B. Paulmier, Jr.  
B.A. A.A.G.O. F.T.C.L.  
Grace Episcopal Church  
Rutherford, New Jersey  
and  
Temple Beth Emeth of Flatbush  
Brooklyn, New York

**MAURICE GARABRANT**  
M.S.M.—F.T.C.L.—MUS. DOC.  
Organist and Director of Music  
Christ Church Cranbrook  
Bloomfield Hills, Michigan

**RICHARD M. PEEK**  
S.M.B.  
Organist and Choirmaster  
Covenant Presbyterian Church  
Charlotte, N. C.

**GEORGE M. HALL, JR.**  
B.S. M.S.M.  
Organist Choirmaster  
St. Mary's Episcopal Church  
Manhattanville, New York City

**VINCENT H. PERCY**  
Organist and Choirmaster  
The Euclid Avenue Congregational  
Church  
CLEVELAND, OHIO

**JOHN HAMILTON**  
UNIVERSITY OF OREGON  
Organ, Harpsichord  
Eugene, Oregon

*St. Mark's In-the-Bouwerie*  
New York City  
George Powers  
M.Mus. F.A.C.O.

**WILL O HEADLEE**  
M. Mus. A.A.G.O.  
SYRACUSE UNIVERSITY  
SYRACUSE, N. Y.

**Robert Shepfer**  
Organist - Choirmaster  
FIRST PRESBYTERIAN CHURCH  
Royal Oak, Michigan  
Recitals

**MARJORIE JACKSON**  
RECITALS INSTRUCTION  
CAPITAL UNIVERSITY  
Columbus, Ohio

**JOSEPH L. SULLIVAN**  
GRAND RAPIDS CATHEDRAL  
Organist and Master of the Choir  
Apt. 16, "The Pennell,"  
122 Oakes Street, S.E.  
Grand Rapids 3, Michigan

**H. WALTER V. KELLNER**  
ST. JOHN'S CATHEDRAL  
FRESNO, CALIFORNIA

**Orrin Clayton Suthern, II**  
Professor of Music  
Organist-Conductor  
Lincoln University, Pa.

**EDWARD LINZEL**  
Church of Saint Mary the Virgin  
145 West 46 Street  
NEW YORK 36, N. Y.

**Adolf Torovsky, A.A.G.O.**  
Organist-Choirmaster  
Church of the Epiphany  
Washington, D. C.  
Composer of the familiar carol  
"Softly the Stars Were Shining"

PHILIP B.  
**McDERMOTT**  
AUGUSTANA COLLEGE  
ROCK ISLAND, ILL.

**C. GORDON WEDERTZ**  
9344 S. BISHOP ST. CHICAGO 20

Frederick  
**MARRIOTT**  
Central Methodist Church  
Detroit, Mich.

**barclay wood**  
HARVARD CHURCH  
Brookline Massachusetts

**Berniece Fee Mazinga**  
5716 Lowell Ave.  
INDIANAPOLIS, IND.

**GORDON YOUNG**  
Institute of Musical Art  
Wayne State University  
First Presbyterian Church  
Detroit

**WANTS YOU TO SEE SOME  
EXCELLENT CHRISTMAS  
COLLECTIONS**

SCHMITT HALL & MCCREARY COMPANY  
PARK AT SIXTH • MINNEAPOLIS 15, MINN.  
Just clip this ad, Check what you want and send it in NOW!

PLEASE SEND ME THE BOOKS CHECKED ON 30 DAY APPROVAL

CHRISTMAS—ITS CAROLS, CUSTOMS AND LEGENDS. One of the most useful carol books published! Over 75 carols plus authentic information. SATB or Unison .....60

THE CHRISTMAS CAROLERS' BOOK IN SONG AND STORY. Over 50 carols plus their interesting stories. SATB or Unison ..... 60

S.A.B. CAROLS FOR CHRISTMAS. Over 30 carols ..... 85

THE TREBLE CAROLER—S.S.A. .... 85

DESCANTS ON CHRISTMAS CAROLS .35

CHRISTMAS CAROLS FOR MALE VOICES—T.T.B.B. .... 35

NOELS WITH DESCANTS ..... 60

Name.....  
Address.....  
City..... Zone..... State.....

RONALD L. DAWSON



RONALD L. DAWSON has been appointed instructor in organ and fine arts at Baker University, Baldwin, Kans. He formerly held the position of director of music at the Epworth Methodist Church, Chickasha, Okla.

A graduate of Central College, Fayette, Mo., and Indiana University, Mr. Dawson has studied with Luther T. Spayde and Oswald Ragatz.

**KEATES**  
**ORGAN COMPANY**  
 LIMITED  
 •  
*Organ Builders*  
 •  
**LUCAN, ONTARIO**

**ELECTRIFY** PLAYER PIANOS  
 PUMP ORGANS  
 YOU CAN QUICKLY END TIRESOME FOOT-PUMPING  
 With a Compact Low-Cost Lee Silent Suction Unit  
 EASY TO INSTALL  
 FULLY GUARANTEED  
 1000'S IN USE  
 write to  
**LEE MUSIC MFG. CO.**  
 Box 595, Tujunga, Calif.



Tellers Organ,  
 Cathedral  
 of SS. Peter  
 and Paul,  
 Philadelphia,  
 Penna.

... and another *Quality*  
 installation powered by a  
**SPENCER ORGOBLO®**

Consistently the choice of leading organ builders and rebuilding specialists, a SPENCER Orgoblo assures the dependable air delivery so necessary to proper organ performance.

Rugged, all steel construction... all electric operation... simple design that reduces wear... absence of surging or mechanical noises—these are reasons why the Spencer Orgoblo has been preferred for over 50 years.

Request descriptive bulletins on Orgoblos from 1/4 H.P. up.

**The SPENCER TURBINE COMPANY**  
 HARTFORD 6, CONNECTICUT

**JUBAL**  
 Genesis 4:21

THE ONLY PERFECT SUCCESSOR TO  
 THE TRADITIONAL PIPE ORGAN  
 ROSEMOUNT, MINNESOTA

*Edward Berryman*  
 Address: Union Theological Seminary  
 New York City

**MARSHALL BIDWELL**  
 Carnegie Institute  
 Pittsburgh  
 AVAILABLE FOR RECITALS

**ARTHUR BIRKBY**  
 MUS. D.  
 WESTERN MICHIGAN UNIVERSITY, KALAMAZOO

**MILDRED L. HENDRIX**  
 University Organist  
 DUKE UNIVERSITY  
 Durham, North Carolina  
 Recitals

**Wm. G. BLANCHARD**  
 ORGANIST  
 POMONA COLLEGE  
 CLAREMONT GRADUATE SCHOOL  
 THE CLAREMONT CHURCH  
 Claremont California

**DAVID HEWLETT**  
 CHURCH OF THE RESURRECTION  
 E. 74th St. (Park Ave.)  
 NEW YORK CITY  
 TR 9-4320 Instruction

**WILFRED BRIGGS**  
 All Saints' Church—  
 The Landon School For Boys  
 Washington, D. C.

FARLEY K. HUTCHINS  
 Sac. Mus. Doc., A.A.G.O.  
 Westminster Presbyterian Church  
 University of Akron  
 Akron, Ohio

*Marie Joy Curtiss*  
 B.A., M.A.  
 Youth Choir Workshops  
 Festival Director  
 1041 Whittier Grosse Pointe 30, Mich.

**DONALD INGRAM**  
 KENMORE METHODIST CHURCH  
 Buffalo, N. Y.

**WAYNE FISHER**  
 College-Conservatory of Music  
 Seventh Presbyterian Church  
 Rockdale Temple  
 CINCINNATI, OHIO

**ROBERT SUTHERLAND LORD**  
 M.A., A.A.G.O.  
 Minister of Music  
 Edgewood Congregational Church  
 New Haven, Connecticut

Katharine Fowler, M. Mus.  
 Western Presbyterian Church  
 Washington, D. C.

**NORLING**  
 St. John's Episcopal Church  
 Jersey City Heights New Jersey

**HENRY FUSNER**  
 S.M.D., A.A.G.O.  
 The Church of the Covenant  
 Cleveland 6, Ohio

*Newton H. Pashley*  
 First Presbyterian Church  
 OAKLAND, CALIFORNIA

**GEORGE L. GANSZ**  
 Centenary College  
 Hackettstown, New Jersey

**JAMES A. THOMAS**  
 First Presbyterian Church  
 La Grange, Ill.

*Paul J. Hanson*  
 CHOIRMASTER-ORGANIST  
 Trinity Church, Des Plaines, Ill.  
 Chicago Board of Education

W. WILLIAM WAGNER  
 Organist and Choirmaster  
 THE OLD STONE CHURCH  
 Cleveland, Ohio  
 Recitals and Instruction.

**ERNEST E. HARDY**  
 Insurance  
 71 Jefferson Street  
 WINTHROP 52, Mass.  
 Ocean 3-0539

DAVID  
**WEHR**  
 CHORAL—ORGAN—COMPOSITION  
 First Methodist Church, Boise, Idaho

**HAROLD HEEREMANS**  
 F.A.G.O., CH.M., F.T.C.L.  
 NEW YORK UNIVERSITY  
 CHURCH OF THE SAVIOUR  
 BROOKLYN, N. Y.

**Harry Wilkinson**  
 F.A.G.O.  
 CHURCH OF  
 ST. MARTIN-IN-THE-FIELDS  
 CHESTNUT HILL PHILADELPHIA

# Programs of Organ Recitals of the Month

**Georges Lindsay, Montreal, P.Q.**—Mr. Lindsay played this recital Aug. 31 at the Timothy Eaton Memorial Church, Toronto, as an event of the R.C.C.O. fiftieth anniversary convention: Chaconne and Benedictus, "Messe Solennelle," Couperin; Basse de Trompette, Clérambault; Allegro, Symphony 6, Widor; Aria, Peeters; "Ave Maria Stella," Dupré; "Ariel," Bonnet; "Maria Mater," Lindsay; Chorale in A minor, Franck; Prelude and Kyrie and "Chant de Paix," Langlais; "Hymne au Soleil," Adagio, Symphony 3, Allegro Vivace and Finale, Symphony 1, Vierne.

**John Ken Ogasapian, Dedham, Mass.**—The following recital was played by Mr. Ogasapian at St. Paul's Lutheran Church, Gloucester, Mass. Aug. 24: Toccata and Fugue in D minor, Fugue in G minor (great), Sinfonia, "Lo, Here I Stand," Fugue in G major and "Adorn My Soul," Bach; Romance Sans Paroles, Bonnet; Pavane, Elmore; Flute Tune, Arne; Credo, Organ Mass, Liszt; Suite Gothique, Boellmann; "Harlequin's Serenade, Crandell; "Thou Man of Grief, Remember Me," "David, the King was Grieved and Moved" and "On Jordan's Stormy Banks I Stand," Read; Antiphon, "Regina Coeli," Titcomb; Prelude and Fugue in B, Dupré.

**Gordon Jones, New York City**—Mr. Jones played three recitals at St. Peter's Lutheran Church of Manhattan which consisted of the following numbers: Aug. 3—Concerto in B flat, Felton; Voluntary on Gibbon's "Song 13," Vaughan Williams; "St. Denio," "Werde munter" and "Sortie in B flat, Whitlock. Aug. 17—Concerto in G minor, Arne; Fugue in C sharp minor, Honegger; "In dulci jubilo," "Kom, a komm, o Geistes Leben" and "Grosser Gott," Peeters. Aug. 24—Sonata 6, Mendelssohn; Two Sketches, Schumann; Marche Pontificale, Widor.

**Robert Noehren, Ann Arbor, Mich.**—Mr. Noehren played this recital at the Basilica of Our Dear Lady, Konstanz, Germany Aug. 19: Capriccio on the Descending Scale, Frescobaldi; "Mein junges Leben hat ein End," Sweelinck; Grand Jeu, DuMage; Récit de Cromorne and Dialogue en Trio du Cornet et de la Tière, Couperin; Prelude and Fugue in G and "Schmücke Dich, o liebe Seele," Bach; Toccata and Fugue in A minor, Reger; "Lucis Creator," Alain; Prelude and Fugue in G minor, Dupré.

**William H. Wickett, F. R. C. O., London, Ont.**—Mr. Wickett played this recital at St. Andrew's Presbyterian Church, Stratford, Ont., Aug. 2: Cortège Académique, MacMillan; Minuet, Suite 2 for organ, Franck; Prelude on "Divinum Mysterium," Blackburn; Sonata 6 in D minor, Mendelssohn; Allegro, Trio Sonata 5 in C, Bach; Passacaille, Trillat; Canon in B minor and Sketch in F minor, Schumann; Musette and Minuet (from a Masque) and Organ Concerto 1 in G minor, Handel.

**Lawrence P. Schreiber, Washington, D. C.**—Mr. Schreiber played the following recital at the National City Christian Church, Washington, D. C., Aug. 16: Grand Jeu, DuMage; Trumpet in Dialogue, Clérambault; Prelude and Fugue in B minor, Bach; Chorale in E major, Franck; "Greensleeves" and "Brother James' Air," Wright; Maestoso, Allegretto and Poco Vivace, Kleine Praludien und Intermezzi, Schroeder; Passacaglia, Symphony in G, Sowerby.

**H. Barrie Cabena, F.R.C.O., London, Ont.**—The following recital was played by Mr. Cabena at St. Andrew's Presbyterian Church, Stratford, Ont., Aug. 16: Variations on an old Netherlands Song, "Ei, du feiner Reiter," Scheidt; Voluntary in D for the Trumpet Stop, Boyce; Sonata 4 in F, C.P.E. Bach; Toccata and Fugue in D minor-major, Reger; Cantilène, Langlais; Tripartita, Genzmer; Adagio and Finale, Symphony 6, Widor.

**Diana C. Schnormeier, Hubbard, Ia.**—The following numbers were played by Miss Schnormeier in a recital at Saint John's Lutheran Church, Hubbard, Ia., Aug. 23: "A Gothic Cathedral," Pratiella-Weaver; Basse et Dessus de Trompette, Clérambault; Grand Jeu, DuMage; Sinfonia in Cantata 156 and Toccata and Fugue in D minor, Bach; Chorale in A minor, Franck; Communion, Purvits; Toccata for Organ, Schehl.

**D. DeWitt Wasson, Dobbs Ferry, N. Y.**—The following recital was played by Mr. Wasson at St. Peter's Lutheran Church of Manhattan Aug. 10: Prelude and Fugue in G minor, Bach; A Trumpet Tune, Green; Voluntary, Stanley; "A Lesson," Selby; Concerto 3, Soler.

**Andre Marchal, Paris, France**—M. Marchal played this recital as an event of the R.C.C.O. convention Sept. 1 at St. Paul's Church, Toronto: Ave Maris Stella 1, 2 and 3, Tite-louze; Fantaisie, L. Couperin; Benedictus, Mass for Convents, F. Couperin; Récit de Nasard, Clérambault; Plain Chant en Taille, Fugue à Cinq Voix and Dialogue, "Veni Creator," de Grigny; Impromptu, Vierne; "Majesté du Christ Demandant Sa Gloire à Son Père," "Prière du Christ Montant vers Son Père" and "Acclamations Carolingiennes," Langlais; Offertoire de l'Office de l'Épiphanie, Tournemire; "Litanies," Alain.

**Gordon D. Jeffery, F.R.C.O., London, Ont.**—Mr. Jeffery played the following recital at St. Andrew's Presbyterian Church, Stratford, Ont., Aug. 9: Concerto in A minor, Bach-Vivaldi; "Wachet auf, ruft uns die Stimme," "Wo soll ich flehen hin?" "Wer nur den lieben Gott lässt walten," "Mein Seele erhebt den Herren," "Ach, bleib bei uns," "Kommst du nun, Herr Jesu" and Prelude and Fugue in E flat, Bach; Four Antiphons on the Communion, Dupré; A Flute Tune, Arne; Aria con Variazione, Martini; "Allein Gott in der Hoh sei Ehr," Armsdorf; Adagio and Toccata, Symphony 5, Widor.

**Enid M. Woodward, Northfield, Minn.**—At the pre-evensong recital, Aug. 9 at the Cathedral Church of St. John the Divine, New York City, Mrs. Woodward played the following recital with the assistance of Ann Woodward, violist: Prelude and Fugue in A, "Nun komm, der Heiden Heiland" and "Nun freut euch, lieben Christen g'mein," Bach; Largo and Allegro, Concerto in G for viola, Telemann; Symphonie Gothique, Widor; Maestoso, Andante sostenuto and Poco vivace, Kleine Praludien und Intermezzi, Schroeder.

**Harry McMurray, New Orleans, La.**—Mr. McMurray played this recital at St. Francis Xavier Cathedral, New Orleans, La., Aug. 27: Prelude in D minor, Pachelbel; Chaconne, Couperin; Five Variations on "Jesu Meine Freude," Walther; Obra de Octavo Tono Alto, de Heredia; "When Jesus Hung on the Cross," "Today the Son of God Triumphs," "A Child is Born in Bethlehem" and Toccata in D minor, Bach; "Veni Creator Spiritus," Nieland; "Jesu, Dulcis Memoria" and "O Lux Beata Trinitas," Peeters.

**Matrina Munn, Bradford, Vt.**—Miss Munn played the following recital at the Congregational Church, Bradford, Vt. Aug. 24: Prelude and Fugue in G and Siciliano, Sonata 2 for flute and clavier, Bach; Berceuse and Carillon, Vierne; "I Am Black But Comely," Dupré; Toccata in D minor, Reger; Minuet, Agnus Dei and Farandole; L'Arlesienne Suite 2, Bizet; Concerto Gregoriano, Yon. Norma Holmes Auchter, pianist, assisted for the organ-piano numbers.

**James F. Armstrong, Ithaca, N. Y.**—Mr. Armstrong played the following recital July 9 at the Sage Chapel, Cornell University: Dialogue, Marchand; Two Ricercare, Palestrina; Prelude, Fugue and Chaconne, Buxtehude; Chorale Prelude on "Ach Bleib bei uns, Herr Jesu Christ," Bach; Sonata 6, Mendelssohn; Two Pieces for Organ, Honegger; "Idle Interludes," Wilmer Welsh (first performance); Chorale 3, Franck.

**Frederick G. James, Stratford, Ont.**—Mr. James played this recital at St. Andrew's Presbyterian Church, Stratford, Ont., Aug. 23: Concerto 3 in B minor, Walther; "O man, bewail thy grievous fall," "Come, let us all with fervour," "Our Father, in the heaven who art," "To Thee, Lord Jesu, thanks we give" and Toccata and Fugue in D minor, Bach; Hommage à Frescobaldi, Langlais; A Folk Tune, Whitlock; Choral 1 in E, Franck.

**William Clendenin, Boulder, Colo.**—Mr. Clendenin played the following recital at the University of Colorado Aug. 2: Toccata and Fugue in D minor, Bach; Sonata da Chiesa, Andriessen; Two Pastels, Donato; "Brother James' Air," Wright; Grand Choeur Dialogue, Gigout. Mr. Clendenin was assisted by Jim Thomas, tenor, and T. L. Johnston, baritone.

**Godfrey Tomanek, Norwich, Conn.**—In the second program of monthly recitals at St. Patrick's Cathedral Aug. 7 the following was played by Mr. Tomanek: Prelude and Fugue in E minor, Bach; "Cradle Song," Fr. Tuoma; Presto, Concerto 5, Handel; Pastorale, Sonata 12, Rheinberger; Fantasia in C, J. B. Forster.

**Donald McDonald, Montclair, N.J.**—Mr. McDonald played this recital as part of the R.C.C.O. convention program Sept. 3 at the Holy Trinity Anglican Church, Toronto: Toccata, Adagio and Fugue and "O Lamm Gottes, unschuldig," Bach; "Was Gott tut, das ist wohlgetan," Kellner; Pastorale, Roger-Ducasse; Roulade, Bingham; Very Slowly, Sonatina, Sowerby; Prelude and Fugue in B, Dupré.

**Foster Hotchkiss, Tupelo, Miss.**—Mr. Hotchkiss played the following recital July 24 at the First Methodist Church, Boonville, Miss.: Introduction and Toccata, Walond; Flute Solo, Arne; Prelude, Fugue and Chaconne, Buxtehude; "The Bells of St. Anne de Beaupre," Russell; Larghetto and Allegro, Concerto 13 in F, Handel; Prelude and Fugue in C, Bach; "The Primitive Organ," Yon; Scherzo, Titcomb; Song and Carillon, Vierne; Ave Maris Stella 4 and Amen, Dupré. The following program was played at the First Methodist Church, Tupelo, Miss., Aug. 13: The Bach, Russell, Titcomb and one of the Vierne numbers were repeated with the addition of Grand Jeu, DuMage; Dialogue for Trumpet and Mixture, Clérambault; Chorale in E, Franck; Finale, Symphony 2, Vierne.

**Rev. H. Myron Braun, Niagara Falls, N. Y.**—The Rev. Braun played this recital at Immanuel Methodist Church, South Bend, Ind., Aug. 6: Sketch in C, Schumann; Air, "Water Music," Handel; Trumpet Voluntary, Purcell; "When on the Cross the Savior Hung," Scheidt; Prelude in C minor, Bach; "O sacred head, now wounded," Brahms; "Praise to the Lord, the Almighty," Karg-Elert; "Morning Star," Dallier; "O Love that wilt not let me go," Van Denman Thompson; Marche Triomphale, Dubois; Madrigal, Sowerby; Arabesque and Carillon, Vierne.

**William R. Hargrove, New York City**—Mr. Hargrove played the following recital June 24 at the First Presbyterian Church, White Plains, N. Y., and Sept. 9 at Iowa Wesleyan College, Mt. Pleasant, Iowa: Prelude and Fugue in D, Bach; Movement 1, Concerto in A minor, Bach-Vivaldi; Cantabile in B, Franck; Allegro moderato e serio, Sonata in F minor, Mendelssohn; Homage to Perotin, Roberts; Prelude on "Brother James' Air," Wright; Toccata, Villancico y Fugue, Ginastera.

**Mary Grenier, Middle Haddam, Conn.**—Mrs. Grenier played the following recital for the Guild of Carillonners in North America 1959 congress at Christ Church Cranbrook, Bloomfield Hills, Mich., Aug. 24: Prelude, Fugue and Chaconne, Buxtehude; "Come, Savior of the Gentiles," "Rejoice, Ye Christians," "We All Believe in One God" and Toccata in F, Bach; Cantilène, Langlais; Toccata, Suite in Modo Coniuncto, Van Der Horst; Le Jardin Suspendu, Alain; Variations Sur Un Noël, Dupré.

**John Cook, F.R.C.O., London, Ont.**—Mr. Cook played the following recital at St. Andrew's Presbyterian Church, Stratford, Ont., Sept. 6: Prelude and Fugue in A, "Kyrie, Gott Vater in Ewigkeit," "Christe, aller Welt Trost and Kyrie," "Gott heiliger Geist," Bach; Concerto 2 in B flat, Handel; Voluntary in E minor, Stanley; "Master Tallis's Testament," Howells; Improvisation on "Veni Creator Spiritus," Cook; Prelude on "Hyfrydol," Willan.

**Mary Fenwick, Shrewsbury, Mass.**—Mrs. Fenwick played the following recital at the First Baptist Church, Worcester, Mass. June 14: Grand Jeu, DuMage; Trio Sonata 6, "Come Now, Jesus, From Heaven Above," "Come Now, Saviour of the Race" and "Lord God, the Holy Spirit, Have Mercy," Bach; Symphony 1, Vierne; "The World" and "The Children of God," "La Nativité du Seigneur," Messiaen.

**Gordon Wilson, Ann Arbor, Mich.**—This University of Michigan graduate recital was played by Mr. Wilson July 31: Grand Jeu, DuMage; Concerto 5, Handel; "Kyrie, Thou Spirit Divine," "To Jordan Came Our Lord, the Christ" and Fugue in E flat, Bach; Sonata 1, Hindemith; Deux Danses à Agni Vayshita, Alain; Fantasia and Fugue on "B-A-C-H," Liszt.

**Gordon Douglas, F.R.C.O., Burlington, Ont.**—Mr. Douglas played this recital at St. Andrew's Presbyterian Church, Stratford, Ont., Aug. 30: Balletto del Granduca, Sweelinck; Prelude and Fugue in D, Buxtehude; Secur Monique, Couperin; Concerto 5, Telemann; Adoro Te, Suite Mediaevale, Langlais; Prière du Christ (L'Ascension Suite), Messiaen; Prelude and Fugue in D minor, Bach.

**Jean Langlais, Paris, France**—M. Langlais played this recital Aug. 27 at the Dowd Memorial Chapel, Boys Town, Neb.: Offertoire sur les Grand Jeux, Elevation, "Messe pour les paroisses," Couperin; Dialogue for the Communion, de Grigny; Fugue in E flat, Bach; Chorale in E, Franck; "Eli, Eli, Lamma Sabachtani," "Seven Last Words," Tournemire; "Les Bergers," "Nativité du Seigneur," Messiaen; "Ave Maria, Ave Maris Stella," Three Gregorian Paraphrases, Modal Piece and "Incantation for a Holy Day," Langlais.

**Herbert White, Cedar Falls, Ia.**—Mr. White played this recital Aug. 18 at City Hall, Portland, Maine: Psalm 19, Marcello; Introduction and Toccata, Walond; "I Call to Thee Lord Jesus Christ" and Fugue in D, Bach; Movement 1, Sonata 1, Hindemith; Andante Tranquillo, Sonata 3, Mendelssohn; Chorale in B minor, Franck; Sketch in D flat, Schumann; Andante Cantabile, Widor; Prelude and Fugue in G minor, Dupré. On Aug. 18 at the Universalist Church, South Paris, Maine, Mr. White played the aforementioned Hindemith, Mendelssohn, Walond and Schumann numbers in addition to: Trumpet Tune, Purcell; Siciliano, Bach; Cantabile, Symphony 2, Vierne; Processional March, Guilmant. Marilyn White, violinist, assisted.

**Frederick Swann, New York City**—Mr. Swann played this recital under the sponsorship of the Rockland County Chapter of the A.G.O. in the Suffern, N. Y. Presbyterian Church, May 22: Toccata in G, Walond; Air Tendre, Lully; "Ein Feste burg ist unser Gott," Hunff; "Ach bleib bei uns, Herr Jesu Christ" and Fugue in E flat, Bach; "Mit freuden zart," Pepping; Air and Gavotte, Wesley; Symphony 2, Vierne; Chorale in B minor, Franck; "The Rhythmic Trumpet," Bingham; Pavane, Elmore; Symphonic Chorale, Karg-Elert.

**Donald S. Johnson, Huntington, Penn.**—The sixteenth annual fall recital at Juniata College was played by Mr. Johnson in Oiler Hall, Sept. 27. The program was as follows: Voluntary on the Psalm 100, Purcell; Prelude and Fugue in C, Bach; Sonata 4 in B flat, Mendelssohn; "Westminster Carillon," Vierne; "Festive Flutes," Titcomb; Prelude on "Schönster Herr Jesu," Schroeder; "Litanies," Alain. William B. Merrel, baritone, assisted.

**Robert Shepfer, Royal Oak, Mich.**—Mr. Shepfer played this recital July 22 at Weaver Chapel, Wittenberg University, Wittenberg, Ohio, in conjunction with the Ohio Synod summer school: Grand Jeu, DuMage; Benedictus, Couperin; "Have Pity, O Lord God, on Me" and Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Fantasia on a Sarum Plainsong, Marriot; "Final" from the Seven Pieces, Dupré.

**John B. Haney, Richmond, Va.**—The following recital was played at St. Stephen's Church, Richmond, Va., July 22, by Mr. Haney: Dialogue sur les Grands Jeux, De Grigny; "Nun bitten wir den heiligen Geist," Buxtehude; Prelude and Fugue in F minor, Bach; Symphonic Chorale, Karg-Elert; Voix Celeste and Final Rhapsodique, Sulte Francaise, Langlais.

**Paul Koch, Pittsburgh, Penn.**—Mr. Koch played this recital at Dowd Memorial Chapel, Boys Town, Neb., Aug. 21: Prelude and Fugue in D, Bach; Trois Elevations, Dupré; March for Joyous Occasions, Pelouin; Introit—Feast of the Immaculate Conception, "L'Orgue Mystique," Tournemire; Toccata in D minor, Toccata and Fugue in D minor-D major, Reger.

**J. Allen Hansen, Patterson, N. J.**—The following recital was played by Mr. Hansen at St. Peter's Lutheran Church, New York City, Aug. 31: Dialogue and Magnificat, Dandrieu; Praeludium, Fugue and Ciaccona in D minor, Pachelbel; Aria and Chorale prelude on "Ein feste Burg," Peeters.

**Ejnar Krantz, Mus. D., South Bend, Ind.**—Dr. Krantz played this recital Aug. 30 at the First Presbyterian Church, South Bend, Ind.: Prelude and Fugue in C and "Vater unser im Himmelreich," Buxtehude; Trio Sonata in E minor, Bach; Chorale in E, Franck; "Cortège et Litanie," Dupré; Four Diversions, Statham.

**Jack R. Ruhl, Fort Wayne, Ind.**—Mr. Ruhl played this recital at Christ Church Cathedral, Indianapolis, Ind. July 24: Canzona, Gabrieli; Adagio, Flocco; Suite Breve, Langlais; Concerto in D minor, Vivaldi-Bach.



## THE BEST FOUR Ways To Buy ELECTRONIC ORGANS

If you are an electronic amateur or technician you can now purchase a "SKELETON KIT" containing all the hard-to-get items to build an electronic organ. Coils, chassis assemblies, manuals, etc., plus instructions are supplied in the kit. You just furnish such items as tubes, resistors, capacitors and other standard parts. Average cost of these kits, to build a full size two-manual organ, is \$630.00. You may use an old console or purchase one with the kit.

The second method is to purchase the complete Artisan Organ Kit which contains ALL the necessary parts, hardware and console. You have a choice of 14 different models to choose from. You do the wiring and some assembly. Your Artisan Organ plays through your existing HIFI or its own separate sound system. These kits priced from \$1710.00.

The third method is to purchase an Artisan Organ PRE-WIRED, sub-assembled and factory tested. You merely mount the units in the console and connect the cabling. Average cost of two-manual model is \$3000.00.

And last but not least, for the ultimate in beautiful styling and true organ tone is the Custom Built Artisan. Completely factory assembled for home, church, club or school. Prices start at \$3500 and up to more than \$15,000.

One of the four above methods will fit your purse and purpose. Now EVERYONE can afford a good organ. Write for our latest brochure.

**Electronic Organ Arts, Inc.**  
Dept. D-11  
4949 York Boulevard  
Los Angeles 42, Calif.

## Work Inscribed to Wyton Given Hearing

An outstanding program of the summer series at the Cathedral of St. John the Divine, New York City, was played by Alec Wyton July 19. It opened with "Fanfare" by Francis Jackson, a short work in which effective use was made of the now-famous state trumpet. A delicate and extraordinarily clear performance of the Sweelinck "My Young Life" Variations followed.

The thirty-minute program closed with a first performance of "Sanguis Avitus" by the distinguished Hungarian composer, Arpad Hegedus. Mr. Hegedus read an article about the music at the cathedral and composed this work for Mr. Wyton, dedicating it "with friendly love and sincere esteem." Completed in 1959 its four movements are "Origin," "Heritage," "Martyrs" and "Memento." The effect of the opening movement is very closely akin to that of the first section of the Messiaen "Ascension" Suite. Beginning quietly it develops to a massive tone and the effects of struggle in origin are resolved triumphantly in a major chord. The "Heritage" movement is more lyric with three original folk-like melodies developed sectionally and repeated with different registration. Strife, turbulence and a highly dramatic content are combined with difficult technical problems to produce a movement which cannot fail to stir thoughts and mental pictures significant with the title "Martyrs." It is superbly conceived music from a technical standpoint and the effect is intensely emotional. The "Memento" seemed more like an intermezzo to this listener and after the uplift of the third movement gave the close an incomplete feeling. Perhaps this was the composer's intention, but it would seem that the addition of another movement would resolve the feeling of suspension and bring a more logical conclusion.

FRANK BARTLETT JR.



FRANK BARTLETT, JR. has been appointed the minister of music of the Central Congregational Church, Providence, R.I. For five and one half years he has served in a similar capacity at St. Saviour's Episcopal Church, Bar Harbor, Maine.

Mr. Bartlett received his bachelor and master of music degrees from Boston University where he was an organ student of Dr. Francis W. Snow. He has spent one year as a graduate assistant at the University of North Carolina. Mr. Bartlett is a member of the Bangor, Me. Chapter of the A.G.O. and served for one year as its sub-dean. He was also president of the Hancock County community concert association.

This is the composer's only work for organ; if it is a sample of what he is capable of doing in this medium it is sincerely hoped that he will write again. Organ music from his country and from a person of his gifts would be appreciated in many centers.

FREDERICK SWANN

**SETH BINGHAM**  
Mus. Doc. F.A.G.O.  
Dept. of Music, Columbia University  
School of Sacred Music, Union  
Theological Seminary  
921 Madison Avenue  
New York 27, N. Y.

**CHARLES HENDERSON**  
St. George's Episcopal Church  
New York City 3

**JOHN C. CHRISTIAN**  
BALDWIN WALLACE CONSERVATORY  
Columbus, Ohio

**d. deane hutchison**  
first congregational church  
portland, oregon

**CHICAGO CLUB  
OF WOMEN ORGANISTS**  
President, Eugenia Wright Anderson

**Jack Ossewaarde**  
St. Bartholomew's Church  
New York

**RICHARD T. GORE, Ph.D., F.A.G.O.**  
Kettering Professor of Music  
The College of Wooster  
Wooster, Ohio

**RUSSELL SAUNDERS**  
Drake University  
University Christian Church  
Des Moines, Iowa

**John Doney**  
M.Mus. A.A.G.O.  
ST. ANDREW'S CHURCH  
Roswell, New Mexico

**WILLIAM SELF**  
Organist and Master of the Choir  
ST. THOMAS' CHURCH  
Fifth Avenue and 53rd Street  
New York 19, N. Y.

**JOHN GROTH**  
Broadway Congregational Church  
New York City

**VINCENT E. SLATER**  
Plymouth Congregational Church  
and  
Achduth Vesholom Congregation  
FORT WAYNE, INDIANA

# Hear it now!

GREATEST DEVELOPMENT  
IN CARILLON MUSIC  
SINCE THE BELL ITSELF!



INSPIRING NEW

## AMERICANA® Bells

By SCHULMERICH

Inspired by world-famed CARILLON AMERICANA® Bells at Brussels Worlds Fair . . . this instrument is the difference between "LISTENING" to bell sounds in black-and-white—and "SEEING" BELL MUSIC IN GLORIOUS FULL COLOR. And only Schulmerich has it! Priced to fit every church budget. Can be used with your present Schulmerich carillon—or any make carillon accepted in trade. For thrilling demonstration . . . without obligation, write . . .

**SCHULMERICH  
CARILLONS, INC.**  
41109 Carillon Hill • Sellersville, Pa.

"The Sweetest Music Ever Told"

®Trademark of Bell Instrument produced by Schulmerich Carillons, Inc.

## THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

through its qualified members can best serve you and your church. Consult a member BEFORE plans for a new church or remodeling program are completed. Valuable and necessary information will be given without obligation.

### MEMBERS

**Builders**  
 Aeolian-Skinner Co., Inc.  
 Boston 27, Mass.  
 Austin Organs, Inc.  
 Hartford 1, Conn.  
 Estey Organ Corporation  
 Brattleboro, Vt.  
 Hillgreen, Lane & Co.  
 Alliance, Ohio  
 Holtkamp Organs  
 Cleveland 9, Ohio  
 M. P. Moller, Inc.  
 Hagerstown, Md.  
 Chester A. Raymond  
 Princeton, N. J.  
 The Reuter Organ Co.  
 Lawrence, Kansas  
 Schantz Organ Co.  
 Orrville, Ohio  
**Allied Manufacturers**  
 J. C. Deagan, Inc.  
 Chicago, Ill.

Organ Supply Corp.  
 Erie, Pa.  
 Orgelectra, LaMarche Mfg. Co.  
 Chicago, Ill.  
 W. H. Reisner Mfg. Co.  
 Hagerstown, Md.  
 A. R. Schopp's Sons  
 Alliance, Ohio  
 Schulmerich Carillons Inc.  
 Sellersville, Pa.  
 The Spencer Turbine Co.  
 Hartford 6, Conn.  
**Maintenance**  
 Arthur J. Fellows  
 St. Paul, Minn.  
 Midwest Organ Service  
 Granite City, Ill.  
 William Redmond Organ Works  
 Dallas 1, Texas  
 F. C. Wichlac & Son  
 Chicago 34, Ill.

### FREE BOOKLET

"The Creation of Organ Beauty and Tone"

A helpful guide when purchasing a new organ. Obtain a copy without obligation from

THE DIAPASON  
 SUITE 817  
 343 SOUTH DEARBORN STREET  
 CHICAGO 4, ILLINOIS

# ORGELECTRA

Designed and engineered specifically for  
 THE KING OF ALL INSTRUMENTS  
 THE MIGHTY PIPE ORGAN  
 The finest key action current available



62  
 pounds  
 of  
 accurately  
 controlled  
 voltage

ORGELECTRA'S famous automatic voltage regulation assures a pipe organ of always getting the proper voltage for the proper amperage. Due to this marvelous invention your organ can get neither too much voltage nor too little; it will always receive the proper voltage for the proper amperage.

Ask your reputable organ technician for your free ORGELECTRA booklet.

**LA MARCHE MFG. CO.**  
 3955 25th Ave. Schiller Park, Ill.

## PIPE ORGANS FOR SALE

Austin, Estey, Kimball and Moller Organs 2-3-4 Manuals.

These organs will be custom restored and rebuilt and guaranteed as new. Tonally redesigned to Modern Classical Standards.

Full details and specifications upon request.

**CANNARSA ORGAN COMPANY**  
 Hollidaysburg, Pennsylvania

### JERRELL SURFACE



JERRELL SURFACE began his duties as organist of the Episcopal Church of the Holy Faith, Santa Fe, N.M., Aug. 9. Mr. Surface held a position before this assignment as organist-choirmaster, Clifford Presbyterian Church, Cincinnati, Ohio. A graduate of the Cincinnati College-Conservatory of Music, he studied with Parvin Titus. Mr. Surface received his master degree in organ this past summer.

A SET of carillon bells installed by Schulmerich Carillons, Inc. at the National Shrine of the Immaculate Conception in Washington, D.C. will be solemnly dedicated Nov. 20.

**A. R. SCHOPP'S SONS, Inc.**  
 Successor to Gutfleisch & Schopp  
**ORGAN PIPES**  
 218½ East Cambridge Street  
 Alliance, Ohio  
 Established in 1898

## WHITE, SON COMPANY, INC.

SPECIALISTS IN THE MANUFACTURE OF  
**ORGAN LEATHERS**

Samples on Request — Phone Liberty 2-7550  
 222 Summer Street, Boston 10, Massachusetts

Harpsichords  
 Spinets  
 Clavichords  
 +  
**SPERRHAKE**  
 Passau/Germany

DELAWARE

ORGAN COMPANY, INC.  
 252 Filmore Ave.,  
 TONAWANBA, NEW YORK

**Dennison Organ Pipe Co.**  
 Reading, Mass.

We Specialize in  
 Manufacturing Wood, Metal, Flue  
 and Reed Pipe Organ Stops

1847 1957

**HALE ORGAN WORKS**  
 Artistic Maintenance and Rebuilding  
 1403 Emmett  
 El Dorado, Arkansas  
 Telephone UNion 2-4425

*Lawrence E. Lowell*  
**PIPE ORGAN BUILDER**  
 1833 MORGANA RD.  
 JACKSONVILLE 11, FLORIDA  
 SUCCESSOR TO THE LATE  
 EUGENE M. BINDER

**CHAS. J. MILLER COMPANY**  
 Pipe Organ Designers and Builders  
 201-208 West 29th Street  
 CHARLOTTE  
 North Carolina

## CYMBELSTERN S

**R. A. Geisler & Company**  
 4313 Rutland Avenue  
 Fort Worth 15, Texas

CLASSIFIED ADVERTISEMENTS

FOR SALE

**REUTER ORGANS**  
Tonal Changes  
Rebuilding  
**F. C. Wichlac & Associates**  
Organs — Sound  
3051 N. Menard Avenue  
Chicago 34, Illinois  
Member Associated Organ  
Builders of America

**FOR SALE—19-RANK STRAIGHT PIPE** organ, with brand new Austin all electric console, new rectifier. Included is new 12th. and 15th, 8 ft. trumpet, pipes and brand new chest by Casavant. This organ carries new organ guarantee. Available for immediate delivery. Details and specifications write William F. Laws Organ Co., 30 Monument St., Wenham, Mass.

**FOR SALE—TO HIGHEST BIDDER.** Aeolian residence organ, 23 duplexed stops, 3 echo stops, 3 pedal stops. Echo includes 12-rank string mixture, also included are harp and chimes, 200 classical rolls for console player, 175 classical rolls for automatic player. Purchaser to remove instrument at his own expense. Mailing address, Ingleside Home, 1010 N. Broom St., Wilmington 6, Del.

**FOR SALE—NINETY-FOUR (94) BLACK** poplin choir robes, pleated front. Sixty-three (63) like new, \$4.50 apiece or \$275 for the lot. Thirty-one (31) show some wear; \$3.50 apiece or \$100 for the lot. Only \$365 for all 94. Write or call Ted Klinka, choral director, La Porte High School, La Porte, Ind. Call 2254.

**FOR SALE—UNIQUE THEATER "PIT** organ", Symphony Automatic Orchestra. Piano with stopped flute, viol d'orchestra and Gottfried vox humana with Deagan xylophone plus sound effects and traps. Write for complete details. Peter A. Wenk, Star Route, Levering, Mich.

**FOR SALE—44 NOTE 16 FT. PEDAL** open diapason and chests. Chest and pipes in perfect condition. Material can pass for new merchandise. Available for immediate installation. William F. Laws Organ Co., 30 Monument St., Wenham, Mass.

**FOR SALE—WURLITZER ORGANS, SE-** ries 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—MÖLLER ARTISTE (DIA-** pason, flute, string) with attached console—excellent condition—perfect for school, home or church—very reasonable. Bernard Blum, 5223 Jefferson, Philadelphia, Pa.

**FOR SALE—TWO-MANUAL AUSTIN** church organ. Dismantled—ready for shipment. Reasonable. Information upon request. Address L-4, THE DIAPASON.

**FOR SALE—PIPE ORGAN (ESTEY) 3** ranks, 16 ft. pedal, for home or small church, \$1400. E. A. Kraft, 2021 E. 22 St., Cleveland 20, Ohio.

FOR SALE

**FOR SALE—TWO-MANUAL KILGEN** console, with pedalboard and bench, swell manual not assembled, \$100; Spencer orgbo, H.P. 1, no. 4520, \$50; Commutator, type R.18+, R.P.M. 1150, \$20; Two three-stop Wurlitzer pipe chests, leathers renewed, \$75; One Möller bass chest, 32 notes, \$25; One small extension bass chest, \$15; Hook and Hastings ranks: aeoline, dulciana, 4 ft. octave, bourdon, oboe and two-rank mixture (12th., 15th.), \$35 each; Small reservoir, \$20; Tremolo, \$15; Mechanical action shades, \$10. All items F.O.B. Burlington, Iowa, subject to previous sale. Mrs. Jas. E. Jamison, 1st Presbyterian Church, Burlington, Iowa.

**FOR SALE—THEATER ORGAN FOR** your home is easy and inexpensive with one of these beauties: Marr and Colton 2-manual, 6 ranks, all essential voices on compact chromatic chests, beautiful pipework; Kimball 2-manual, 5 ranks feature new blond console, capture combos, all-electric, as is, rebuilt relay. Require only 8 ft. by 12 ft., 9 ft. high. Pipe Organ Craftsmen, R. 3, Excelsior, Minn.

**FOR SALE—LARGE, TWO-MANUAL AR-** tisan "Concert" electronic organ demonstrator. 24 speaking stops, 16 couplers, 2 tremolos, A.G.O. organ, 15 pistons. Ideal for serious organist, church or school. On display at Artisan Music Hall, Los Angeles. \$5,000 complete, plus freight—save \$3,000. Write for specifications to 4949 York Boulevard.

**FOR SALE—GOTTFRIED-MÖLLER THEA-** ter organ pipes, including French trumpet, French horn, cor anglais, musette, tibia plena, 16 ft. violin, doppel flute, tuba, claribel flute, oboe and many strings (spotted metal). Percussions and 3-manual ivory console. G. T. Merriken, 2141 Briggs Chaney Rd., Silver Spring, Md.

**FOR SALE—BEAUTIFUL, SMALL, OLD** square piano made in Boston, 1840 by Chickering & Mackays. Original action, strings, etc. are in perfect condition. Original high lustre finish is almost perfect. Wooden pedals show no sign of use. Photo to anyone really interested. Alson Blaney, piano tuner, 30 Clough Ave., Windsor, Vt.

**FOR SALE—TWO-MANUAL TWELVE-** rank tracker church organ made by W. D. B. Simmons 1845. In good playable condition. May be seen and played at East Derry, N. H. Congregational Church or for photo and details write Alan B. Shepard, East Derry, N. H.

**FOR SALE—THESE PIPES IN GOOD** condition and reasonably priced: aeoline 8 ft. flute d'amour, 4 ft. (can supply 8 ft. bass) salicional T.C., pedal choral bass 4 ft. All on 3½-inch pressure. R. L. Abbott, 375 Mesa Road, Santa Monica, Calif.

**FOR SALE—RECONDITIONED REED OR-** gans. One Mason and Hamlin, electrified. One Estey portable, like new. One Lake Shore organ, foot power. Frank Organ Service, 4948 Waveland Ave., Chicago 41, Ill. Phone PE 6-2613.

**FOR SALE—WURLITZER TWO-MANUAL** console complete, just spotlessly refinished and felted. Can furnish color picture so offer can be made. D. O. Schultz, 431 1st Ave., Eau Gallie, Fla.

FOR SALE

**NEW LEE SILENT SUCTION UNIT** (model RO-33-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-6S 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—ALLEN C-3. ONE YEAR** old, like new. Financial difficulties force me to dispose of this fully equipped organ. Will give my equity as contribution to church if they will take over balance due. To an individual, small down payment, take over balance. Very substantial saving in either case. Call or write Dr. R. J. Messer, 1604 Dennis Ave., Silver Spring, Md. Tel: JUNiper 8-5955.

**FOR SALE—REBUILDS, MODERNIZED** and augmented: Kimball 3-manual, 19 ranks with 3 diapasons, string choir, chorus and solo reeds. Fully coupled, capture combos, exceptional condition. Hall, 24 ranks, played by new 3-manual draw-knob, all-electric console, at fraction of replacement cost. Majestic and impressive. Pipe Organ Craftsmen, R. 3, Excelsior, Minn.

**FOR SALE—10-RANK STRAIGHT PIPE** organ. Condition of chest and pipes excellent. This organ has brand new all electric detached and movable Austin console. New Spencer orgbo, new rectifier. Available for immediate installation. Details and specifications write William F. Laws Organ Co., 30 Monument St., Wenham, Mass.

**FOR SALE—2-MANUAL, 5-RANK KILGEN** unit complete with toy counter, harp, chimes, etc. built in 1937 for Radio Station WHDH, Boston. Excellent shape; played every day. Must be moved by October '59. Write Robert G. Morel Company, 6 Lombard Terrace, Arlington, Mass., for specs. Sole agents.

**FOR SALE—MANUAL PIPES, BLOWERS,** regulators, tremolos, swell shades and frames, expression engines, manual keys, chests, chest magnets, reed organs, 6-rank Wangerin pipe organ. Sacrifice. E. C. Dornoff, 3204 N. Knoll Boulevard, Wauwatosa 22, Wisc.

**FOR SALE—CONN ELECTRIC ORGAN—** almost new—church model—full pedalboard—beautiful walnut console, bench and tone cabinet—perfect condition. Mrs. H. P. Legg, 144 West Woodruff Ave., Columbus, Ohio.

**FOR SALE—TWO-MANUAL ELECTRO-** pneumatic organ, 14 stops, Great Bend, Kans. Diapasons, gedeckt, doppelflute, oboe from 1938 Reuter. Cliff Beguelin Organ Service, 1607 Learnard, Lawrence, Kans.

**FOR SALE—TWO-MANUAL ELECTRO-** pneumatic Möller pipe organ with detached console, motor and blower, 10 stops. Price—\$750. Address K-4, THE DIAPASON.

**FOR SALE—3-MANUAL ESTEY ORGAN,** rebuilt in 1940; 36 stops, 26 ranks. May be viewed. Write Christ Church, Short Hills, N. J.

**FOR SALE—SEVERAL BROKEN SETS OF** pipes. Priced Low. William F. Bust, Box 1203, Ardmore, Okla.

WANTED—MISCELLANEOUS

**WANTED**  
**Experienced Metal Pipe Maker**  
**AUSTIN ORGANS, INC.**  
**Hartford 1, Conn.**

**WANTED—100 TALENTED SINGERS TO** carry the message of good-will to our neighbors in Europe. Applicants must possess attractive, singing voices, good musicianship, and pleasant personalities. Tour leaves New York City June 29, 1960. All expenses, including trans-Atlantic ship passage, all hotels, meals, transportation—even tips, just \$995 for the entire six weeks! Plan now for the most exciting, inspiring, and memorable experience of your life. Information: The All-America Chorus, Dr. James Allan Dash, Director, 325 N. Charles St., Baltimore 1, Md.

**WANTED—ORGANISTS, CHOIRMAS-** ters, soloists. Many positions available Chicago and suburbs. Choir Placement Bureau, new owners and address: 327 South LaSalle, Chicago, Ill. WA 2-7519.

**WANTED—ORGANIST AND ASSISTANT** in music; full-time position, some work with youth choirs; write: Minister of Music, Church of the Covenant (Presbyterian), Erie, Pa.

**WANTED — CHOIRMASTER-ORGANIST** secretary part time Episcopal church \$3000 per annum. St. Paul's Church, Box 85, Winona, Minn.

**WANTED—ORGAN BOOKS, MAGAZINES,** builders' publications permanently wanted. Organ Literature Foundation, Nashua, N. H.

**WANTED—ORCHESTRAL OBOE AND** quintadena, must be strictly Wurlitzer. R. Lawson, 37 Church Hill, Montreal 6, Quebec.

**WANTED — ARTISAN ORGAN KITS** wired, partially wired or unwired. Frank B. Frank, 205 Castle Bldg., Tulsa, Okla.

**WANTED—5 HORSE 3 PHASE LOW** speed Orgbo Blower. Low pressure reed pipes. Address K-3, THE DIAPASON.

**WANTED—8 FT. OPEN DIAPASON, 4 FT.** Octave. Send complete details to: William F. Bust, Box 1203, Ardmore, Okla.

**WANTED—COPY OF WEDGEWOOD'S** Dictionary of Organ Stops. Artisan, 4949 York Blvd., Los Angeles 42, Calif.

**WANTED—MÖLLER MARIMBA, HARP,** kinura and traps. Must be in good condition. Box 242, Orange, Calif.

POSITIONS WANTED

**POSITION WANTED—ORGANIST AND/OR** choir director. Prefer Episcopal church in Central New York State area. Fine educational background, including college. About 20 years' experience. Capable of doing any work in music. Good references. Write Box 31, Candor, N. Y., or call OLiver 9-3014.

**POSITION WANTED—ORGANIST-CHOIR-** master, male. Financial crisis at present church necessitates immediate change to position with teaching privileges. Professional experience and training. Excellent references. Address G-4, THE DIAPASON.

**POSITION WANTED—PIANIST, LADY,** graduate German conservatory, experienced also as organist, is available. Excellent references. Box 36, Talladega College, Talladega, Ala.

**POSITION WANTED—YOUNG MARRIED** man seeks organist-choirmaster position in Protestant or Episcopal church where music plays an integral part in worship. Address K-2, THE DIAPASON.

**CASTLELIGHT**  
A fluorescent lamp for all makes of Pipe and Electronic Organs. Reflects light on music as well as the stop controls. Allows the top to be closed without removing the light. Write for free booklet giving us the name of your organ.  
**MURLIN MANUFACTURING CO.**  
Quakertown, Pa.

FOR SALE

Once in a lifetime offer  
**THREE-MANUAL PIPE ORGAN**

35 Stops - completely set up at our plant for inspection. This organ built four years ago as a demonstrator. Must be sold for space reasons. Carries a five year new organ guarantee. Immediate installation or will store until wanted.

For complete details, write

**PAUL FRITZSCHE**

(successor to C. E. Durner, Quakertown, Pa.)

455 E. Emaus Ave., Allentown, Pa. (telephone UN-8-2672)

**Church Bells**  
**Chimes-Carillons**  
**VAN BERGEN**  
BELLFOUNDRIES  
The leading Bellfoundry of The Netherlands  
U. S. Branch Office  
Box 608 Greenwood, S. C.  
Makers of 88 carillon-bells  
for famous Riverside Church, New York  
ANNO 1785

**S. G. BULLIONS & CO.**  
Anything Concerning Pipe Organs  
We Specialize in  
Rebuilding—Overhauling—Servicing  
211 YORK AVE. WEST PITTSBURGH, PA.  
An Established  
Eastern Pennsylvania Concern

**ROBES**  
Write for catalog and sample swatches. Fine materials; beautiful tailoring; fair prices. Mention whether for pulpit or choir, and give name of church.  
**DeMoulin Bros. & Co.**  
1121 S. 4th St. Greenville, Ill.

# CORLISS ARNOLD

S.M.D., F.A.G.O.

## Recitals



Faculty, Michigan State University  
Peoples Church, East Lansing

Arnoid Concerts  
200 West Grand River  
East Lansing, Michigan