

# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
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## TUCSON CELEBRATES VAN HULSE 36 YEARS

### WEEK'S FESTIVAL OF MUSIC

Southern Arizona Chapter of A.G.O.  
Sponsors Series of Events  
Honoring Famed Composer  
of Organ and Choral Works

Camil Van Hulse is being honored the week of Nov. 10 with a festival of his works. The Southern Arizona Chapter of the A.G.O. is sponsoring the event in which organists and choral and instrumental groups will feature the composer's works. A highlight will be a recital Nov. 16 by Charles Shaffer, First Presbyterian Church, Hollywood, Cal., at the Catalina Methodist Church, Tucson.

The occasion of the festival is the anniversary of Mr. Van Hulse's thirty-sixth year in Tucson. A native of St. Nicholas, Belgium, he studied first with his father, Gustave Van Hulse, and later with Frans Lenaerts, Edward Verheyden, Lode Mortelmans and Arthur De Greef, receiving diplomas in piano and composition at the Royal Flemish Conservatory, Antwerp, and a royal medal.

Camil Van Hulse came to America in 1923. Shortly after his arrival in Tucson he organized a chamber music society and the Tucson symphony orchestra of which he was the first conductor. For many years he was organist and choirmaster of the Church of SS. Peter and Paul from which post he resigned in 1956 to devote his time to composition. He is a past-dean of the Southern Arizona Chapter and has served as regional chairman.

Mr. Van Hulse has composed in all forms except opera. His works have been awarded first prizes in ten composition competitions. The first performance of his "Symphonia Mystica" by Alexander Schreiner, of his "St. Louis, Roi de France" by Mario Salvador and of his "Jubilee Suite" by Edwin Arthur Kraft were acclaimed by critics. Many of his choral works including his cantata "The Beatitudes" have found favor with choral groups.

## MENDELSSOHN CHOIR WILL SING WHITMER'S LAST WORK

Roland Leich, assistant conductor, will conduct the Mendelssohn Choir of Pittsburgh, Pa. in the world premiere Nov. 17 of T. Carl Whitmer's last work, "The Three Rivers." The work is dedicated to Russell Wichmann, regular conductor of the choir. Another first on the program will be the first American hearing of Mendelssohn's hitherto unpublished "Die Frauen und der Sanger" with words from Schiller's "Four Ages of the World." Elgar's Psalm 48, Grieg's Four Psalms and Kodaly's Missa Brevis will complete the concert. Donald Wilkins will be at the organ.

## PERFORM PELOQUIN MASS AT PARISH CENTENNIAL

A mass in honor of Michael the Archangel by C. Alexander Pelouquin was given its first performance Sept. 6 at a pontifical high mass celebrating the centennial of the parish of St. Michael in Providence, R.I. Scored for mixed voices, congregation and organ with brass ensemble, the work was commissioned for the occasion by the Rev. Cornelius B. Collins.

Mr. Pelouquin conducted the combined choirs and Daniel Durand, Fresno, Cal. was at the console.

## CAMIL VAN HULSE, HONORED BY FESTIVAL OF WORKS



## KARL RICHTER MAKES 3RD TOUR IN FEBRUARY, MARCH

Karl Richter returns to this country for his third tour in February and March. Some of his programs in the Ansbach festival in Germany were heard on C.B.S. radio in the September world festival rebroadcasts. Decca distributes his recordings in America.

The Neupert Company, Nurnberg, Germany is providing a large harpsichord for Herr Richter's tour which will be used in many cities.

## OLD NORTH CHURCH LISTS ADVENT MUSIC PROGRAMS

The schedule of programs for the Old North Church, Boston, in Advent is as follows: Nov. 29: Dr. Preston Rockholt, organist, with Joyce Ellen Mangler, harpist and Margaret Loring, flutist; Dec. 6: John Fesperman, organist; Dec. 13: the Boston chamber trio, Lee Steelman, flutist, Dorothy Bales, violinist and William MacGowan, harpsichordist; Dec. 20: the Shaw House chorus, Darnley L. Corbin, director.

## MAJOR ORGAN OPENED IN CHICAGO CHURCH

### 4-BANK AEOLIAN-SKINNER

St. Paul's United Church of Christ Rises from Ashes—New Instrument Has 109 Stops—David Thorburn Plays Dedicatory

The four-manual Aeolian-Skinner organ in St. Paul's United Church of Christ was dedicated Sept. 13 with an afternoon service and a dedicational recital in the evening played by the organist and choirmaster, David L. Thorburn. The latter event is listed in the recital page.

St. Paul's Church was destroyed by fire on Christmas Eve 1955. The then newly-completed Aeolian-Skinner was completely gutted after use in three services. The handsome new church now houses a much larger instrument of 109 stops and ninety-two ranks. Many events are scheduled for the organ for its first season including Virgil Fox Nov. 8 sponsored by the church and Robert Noehren Jan. 25 on the annual subscription series of the Chicago Chapter of the A.G.O.

The stoptlist of the new instrument is as follows:

### GREAT

Quintaten, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Singend Gedeckt., 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Waldflote, 4 ft., 61 pipes  
Twelfth, 2 2/3 ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Scharf, 3 ranks, 183 pipes  
Fourniture, 4 ranks, 244 pipes  
Tierce Mixtur, 5 ranks, 305 pipes  
Bombarde, 8 ft.  
Carillon

### SWELL

Rohrbordun, 16 ft., 12 pipes  
Geigen Principal, 8 ft., 68 pipes  
Viola da Gamba, 8 ft., 68 pipes  
Viola Celeste, 8 ft., 68 pipes  
Rohrflote, 8 ft., 68 pipes  
Flute Conique, 8 ft., 68 pipes  
Flute Celeste, 8 ft., 56 pipes  
Spitzoctave, 4 ft., 68 pipes  
Flauto Traverso, 4 ft., 68 pipes  
Octavin, 2 ft., 61 pipes  
Cymbale, 3 ranks, 183 pipes  
Plein Jeu, 4 ranks, 244 pipes  
Fagotto, 16 ft., 68 pipes  
Trompette, 8 ft., 68 pipes  
Oboe, 8 ft., 68 pipes  
Vox Humana, 8 ft., 68 pipes  
Clarion, 4 ft., 68 pipes  
Tremulant

### CHOIR

Viola Pomposa, 8 ft., 68 pipes  
Viola Celeste, 8 ft., 68 pipes  
Cor de Nuit, 8 ft., 68 pipes  
Dulciana, 8 ft., 68 pipes  
Unda Maris, 8 ft., 56 pipes  
Prestant, 4 ft., 68 pipes  
Zauberflote, 4 ft., 68 pipes  
Nazard, 2 2/3 ft., 61 pipes  
Blockflote, 2 ft., 61 pipes  
Tierce, 1 3/4 ft., 61 pipes  
Acuta, 3-4 ranks  
English Horn, 16 ft., 53 pipes  
Bombarde, 8 ft., 53 pipes  
Cromorne, 8 ft., 68 pipes  
Pehr Schalmel, 4 ft., 68 pipes  
Tremulant

### POSITIV

Nason Flote, 8 ft., 61 pipes  
Koppelflote, 4 ft., 61 pipes  
Klein Prinzipal, 2 ft., 61 pipes  
Larigot, 1 1/2 ft., 61 pipes  
Septieme, 1 1/7 ft., 61 pipes  
Cymbel, 3-4 ranks, 206 pipes  
Zymbelstern, 4 bells  
Tremulant

### ANTIPHONAL

Principal, 8 ft., 61 pipes  
Gedeckt, 8 ft., 61 pipes  
Spitzflote, 8 ft., 61 pipes  
Montre, 4 ft., 61 pipes

## COME TO FLORIDA . . . . .

### National Midwinter Conclave

Orlando — Winter Park

December 28, 29, 30

For further information:

Ask the Dean of your Chapter or Write:  
JESSE BAKER, Dean - Central Florida Chapter  
615 Cherokee Circle, Orlando, Florida

Plein Jeu, 3-4 ranks, 244 pipes  
Trompette en Chamade, 8 ft., 61 pipes

## ANTIPHONAL PEDAL

Gedeckt, 16 ft., 12 pipes  
Montre, 8 ft., 12 pipes

## CHANCEL PEDAL

Bourdon, 32 ft., 32 pipes  
Contre Basse, 16 ft., 32 pipes  
Bourdon, 16 ft., 12 pipes  
Quintaten, 16 ft.  
Contra Viola, 16 ft., 12 pipes  
Rohrbordun, 16 ft.  
Principal, 8 ft., 32 pipes  
Spitzflöte, 8 ft., 32 pipes  
Bourdon, 8 ft., 12 pipes  
Quintaten, 8 ft.  
Rohrflöte, 8 ft.  
Quinte, 5½ ft., 32 pipes  
Choral Bass, 4 ft., 32 pipes  
Nachthorn, 4 ft., 32 pipes  
Spillflöte, 2 ft., 32 pipes  
Mixtur, 4 ranks, 120 pipes  
Bombarde, 32 ft., 32 pipes  
Bombarde, 16 ft., 12 pipes  
Fagotto, 16 ft.  
Bombarde, 8 ft., 12 pipes  
Fagotto, 8 ft.  
Bombarde, 4 ft., 12 pipes  
Rohr Schalmel, 4 ft.  
Carillon

## ADOLPH TOROVSKY



ADOLPH TOROVSKY was honored Sept. 27 on the occasion of his fortieth anniversary as organist and choirmaster of the Episcopal Church of the Epiphany, Washington, D.C. The vestry and congregation honored him with a presentation, a service including much of his own music and a reception in the parish hall.

A native of Annapolis, Md. Adolph Torovsky was the son of the head bandmaster of the United States Naval Academy. He began organ study at the age of 9, was a choir boy at St. Anne's Church, Annapolis, and held his first organ post at the age of 14.

He graduated from Peabody Conservatory with honors and served several churches in Annapolis and Baltimore before coming to Epiphany. He won his A.A.G.O. at the age of 25. He has been twice dean of the District of Columbia Chapter of the A.G.O. and is at present on its executive committee.

In addition to his church work, Mr. Torovsky teaches piano, organ and harmony. He has served on the faculties of Hood College, Mount Vernon Seminary, the King-Smith studios, the Institute of Musical Art and the American University. His recital series at Epiphany has included many well-known guest organists and he has served as conductor of choir festivals. His eight choirs total more than 140 voices.

He is a well-known composer and has written much service music as well as a suite for handbells, a ballet and numerous other shorter works. His familiar *Softly the Stars are Shining* appears on many Christmas bulletins.

ANNUAL HANDBELL MEET  
ATTRACTS MORE THAN 200

The sixth annual festival of the American Guild of English Handbell Ringers was held at Castle Hill, Ipswich, Mass. Aug. 28, 29 and 30. More than 200 ringers gathered for a weekend of concerts, demonstrations and lectures.

A memorial plaque was presented in honor of Margaret R. Shurcliff, founder of the New England Guild of Handbell Ringers out of which the American Guild grew. The plaque was placed on the wall of Mrs. Shurcliff's home near Ipswich. It was further announced that the Margaret H. Shurcliff memorial library of handbell music would be established at the Rockefeller Memorial Chapel of the University of Chicago.

Carl S. Fudge, Jr. explained how his ringers prepared for a performance of Britten's *Noye's Fludde*. The Berlin, Conn. bellringers demonstrated original works by their director, Muriel S. Davis.

There were so many teen-age ringers at the festival that it was agreed that the organization had outgrown Castle Hill. Robert Hieber, Battle Creek, Mich. was elected president. He announced that regional conventions would be held next year. David A. Knickel, Brooklyn, N. Y. was chairman of the festival. Mrs. Norman H. Erb, Washington, D.C. is retiring president.

Scott B. Parry conducted a session on the manufacture of handbells. Groups participating came from Salem, Mass., Cleveland, Ohio, Philadelphia, Pa., Boston, Holyoke and Weston, Mass., Darien, Conn., Columbus, Ohio, Lockport, N.Y. and Battle Creek, Mich.

FOX RETURNS FROM EUROPE  
TO FACE HEAVY SCHEDULE

Before returning to another busy concert season in this country, Virgil Fox played many recitals in Europe. In September he played at the American Church and the Cathedral of Notre Dame in Paris, at the Abbaye de Royamont near Paris and at St. Matthew's Church, Munich, Germany, where he was sponsored by the America-House.

Mr. Fox played a B.B.C. broadcast from the Royal Festival Hall, London, in October and recitals at the Liverpool town hall, Colston hall in Bristol, Birmingham town hall, Hampstead Parish Church in London and a benefit for the R.A.F. at the Church of St. Clement, London.

His November recitals are as follows: Berea, Ky. 6; Chicago 8; Des Moines, Iowa 11; Sioux Fall, S.D. 13; Minneapolis, Minn. 15 and Grand Rapids, Mich. 17.

His first release for Capitol Records entitled *The Virtuoso Organist* will introduce the organ to non-musicians with an accompanying booklet. His final stereophonic disc and tape for RCA Victor, *Virgil Fox Encores*, will be released in December.

COLBERT-LABERGE GROUP  
HAS ANOTHER BUSY MONTH

Colbert LaBerge artists report their usual full schedule for the month of November.

Among John Weaver's engagements this month are a dedicatory recital Nov. 2 on the new Austin at the Church of the Redeemer, Baltimore, Md., and a program at the Methuen, Mass. music hall Nov. 18.

Alexander Schreiner's November list contains, in addition to recitals listed last month, an appearance at the annual Bach festival at the First Congregational Church, Los Angeles, Nov. 20 and for the Stanislaus Chapter of the A.G.O., Modesto, Cal. Nov. 22.

Claire Coci plays at the West Liberty, W. Va. State College Nov. 10 and gives the dedicatory recital on the new Wicks organ at the Society for Ethical Culture, New York City, Nov. 22.

Robert Baker will conduct a master class Nov. 16 for the Rock Island, Ill. Chapter of the A.G.O. and will play a recital for the Rocky Mountain Chapter, Denver, Colo. Nov. 18.

RAYMOND ORGANIZATION  
BUILDS RESEARCH CENTER

Organ Industries, Inc., Princeton, N.J. has purchased an industrial tract of more than eight acres for the construction of a pipe organ engineering and research center. The new buildings will be the home of Chester A. Raymond, Inc., an organization with thirty-five years of experience in organ rebuilding, servicing and maintenance.

A consultation service dealing with all phases of organ building will be available. The center will be ready for occupancy by May 1, 1960.

## THE DIAPASON

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## MUSIC CALENDAR 1960

Since 1949 a most welcome gift combining beauty and usefulness throughout the year, and remaining a permanent record thereafter.

For the first time, the cover is a seven-color reproduction—a detail from an anonymous mural painting, second half of the 16th century (courtesy of The National Portrait Gallery, London), and reproduced from *Morley, Consort Lessons* published for The New York Public Library by Peters Edition.

The 29 illustrations for the 1960 Music Calendar (including the cover, title page, and each two-week calendar page) are superb reproductions of musical manuscripts from the 15th and 18th centuries, as well as portraits of and works of art concerned with various composers and musical instruments of many countries and centuries . . . through the widespread media of architecture, drawing, engraving, painting (oil, parchment, mural, silk), photography (and daguerreotype), porcelain (Meissen), sculpture (marble, bronze, wood, terra cotta), stained glass, tapestry. The traditional Peters Edition green cover (with easel back) encloses superior paper, beautifully printed.

Important musical events associated with each day of the year are listed on the reverse of each page: dates of composers, conductors, concert artists, educators and other musicians; first performances of various musical classics; founding dates of many leading schools and orchestras—interesting and valuable information in planning anniversary programs, and for many other purposes. Special mention is made with illustrations concerning the 1960 centennial of Gustav Mahler and Hugo Wolf, the sesquicentennial of Chopin and Robert Schumann, the tercentenary of Alessandro Scarlatti, and the semi-quincentenary of Wilhelm Friedemann Bach.

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3 staves.
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### HEINRICH FLEISCHER WHO WILL TEACH AT MINNESOTA "U"



DR. HEINRICH FLEISCHER has been engaged to act as organ teacher and university organist at the University of Minnesota at Minneapolis. He began his classes there with the fall semester. For the present he will continue his work at the University of Chicago, taking part in all the scheduled performances with the choir at Rockefeller Chapel and commuting between the two cities.

### RUHL, CHOIR & ORCHESTRA OPEN FORT WAYNE SERIES

The first program in the season's church music series at the First Presbyterian Church, Fort Wayne, Ind. was heard Sept. 29 when organist Jack Ruhl played with the assistance of the community chamber choir and orchestra under the direction of Lloyd Pinkerton.

The choir was heard in three choruses from Thompson's *The Peaceable Kingdom* and Haydn's *Te Deum Laudamus*. Mr. Ruhl played: *Canzona, Gabrieli*; *Concerto 5 in D minor and Fugue a la Gigue, Bach*; *Adagio, Fiocco; Sonata 1, Mendelssohn*; *Cantilene and Dialogue on the Mixtures, Suite Breve, Langlais*; *Marche Fantastique, Ellsasser, and Finale, Symphony 1, Vierne*.

The next program in the series will be a recital Nov. 3 by Donald McDonald.

### ST. ALBANS SCHOOL OPENS "LITTLE SANCTUARY" ORGAN

Richard Dirksen, associate organist-choirmaster of the Washington Cathedral, music master of St. Albans School and father of two boys in school there played the opening recital Sept. 20 on the school's new "little sanctuary" organ. The instrument was designed by Joseph S. Whiteford, president of the Aeolian-Skinner Company, a former student at the school, and was constructed by R. W. Dirksen, Freeport, Ill., father of the recitalist.

There are four units in the organ to provide nine stops on great, positiv and pedal. The organ was accepted for the school by Canon Charles Martin, headmaster, and was dedicated by the Rt. Rev. Angus Dun, bishop of Washington.

### HAMILTON LISTS SERIES OF BACH PERFORMANCES

John Hamilton, University of Oregon, is being heard in two concurrent Pacific coast cycles of Bach performances this season. At the university he will be organist and harpsichordist in six Bach recitals Oct. 4, Nov. 1 and 22, Jan. 10, Feb. 7 and March 6.

At the Los Angeles county art museum Mr. Hamilton will play broadcasts Dec. 27, March 20 and 27. Other recitals this season include Portland, Ore. Nov. 16, Eugene, Ore. Dec. 8 and Pasadena, Cal. March 27.

### Records from Canada

From our friends in Canada we have received four records issued by Canterbury Records, Toronto. We do not know how recent these releases are but since they represent noteworthy efforts in some special aspects of our field we feel we have genuine reason to bring them to the attention of our readers.

Any director who works with young girls' voices can hardly afford not to give his charges the stimulation and inspiration which can come from a disk entitled simply "The Chapel Choir of the Bishop Strachan School." What John Hodgins has done with this group of young girls' voices is exemplary as to tone quality, enunciation, variety of style, intonation, spirit and vitality. Side 1 is made up of many short pieces from varied sources, from "Lift Thine Eyes" to folk songs and "Comin' Through the Rye". Side 2 is an appealing version of the nativity story with carols and narration beautifully and tastefully done. The engineering of the record is first-rate too.

The three other records feature the other gender and are all the product of Eric Lewis' special talents with boys' voices. "The Boy Chorister Sings" is already well known and is an ideal record to play for boys who decide singing is "sissy." There are two sides of solos by three fine boy sopranos, one of sacred material with organ, the other secular with piano. The record is a fine example of a sound not common in our day.

Mr. Lewis' project of Hymns for the Seasons of the Church is a laudable one well carried out on the other two records. Record 1, pre-Christmas through Easter, has more immediate appeal but both are worth owning. The hymns are often sung in unison, sometimes with the boys alone on a stanza, sometimes with descant. The organ is a little thick for our taste but the style is straightforward and the singing uniformly good. The recording is also highly satisfactory.

### BEST JOINS STAFF OF NEW LOUISIANA MUSIC SCHOOL

William Best, formerly of Chicago, has joined the staff of the Lakeside school of music, Shreveport, La. where he will head the organ and piano departments. He will continue as college organist and on the music faculty of Bishop College, Marshall, Tex.

## Why Is Today's Organ Writing No Better?

By WESLEY MORGAN

Composition for the organ today is predominantly coming from organists; it has, in fact, for more than half a century. Among contemporary names whose music appears repeatedly on programs, few are critically or widely recognized for composition outside that for organ, or at best, music for the church. Ever since the infectious Romanticism of Alexander Guilmant crept into the blood stream of organ literature, the effective leading composers and schools of composition have skirted the area as if it were in quarantine. The resultant inbreeding is a natural consequence; the organist turns composer simply to have something new to play. That this situation remains so in an era of unprecedented pipe organ construction and recital interest is regrettable, but not surprising. Among the several reasons for this, two stand out in particular.

First, for many decades organists have drawn themselves into a clique as tight as that of the sixteenth century meistersingers. Being uncommonly devoted to their instruments, such centripetal attention is an understandable defense against the decline of general interest in organ music in the last 100 years or so. Such defensive action served to inhibit the Romantic ideal at a less-than-ideal position that equated popularity and fashion with good taste and musical values. This is painfully clear when one moves his sights over the waves of popularity of Guilmant, Karg-Elert, Widor, Vierne and Dupré, which have swept the ranks of organists and organs alike. Currently we are being washed by those of Alain, Langlais and Messiaen. The disciplines of musical style or form and vividness of musical detail have given way to exploitation of organ sounds, to determined effort to realize all

possible potential or organ effects, range of decibels and variety of color found in this kingly instrument.

A second reason follows hard upon. Having set itself apart, the organ world has isolated itself from the main currents of musical criticism. The value of musical composition for the organ is determined almost solely by organists themselves, who, by virtue of this position, may weigh the scales of evaluation more heavily with sentiment than with musical discrimination. Hence to recognize the position of organ composition as related to the present and past currents of stylistic development and continuity is difficult, if not impossible. When last did one dare to compare critically, the stylistic quality of organ composition with that for other media such as piano, violin and chamber music? The style and techniques of precious few composers for organ in the last 100 years has proved adequate for expansion and use outside that for the organ, especially those who were primarily organists. If, in this respect, one may mention Mendelssohn and Franck—whose music still lives, he then must pass Guilmant, Widor and Vierne, the large part of whose music does not.

It is perhaps safe to note that since the close of the Baroque era, organ composition has largely been motivated by extramusical ideas. This is to say that the acoustical, mechanical and sonorous properties unique to the organ have in reality been the point of departure in composing for the instrument, rather than musical disciplines and values. To argue that music for the organ is best written by those who know it best is specious argument. Today's violin virtuosi do not compose for their instrument, and it must be admitted that Paganini's melodies receive unquestionably improved treatment when worked into a musical score by Brahms or even Rachmaninoff. The same musical style, discipline and genius that drove J. S. Bach to write the great preludes and fugues, also produced the violin sonatas, the Musical Offering, and the like.

In other words, those masters who have given us lasting and great organ literature have been tested purely by musical

criteria and not primarily in terms of a given medium or instrument. The unfortunate fact remains that since Bach, those in this category can be counted on the fingers of the hands: Mozart, Mendelssohn, perhaps Liszt, Franck, Brahms, and then the wide leap of years to writers such as Hindemith and Sowerby. Mozart and Brahms left so little for the organ, that perhaps they should not be included at all. In between, organ literature assumes the status of a marketable commodity rather than a creative art. Thus has it literally come and gone.

This is not necessarily to say that none of the music "in between" that comes and goes is of no value at all. Much of it is tolerably good and usable, and for want of anything else, use it we must. But the mistake must not be made of misplacing its importance in the perspective afforded by the panorama of all music history and literature. The point is, a perspective must be maintained that recognizes and admits all organ and church music for what it is, and which will permit no deception of its worth upon audiences, congregations and students. There is no substitute for basic music values and criteria. When substitutes are made for the sake of fashion, popularity, effect or any extra-musical idea, composition is no longer a creative, disciplined art, but merely a commercial product for sale and apparently a perishable one at that. If anything, such worth will be temporal but, more probably, doubtful.

Contemporary composers such as Hindemith, Sowerby, Peeters and a few others approach their art first from a sound position of musical values. But organ literature ought to have a much larger representation of significant music from the giants of composition—Stravinsky, Milhaud, Copland and Walton, for example. Strangely enough, the present renaissance of classical organ construction and that of classical musical forms have developed within a short distance of one another. And yet the foremost exponents of the latter have all but ignored the potential of the former.

Organ and church music must not be permitted to develop as a thing apart

CHARLES HUNTER



CHARLES HUNTER has been appointed assistant organist and director of music in the church school of St. Bartholomew's Church, New York City. He began his duties Sept. 1. Mr. Hunter was organist and choirmaster of Christ Episcopal Church, Teaneck, N.J. He holds a bachelor of music degree from the University of Texas and is working for the M.S.M. degree at the Union Seminary. He has studied with Glen Davis, John Boe, Dr. E. William Doty and Alec Wyton. At the University of Texas he served as carillonneur.

from the main stream of musical composition, untouched by its criticism and unaffected by its criteria. If it is, the consequences are three-fold: organists and recitalists will continue to be forced to dilute the quality of their programs; such a course implies to the rest of the musical world that organists are either indifferent or do not know the difference; and, worst of all, no significant and truly representative works of our times for the organ will be deposited in the vast accumulative storehouse of musical knowledge and repertory for generations yet to come.

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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

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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

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## LOS ANGELES CHAPEL WILL HAVE SCHLICHER

### IMMANUEL PRESBYTERIAN

#### Clarence Mader Draws Up Specification for Three-manual Instrument before Departing for Year's Leave in Europe

A three-manual Schlicker organ will be installed in the Westminster Chapel of Immanuel Presbyterian Church, Los Angeles, Cal. the latter part of this year.

The specification was drawn up by the organist of the church, Clarence Mader, and Herman L. Schlicker. Mr. Mader is currently on a year's leave of absence from the church, for travel, study and research in Europe.

The specification is as follows:

#### GREAT

Quintadena, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Holzflöte, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Quintadena, 4 ft., 24 pipes  
Nachthorn, 2 ft., 61 pipes  
Mixture, 4 - 5 ranks, 293 pipes  
Chimes

#### SWELL

Rohrflöte, 8 ft., 61 pipes  
Viola, 8 ft., 61 pipes  
Celeste, 8 ft., 49 pipes  
Dolce, 8 ft., 61 pipes  
Spitzflöte, 4 ft., 61 pipes  
Principal, 2 ft., 61 pipes  
Larigot, 1½ ft., 61 pipes  
Cymbal, 2 ranks, 24 pipes  
Trumpet, 8 ft., 61 pipes  
Tremolo

#### POSITIV

Gedeckt, 8 ft., 61 pipes  
Quintadena, 8 ft.  
Principal, 4 ft., 61 pipes  
Koppelflöte, 4 ft., 61 pipes  
Gemshorn, 2 ft., 61 pipes  
Sesquialtera, 2 ranks, 98 pipes  
Scharf-Cymbel, 3 ranks, 183 pipes  
Krummhorn, 8 ft., 61 pipes  
Tremolo

#### PEDAL

Subbass, 16 ft., 32 pipes  
Quintadena, 16 ft.  
Principal, 8 ft., 32 pipes  
Quintadena, 8 ft.  
Choralbass, 4 ft., 32 pipes  
Quintadena, 4 ft.  
Nachthorn, 2 ft., 32 pipes  
Mixture, 3 ranks, 96 pipes  
Fagott, 16 ft., 32 pipes  
Krummhorn, 4 ft.

FRANKLIN E. PERKINS



FRANKLIN E. PERKINS has been appointed minister of music at the Ladue Chapel, St. Louis, Mo. succeeding Robert Cloutier who resigned to pursue doctoral studies.

At Ladue Chapel Mr. Perkins will direct an extensive musical program. He will also be organ instructor at Lindenwood College, St. Charles, Mo.

Mr. Perkins comes to St. Louis from the First Methodist Church, Springfield, Ill. and the faculty of Springfield junior college. He also served as music critic of the *Illinois State Journal* and as chairman of the music committee of the Illinois conference of the Methodist church. He has his B.A. from Juniata College and his M.S.M. from the Union Seminary.

### CHICAGO CHURCH VESPER SERIES LISTED FOR MONTH

Vesper organ recitals in November at the Fourth Presbyterian Church, Chicago, will be played by Dr. Robert Lodine, organist-choirmaster, Nov. 8 and 15 and by Elizabeth Paul, assistant organist, Nov. 1 and 22. Repertory covered will span the range from Bruhns and Bach to Pepping and David. Miss Paul's Nov. 22 recital will contain Mozart's *Fantasia in F minor*, K. 608 and Haydn's *The Musical Clocks*.

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## JAMES CHAPEL ORGAN REBUILT BY MÖLLER

### RESULT OF CAREFUL STUDY

Considerable Acoustical Change Will Precede Completion of 4-Manual Instrument — Positiv Exposed in Rear of Chancel

The organ in James Chapel, Union Theological Seminary, New York City, will be entirely rebuilt with complete tonal changes by the M. P. Möller organization which provided the present four-manual instrument in 1941 utilizing pipes of an older organ. An extensive study of the needs of the institution and the acoustical problems of the chapel was made by representatives of the builder in consultation with Dr. Hugh Porter, director of the school of sacred music.

The importance and influence of the seminary school emphasized the need for an outstanding instrument. This will be accomplished with the reuse of considerable present mechanism.

A new positiv division will be exposed at the rear of the chancel and a new console will be provided. Realizing that the final results of any organ depend on its surroundings, Dr. Porter, architect Frederick Woodbridge and other seminary officials are co-operating to the fullest extent in improving the acoustical climate. The mass of present display pipes are to be replaced with grilles permitting better tone egress and upper panels in present case work are to be replaced with grilles. The walls of the chapel are to be treated to create more resonance in the building.

The new stolist:

#### GREAT

Quintaton, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Bourdon, 8 ft., 61 pipes  
Spitzflöte, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Harmonic Flute, 4 ft., 61 pipes  
Super Octave, 2 ft., 61 pipes  
Furniture, 4-5 ranks, 220 pipes  
Cymbel, 3 ranks, 183 pipes

#### SWELL

Rohrgedeckt, 16 ft., 12 pipes  
Diapason, 8 ft., 73 pipes  
Rohrflöte, 8 ft., 61 pipes  
Viola de Gambe, 8 ft., 73 pipes  
Viola Celeste, 8 ft., 73 pipes  
Principal, 4 ft., 73 pipes  
Flauto Traverso, 4 ft., 73 pipes  
Nazard, 2½ ft., 61 pipes  
Octavin, 2 ft., 61 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Cymbale, 2 ranks, 122 pipes  
Fagotto, 16 ft., 73 pipes  
Trompette, 8 ft., 73 pipes  
Fagotto, 8 ft., 12 pipes  
Hautbois, 4 ft., 61 pipes  
Tremulant

#### CHOIR

Contra Dulciana, 16 ft., 73 pipes  
Geigen, 8 ft., 73 pipes  
Concert Flute, 8 ft., 73 pipes  
Erzähler, 8 ft., 73 pipes  
Erzähler Celeste, 8 ft., 73 pipes  
Koppelflöte, 4 ft., 73 pipes  
Tierce, 1½ ft., 61 pipes  
Nazard, 2½ ft., 61 pipes  
Blockflöte, 2 ft., 61 pipes  
Scharf, 3 ranks, 183 pipes  
Clarinet, 8 ft., 73 pipes

#### POSITIV

Quintflöte, 8 ft., 61 pipes  
Nachthorn, 4 ft., 61 pipes  
Prinzipal, 2 ft., 61 pipes  
Larigot, 1½ ft., 61 pipes  
Sifföte, 1 ft., 61 pipes  
Cromorne, 4 ft., 61 pipes

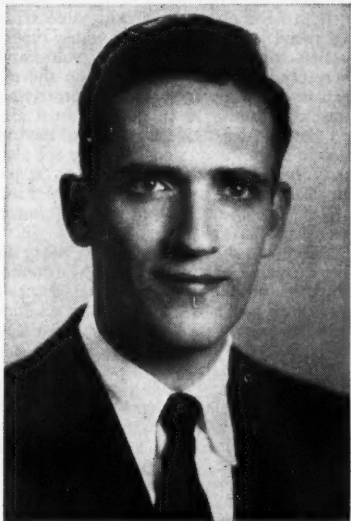
#### BOMBARDE

Principal, 4 ft., 73 pipes  
Cornet, 3 ranks, 183 pipes  
Harmonic Trumpet, 8 ft., 73 pipes  
Orchestral Oboe, 8 ft., 73 pipes  
Clarion, 4 ft., 73 pipes

#### PEDAL

Diapason, 16 ft., 32 pipes  
Bourdon, 16 ft., 32 pipes  
Quintaton, 16 ft.  
Rohrgedeckt, 16 ft.  
Dulciana, 16 ft.  
Principal, 8 ft., 32 pipes  
Bourdon, 8 ft., 12 pipes  
Octave, 4 ft., 12 pipes  
Nachthorn, 4 ft., 32 pipes  
Rohrflöte, 4 ft.  
Octavin, 2 ft., 12 pipes  
Nachthorn, 2 ft., 12 pipes  
Mixture, 3 ranks, 96 pipes  
Harmonics, 3 ranks, 96 pipes  
Fagotto, 32 ft., 12 pipes  
Posaune, 16 ft., 32 pipes  
Fagotto, 16 ft.  
Posaune, 8 ft., 12 pipes  
Clarion, 4 ft., 12 pipes  
Hautbois, 4 ft.

PAUL E. KOCH



PAUL E. KOCH has been appointed minister of music of the First Methodist Church, Springfield, Ill. For three years he has served in a similar capacity at the First Presbyterian Church, Oak Park, Ill., where he inaugurated a graded choir program including three handbell choirs. Mr. Koch received his bachelor of music degree from Ohio Wesleyan University and his master of sacred music degree from Union Theological Seminary, where his teachers included M. Searle Wright, Harold Friedell and Charlotte Garden. He has done extended work in composition with Dr. Leo Sowerby at the American Conservatory of Music in Chicago. He has served on the executive board of the Chicago Chapter of the A.G.O.

## WISCONSIN ACADEMY TO GET THREE-MANUAL

### MOLLER AWARDED CONTRACT

Wayland School, Beaver Dam, Wis., to Have Organ Installed in Newly-Built Chapel Designed by Architect Frank C. Shattuck.

Wayland Academy, Beaver Dam, Wisconsin recently awarded M. P. Möller, Inc. a contract for a three-manual pipe organ to be installed in its new chapel nearing completion. The architect is Frank C. Shattuck, Neenah, Wis.

The specification was designed by La-Vahn Maesch, director of the conservatory of music, Lawrence College, Appleton, Wis., in consultation with Möller's representative, Henry Beard.

The stolist:

#### GREAT

Quintaton, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Holzgedeckt, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Waldflöte, 2 ft., 61 pipes  
Furniture, 3 ranks, 183 pipes  
Tremolo

#### SWELL

Rohrflöte, 8 ft., 61 pipes  
Viola, 8 ft., 61 pipes  
Viola Celeste, 8 ft., 49 pipes  
Spitzprinzipal, 4 ft., 61 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Trompette, 16 ft., 12 pipes  
Trompette, 8 ft., 61 pipes  
Rohrschalmel, 4 ft., 61 pipes  
Tremolo

#### CHOIR

Lochgedeckt, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Harmonic Flute, 4 ft., 61 pipes  
Prinzipal, 2 ft., 61 pipes  
Larigot, 1½ ft., 61 pipes  
Krummhorn, 8 ft., 61 pipes  
Tremolo

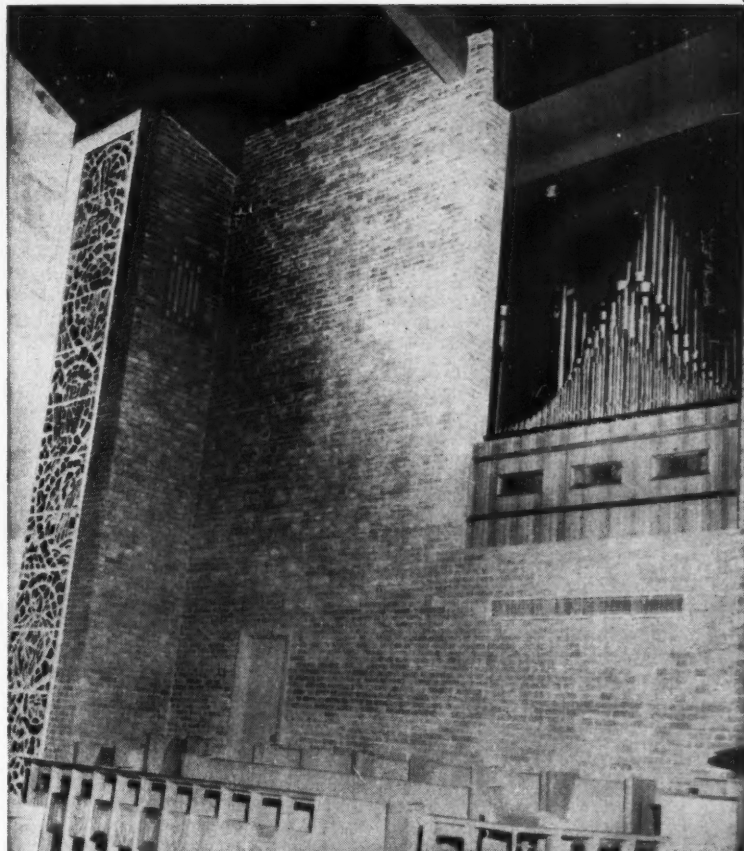
#### PEDAL

Bourdon, 16 ft., 32 pipes  
Quintaton, 16 ft.  
Geigen, 8 ft., 32 pipes  
Rohrflöte, 8 ft.  
Octave, 4 ft., 12 pipes  
Rohrflöte, 4 ft.  
Rohrflöte, 2 ft.  
Rauschquinte, 3 ranks, 64 pipes  
Trompette, 16 ft.  
Trompette, 8 ft.  
Trompette, 4 ft.

JAMES HOUSEMAN has been appointed organist-choir director of the Devereux Methodist Church, Philadelphia, Pa.

*Musically Speaking . . .*

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# Acoustical Bases Govern Harmony at the Organ

BY CHARLES NAYLOR

In early musical history Pythagoras stretched a string on a board and experimented with the nodal points that when stopped by the finger gave a separate pitch or intonation. For many centuries, the "string" of Pythagoras was used to tune the organ and various other instruments! The notes heard when stopping a string are natural harmonics when the string is divided into sections exactly related to a simple proportion of the string length. Thus dividing the string into two equal parts, (1/2) the octave is heard as the pitch. In this fashion, dividing the string into parts, various pitches or harmonics are heard.

These pitches heard when stopping a string are harmonics present when the string vibrates its entire length. This happens because a string vibrates in parts; first its entire length then in halves, thirds, etc. Notice the number of parts it divides into are whole numbers and not fractional parts. The number of parts which it divides into is infinite; only limited by the duration of time that the elasticity of the string permits it to vibrate. Listed here are the number of harmonics, up to number 13. The scientific (or natural) pitches are given and the corresponding note the harmonic is actual natural pitch. (h in the pitch values of C represents the particular harmonic, first, second, etc.):

- C = 256
- Ch1 = 512 = C
- Ch2 = 768 = G
- Ch3 = 1024 = C
- Ch4 = 1280 = E
- Ch5 = 1536 = G
- Ch6 = 1792 = B flat
- Ch7 = 2048 = C
- Ch8 = 2304 = D
- Ch9 = 2560 = E
- Ch10 = 2816 = F 1/2# (1/2 tone sharp)
- Ch11 = 3072 = G
- Ch12 = 3328 = G 3/4 } these nonconsistent
- Ch13 = 3584 = A 1/2 } with a scale

Notice that up to the eleventh harmonic every other harmonic is part of the tonic triad! (These values are in untempered intervals, so they do not coincide with tempered values for frequency.) Up to the fifth harmonic each harmonic is part of the tonic triad! In other words, the tonic triad in major keys is built around the most frequently appearing harmonics in a vibrating string! So the major triad is the simplest and most natural combination of tones possible.

Another series of natural acoustical laws is responsible for considering dissonance versus consonance.

- 1) Whenever a harmonic appears out of tune with the natural pitch, a series of beats occurs.
- 2) Whenever two tones are sounded that are close in pitch, a series of beats occurs.
- 3) The frequency of the beat in out-of-tune harmonics is the difference between the natural and the out-of-tune harmonic.
- 4) The frequency of a beat between two close tones is the difference between the tones.

5) Tones sounded together and also having beats are dissonant.

Thus with the tempered system all intervals save the octave are out of tune and have beats. In fact, the 32-ft. acoustic bass is a result of this fact. The pedal stop has two ranks of pipes tuned so that an undertone (the beat) of 32 ft. pitch is heard. However for us this fact has other important results. For one thing the spacing of the harmony becomes important. Whenever we space the parts of a chord in a natural sequence, much as the natural harmonics of the string, we have better (less discordant) harmony. Thus (see the harmonic chart again) if we place the bass notes further apart than the treble notes, better harmony results. Looking at the chart again, notice how high up the first second occurs. (B flat - C) Then if we space dissonances (7ths, 9ths) a great distance from the chord root, the dissonant effect is diminished, but the chord color is retained. If we do not crowd chords together, (invert a 7th to a 2nd etc.) the beat effect is diminished. These effects which we have discussed up to now are relative to most any instrument or combination and the harmony written for them, but my intention was to discuss the harmony of organ music and now I shall show how the organ is affected by harmony.

Since the advent of tempered harmony the only interval in tune is the octave. Equal temperament divides the octave into 12 equal parts. These parts are out of tune with natural harmonics. The organ tuner makes use of this fact; he tunes the fifth to the natural interval where no beats are heard, then flattens it until beats are heard, the number of beats per second giving the correct pitch. He takes the fourth and sets it to natural pitch and sharpens it until beats are heard. I mention this because these intervals are most common to the triad and inversions thereof; when we consider this and the fact that the higher the fifth is placed on the keyboard the faster the beat, and the lower we place it the slower the beat, we see that placing it in a place in the harmony where the effect is best is important! In the bass or pedals it could result in a 32 ft. resultant tone which is muddy and thick in the 16 ft. octave of the stop. Placed higher the effect is better. If it is inverted to form a twelfth placing it in the bass is perfectly acceptable. Fourths are even worse than fifths when placed in the pedal (6/4's etc.). Fourths always tend to be harsh but in low registers they are worse than ever. Inverted to elevenths, the effect is better.

We have not mentioned thirds, sixths or other intervals as yet because the effects of fourths and fifths are peculiar, producing sub-octave undertones, and we want to impress the liabilities involved in using them indiscriminately in low pitches on the reader. Thirds are not as bad as the fourths and fifths but are yet a source of discomfort—in low registers the closeness of such intervals is thick in effect. Sixths tend to be a little thick when placed in low registers but the effect is not really uncomfortable. In the matter of seconds, sevenths and ninths, we reach a new problem. A second placed low is really quite startling! If the organist will play C—D together on the pedals, notice the very noticeable beat,

almost a trill in effect, or sound C—C# and hear an even more amazing effect. In both of these cases a noticeable trilling sound is heard plus an audible repercussion or alternating crescendo and decrescendo of the tone. Though the effect is startling it is hardly gratifying especially in the 16 ft. octave. Sevenths and ninths are also harsh, also having audible beats. Inversions of these are also much better when the inversions space the dissonances far from the chord root.

What are the effects of placing chords low in the bass?

Before we discuss this, we will try to give a further discussion of the harmonic structure of the bass. As we descend lower into the bass of the organ, we find the harmonics of the higher type missing, (thus mixtures add these in the bass), also the lower harmonics are more prominent. Further, any interval has off beats. (Because of tempered intervals). Thus a chord placed low and in close (not open) harmony will tend to sound thick. Chords placed low in close position seldom sound well. Now this relation of natural versus tempered intervals brings up the most important of all considerations in writing harmony for the organ, the relationship of registration to harmony. Just as chords have an effect because of the difference of natural and tempered intervals, so registration effects the same relationship!

How does this happen? Just as the tempered intervals of a scale cause effects of beat, so the various harmonics present in the timbre of any stop cause effects when they clash with tempered harmony! Notice the following chart of the basic harmonics present in the various organ tone families.

**Diapasons:** Prominent foundation tone, rich in upper tones that become less prominent as the pitch of the harmonic in the structure is higher, thus tapering off in the higher harmonics.

**Flutes:** Prominent foundation tone lacking in high harmonics; sometimes having a prominent fifth, twelfth or fourth, not as prominent as the foundation tone.

**Strings:** Prominent foundation tone, but having rich harmonics as prominent as the foundation tone. The harmonics are sharp or flat as much as 1/2 tone; the number of harmonics as many as 25 audible different ones.

**Reeds:** Prominent foundation, with fourths and fifths as prominent as the foundation tone, rich in harmonics of a discordant nature, seconds, 3/4 tones etc., prominent minor sevenths.

By this chart we can see that in writing chords for various stops, if the tempered interval of a fifth is played on a stop with a natural fifth 1/8 tone sharp of the tempered interval, the effect is bad. Also stops with many close spaced harmonics (strings and reeds) will prevent the use of close chords. Also we will remember that the middle range of any stop is usually rich in prominent harmonics, the extremely low or high registers lacking these. With these two ideas in mind we will try to have a view of the possibilities of various intervals.

A fifth out of tune 1/8 sharp from the natural fifth will not sound bad if the stop is lacking in close placed harmonics—thus on a flute or diapason. However on reeds (having also 4ths) not only is the tempered interval 1/8 tone sharp out of tune with the natural but it forms a second with the 4th. The effect is not good. On strings the effect is rather

thick but not so harsh and muddy as on reeds. The same can be said for other intervals for other stops. Now various stops even of the same families as those listed have different effects and different harmonics. We have listed general principles and general ideas to be considered as a basis for experiment on the part of the organist-composer-to-be. To list all the relationships would fill several books but the principles can be grasped and expanded by the composer-to-be. We have also listed the ideal situation. Because a fifth is out of tune does not necessarily imply that a law has been set down when we say that it is not the best thing to use when a prominent natural fifth exists in the timbre of a stop. In some reeds for example, the effect is not bad at all, but there are reed stops for which such writing has a very bad effect. We have listed the general basic structure of the different families of organ tone. As to any one stop of any family, the harmonics exist basically as listed, but in varying quantities and intensity. The composer-to-be would have to experiment to find out all the possibilities. Scientifically speaking oscillograph pictures of any sound can be taken giving the various harmonic structures of any stop, thus telling accurately the desirable combinations. But the organist can benefit from experiment.

Try drawing each individual stop separately. Try various chords and intervals. Start in the bass and work upwards. Play a diatonic succession of chord (triads) both major and minor. Try scales in sixths and thirds. Then play dissonances in both open and close harmony. Thus for each stop list the possible difficulties. Try combinations of various stops. Sometimes a stop having one type of timbre is covered by another, thus diminishing in the combination any bad effects. In this manner, the organist can learn the best combinations, and ways of writing for each individual case. The organist will also learn that the organ is a sustaining instrument, that what is best for the piano (for example) in harmony, is not necessarily good for the organ. Requirements for other instruments may be also different. There are many good books on acoustics and timbre of organ stops. (Wedgwood's "Dictionary of Organ Stops"). Some are involved with mathematics but the study of those with easier material will help in many of these problems.

## SECOND ORGAN WORKSHOP LISTED FOR SACRAMENTO

The second annual workshop for organists sponsored by the First Baptist Church, Sacramento, Cal. will be held Nov. 27. G. Leland Ralph, the organist of the church, is in charge of arrangements. The workshop, open to organists regardless of age or experience, is primarily for those with little or no training.

Headlining the activities for the day will be a master class by Harold Mueller, F.A.G.O., San Francisco, and a recital by Gilbert C. Pirovano, Chico State College. Other sessions will be a model church service with special emphasis on hymn playing, accompanying, interludes, modulations etc. and a sermon on "the organist's responsibility to the church service." There will also be a session on "good music for the smallest organs."



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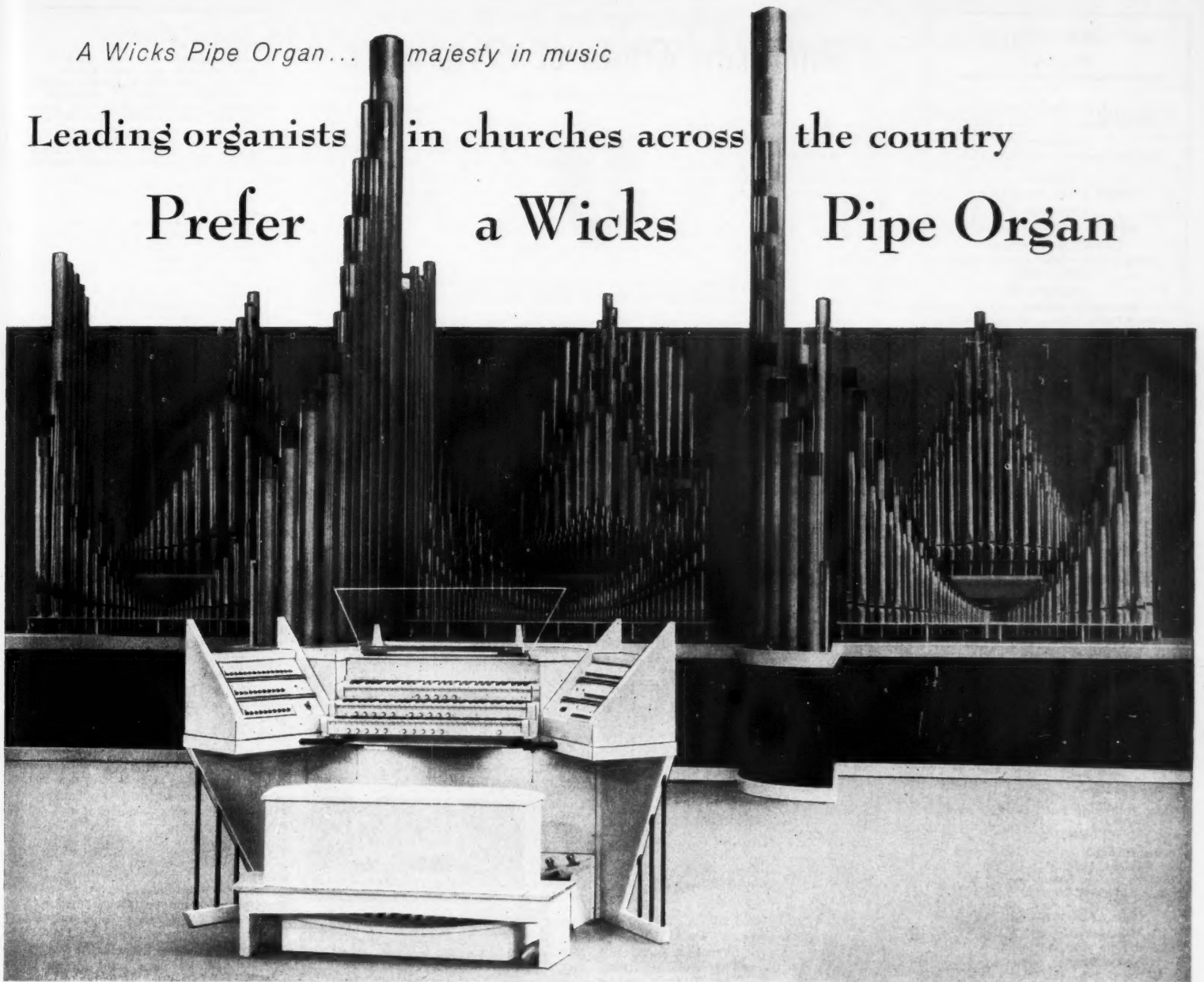
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<b>ARKANSAS</b> Little Rock Pine Bluff Subiaco Asbury Methodist Church Trinity Episcopal Church New Subiaco Abbey	<b>MASSACHUSETTS</b> Melrose First Congregational Church	<b>NEW JERSEY</b> Bordentown Essex Falls Trenton Trinity Methodist Church St. Peter's Episcopal Church Holy Cross Roman Catholic Church	<b>RHODE ISLAND</b> Pawtucket Providence First Baptist Church First Baptist Meeting House
<b>FLORIDA</b> Deland Gainesville Jacksonville Miami First Presbyterian Church University Methodist Church Southside Methodist Church White Temple Methodist Church	<b>MICHIGAN</b> Detroit Grand Rapids Muskegon Ebenezer A.M.E. Church St. Matthews Church Bathel Christian Reformed Church Fifth Reformed Church Bethany Christian Reformed Church Sacred Heart Church	<b>NEW YORK</b> New York Society for Ethical Culture	<b>TENNESSEE</b> Johnson Munsey Memorial Methodist Church
<b>GEORGIA</b> Atlanta Moultrie Morningside Presbyterian Church First Baptist Church	<b>MINNESOTA</b> Minneapolis St. Paul Christ the King Church Holy Cross Church St. Charles Borromeo Church Holy Childhood Roman Catholic Church	<b>NORTH CAROLINA</b> Conover Greensboro Concordia Lutheran Church Woman's College	<b>VIRGINIA</b> Lynchburg Virginia Beach Holy Cross Church First Presbyterian Church
<b>IDAHO</b> Rexburg Ricks College	<b>MISSOURI</b> Kirkwood O'Fallon St. Charles First Presbyterian Church St. Mary's Institute Immanuel Lutheran Church	<b>OHIO</b> Chillicothe Cleveland Oxford First Presbyterian Church St. Mark's Evangelical Lutheran Church Miami University	<b>WASHINGTON</b> Seattle St. Stephens Episcopal Church
<b>ILLINOIS</b> Aurora Bellwood Chicago Freeport Joliet Lansing Techy Wheaton Winnetka Our Savior's Evangelical Lutheran Church Peace Evangelical and Reformed Church Queen of All Saints Church St. Hilary's Church St. John's United Church of Christ St. Raymond's Cathedral Grace Reformed Church Motherhouse Missionary Sisters Franciscan Motherhouse Sacred Heart Church		<b>OKLAHOMA</b> Muskogee Tulsa First Methodist Church Oral Roberts Organization	<b>WISCONSIN</b> Milwaukee Christ the King Church St. Monica's Roman Catholic Church Walther Memorial Lutheran Church
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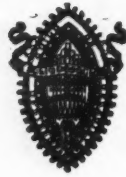
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**Attention A.G.O. Members**

Dues for the year 1959-60 were payable Oct. 1. Simplify the work of your treasurer, national headquarters and THE DIAPASON by paying at once.

**Forty-five Pass  
 1959 Examinations;  
 Four Make F.A.G.O.**

This year's list of successful candidates in the examinations for Guild certificates dropped six from last year; just forty-five can add new initials after their names. Only two-thirds as many received the F.A.G.O. as last year, only half as many as 1957.

Twenty-five received the A.A.G.O. compared to thirty-two last year and twenty-eight in 1957. There was an increase only in CH.M. "A" awards.

The following passed the 1959 tests:

**FELLOWSHIP**

- Corliss Richard Arnold, Chicago, Ill.
- Roy F. Kehl, Columbus, Ohio
- Alice Mayberry, Somerdale, N. J.
- Robert J. Powell, New York City

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- James Foster Armstrong, Ithaca, N. Y.
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- Gertrude Edward Hancock, Lubbock, Tex.
- Theodore C. Herzog, Detroit, Mich.
- William G. Holby, Grand Rapids, Mich.
- Page C. Long, Hudson, Ohio
- C. Robert Montgomery, Natick, Mass.
- David G. Mulbury, Windham, N. Y.
- George Edward Nugent, Baltimore, Md.
- Evelyn A. Reidenbaugh, Pittsburgh, Pa.
- Ilo Elizabeth Allen Schmid, New Plymouth, Idaho
- L. Robert Slusser, Birmingham, Mich.
- Kathleen Armstrong Thomerson, Menard, Tex.
- Walter Wilson Wade, Cookeville, Tenn.
- Stennis Hobson Waldon, Columbus, Miss.
- Scott S. Withrow, Nashville, Tenn.

**CHOIR MASTER "A"**

- Richard M. Babcock, Philadelphia, Pa.
- C. Raymond Brandt, Oreland, Pa.
- Henry Mowry Cook, Philadelphia, Pa.
- Alinda B. Couper, Dobbs Ferry, N. Y.
- Marie Joy Curtiss, Grosse Pointe, Mich.
- Doris Caldera Kane, Glendale, N. Y.
- Wilbur T. Kemmerling, Allentown, Pa.
- Ruth Milliken, New York City
- Robert J. Powell, New York City
- Evelyn A. Reidenbaugh, Pittsburgh, Pa.
- Carol A. Schoenhard, Canfield, Ohio
- David Brentnall Stratton, Wichita Falls, Tex.
- Evelyn Dickenson Swenson, Seaford, Del.
- Kathleen Armstrong Thomerson, Menard, Tex.

**CHOIR MASTER "B"**

- Bernard B. Wert, Harrisburg, Pa.
- The Rev. John Witherspoon Whitson, Mount Vernon, N. Y.

**CHAPEL WHERE MIDWINTER CONCLAVE EVENTS OCCUR**



THE KNOWLES Memorial Chapel at Rollins College, Winter Park, Fla. will be the scene of several events in this year's midwinter conclave. The Aeolian-Skinner organ was described in THE DIAPASON for March, 1957. Plans are now complete for the first midwinter national meeting ever to be held in the Southland and a record attendance is being prepared for. THE DIAPASON expects to list the full outline of conclave events in the December issue.

A choral workshop led by Jack Ossewaarde, St. Bartholomew's Church, New York City, will be a practical teaching session with a choir of forty voices recruited from Central Florida choirs.

Music selected to demonstrate techniques and ideas will be available for those in attendance. Janice Milburn, assistant chapel organist will accompany.

Another event will be a harpsichord recital at the Morse Gallery of Art by George Lucktenberg, University of Chattanooga.

**Weatherwise**

What to bring in the way of clothing? The climate aims to please everybody. Be prepared with one or two lightweight things, some warm wraps and a top coat. Nobody wears a hat even in December.

MILDRED LANG GEISLER

**Rockland County**

The Rockland County, N. Y., Chapter held its first meeting of the season at Trinity Episcopal Church, Garnerville, Sept. 14. The officers for the year are: Margaret Rednour, dean; Harlow Hawthorne, sub-dean; Eugene Jehosky, treasurer; Betty Hamilton, corresponding secretary; Marie Terpening, registrar. The executive council is composed of Inez Roberts, Jenna Blauvelt and William Rockenfeller. J. Buchanan MacMillan heads the membership committee and Marilyn Sneden, publicity. Plans for the coming season were discussed, including the annual junior and senior choir festivals.

MARILYN W. SNEDEN

**Chautauqua**

The Chautauqua Chapter, Jamestown, N. Y. held its Oct. 22 meeting at the home of Dean Redick, Lakewood, N. Y. A steak dinner was served to forty-five members and guests. After the business meeting the film "Capturing the Winds" was shown.

An outstanding chapter event of the fall season will be the Handel memorial program Oct. 27 at St. Luke's Episcopal Church.

MICHAEL EMULES, JR.

**Queens**

The Queens, N. Y. Chapter began its 1959-60 season with a supper held at the Community Church, Woodside, L. I. A vesper service preceded the supper at which time the Rev. Arthur Morone, chaplain, spoke. The past-dean's pin was given to Wilbur Walker. The choir of the church sang under the direction of Robert Clearwater; the prelude was played by Carol Weber and the postlude by Gertrude Hemmerlein. Following the supper Dean Roy Anderson outlined the plans for the year and Mary Kaner showed slides of a recent trip to Europe.

MARY KANER

**Syracuse**

The Syracuse, N.Y. Chapter held its first meeting of the season Oct. 5 at St. Paul's Episcopal Church. Host for the meeting was H. Winthrop Martin. The prelude to a service of evensong was played by Stuart Raleigh. Anthems based on hymn tunes by Davis, Candlyn, Thiman, Noble, Bairstow and Vaughan Williams were sung by the choir. Grace French Peckham, past-dean, played a recital of some of the 1960 test pieces of the A.A.G.O. Dean J. Paul McMahon conducted the business meeting.

**A.G.O. Examiners' Report**

In the practical examination the playing of the prepared pieces was for the most part adequate and in some cases very fine. As usual however, many candidates floundered on the musicianship tests. These tests which account for seventy-five per cent of the total marks in the practical examination depend for their successful execution upon a thoroughly trained musical mind—the ability to think in terms of music. A candidate must train himself to see the music as a whole, as it were, and to look ahead. The development of this kind of ability can only be brought about by careful daily practice in a completely concentrated way with never any reliance upon "hit-or-miss" shots at a particular problem. The development of this kind of musicianship will be invaluable not only in the obviously practical sense of being able to sight-read, transpose and score-read but in giving a candidate insights into the heart of the organ music which he plays, with a resultant deepening of his interpretive powers.

This same musicianship must lie at the heart of any adequate solution of the paper work problems: the ability to sense the implied harmonic structure of a given part for harmonization of a fugue subject. In the associateship papers most of the answers to the fugue subject were incorrect and few candidates seemed to be able to write effectively for the piano. The answers to the questions on history, choir training, form and organ construction, on the other hand, were quite encouraging. The fellowship papers were somewhat unequal with a generally low standard in the string quartet and Palestrina counterpoint. Once again, the ability to think musically away from the keyboard must be cultivated if these questions are to receive musical rather than mathematical solutions.

ALEC WYTON

**Acoustics Committee Formed**

The formation of a committee to consider acoustical problems in relation to organ and choral sound has been formed with George Mead, Mus. Doc., A.A.G.O., national vice-president, as chairman. Other members are Wilmer Bartholomew, A.A.G.O., Ray Berry of *The American Organist*, Edward Little, dean of the San Diego, Cal. Chapter, and Albert R. Rienstra, Worcester Polytechnic Institute.

**Brockton**

The Brockton, Mass., Chapter met Sept. 20 at the home of Hester Crowther, Abingdon. This is the tenth year of the chapter and members are at work to stimulate more interest. The program of the year was discussed. Following the business meeting Susan Carter gave a talk on her experience as nurse-evangelist near Fort Yukon, Alaska. She illustrated her talk with a number of slides. Hostesses were Mrs. Crowther, Anne Chappell and Barbara Packard.

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# News of the American Guild of Organists—Continued

## MISS MARSHALL IS SPEAKER

The Metropolitan New Jersey Chapter held its Oct. 5 meeting at the Munn Avenue Presbyterian Church, East Orange. The speaker of the evening was Madeleine Marshall, Juilliard School of Music and Union Seminary. In a highly imaginative and humorous manner she gave pertinent information on the singing of our own language. The occasion was also the annual choir recognition dinner of the church and a surprise fifteenth anniversary celebration honoring the service of Earl Collins, organist director and past-dean. A tribute was paid to Mr. Collins by the pastor and a gift was given to him. A program of secular music was sung by the choir and soloists.

The recital to be played Nov. 10 on the new Aeolian-Skinner organ at the Methodist Church, Westfield was announced. The evening closed with the choir's singing of A Blessing, M. Shaw.

The chapter met Sept. 14 for the first dinner meeting of the season at the Patterson Memorial Presbyterian Church, West Orange with Ethelinda Rose as hostess. Dean Newell Guillan presided over the meeting which included a report by Mildred Wagner, past-dean, of the regional convention at Asbury Park. Chapter members then listened to widely contrasted recordings: the Twentieth Century Folk Mass, Geoffrey Beaumont, and the twelfth-century Beauvais Play of Daniel recorded by Pro Musica. A panel consisting of Alison Damarest, Robert Schanck, Clifford Welsh and Dr. George Markey gave diverse views with the "jazz mass" exciting controversy.

LEOLA ANDERSON

## Central New Jersey

The annual banquet of the Central New Jersey Chapter was held Oct. 5 at the Ewing Presbyterian Church, Trenton with newly-elected Dean William E. Reed as host. The following officers were installed by the retiring dean, Mrs. Arthur Flintzer: William E. Reed, dean; Mrs. Ira Hoppock, sub-dean; Isabelle Shannon, secretary; Helen Pivovarnik, treasurer; Mrs. Frank Kirkham, Jr., registrar. The chapter gave a past-dean's pin to Mrs. Flintzer in appreciation of her service. Guest speaker, Mrs. Nicholas Harsanyi, Westminster Choir School, Princeton, gave a lecture-demonstration entitled "The Church Choir."

DOLORES KIRKHAM

## Northern New Jersey

The first meeting of the Northern New Jersey Chapter was a picnic held Sept. 12 at Weasel Drift Park, Garret Mountain, Paterson, N.J. Ralph Correll grilled hamburgers. Ice cream was donated through Ann Vonk, past-dean. Jack Sechrist, chairman of the membership committee, offered a plan for obtaining new members.

HENRIETTA BEEKMAN

## Auburn

The first meeting of the Auburn, N. Y. Chapter for the season was held in the form of a covered-dish supper at the home of the LeRoy Mounts. Officers this year are: Bernice Ranf, dean; John McIntosh, sub-dean; Wilma Jameson, treasurer; Dianna Bockes, registrar; Helen McCall, corresponding secretary. Committee members were appointed.

DIANNE BOCKES

## Central New York

The Central New York Chapter held its first meeting of the year Oct. 6 at St. Augustine's Episcopal Church, Ilion. At a public recital the chapter sponsored Duncan Trotter Gillespie, A.A.G.O., F.T.C.L., Little Falls, whose program was: Solemn Prelude from Gloria Domini, Noble; Prelude and Fugue in B minor and Blessed Jesus, We Are Here, Bach; Cantabile and Chorale in A minor, Franck; Communion, Vierne; Aria, Toccata, Fugue and Hymn on Ave Maris Stella, Peeters. Following a reception for Mr. Gillespie a business meeting was conducted by Dean Cornelia M. Griffin who announced committee chairmen for the year. Mrs. Rayfield C. Snell reported on the scholarship given to the chapter by the B Sharp musical club of Utica in memory of Margaret A. Briesen, A.A.G.O. and asked aid in a search for organ students under 21 to be applicants for the award.

JEANNETTE E. SNYDER

## New London

The first meeting of the New London, Conn. Chapter was held Sept. 21 at the Methodist Church, New London. The new yearbook listing the season's events was distributed. Past-dean's pins were presented to John J. McCarthy, Arthur W. Quimby, Alma Bouteller, Olive Roberts, Evelyn H. Miller, Peter Whitel and Richard W. Hyde. A sound film of an organ recital by Marilyn Mason was shown. Dean Beatrice H. Fisk conducted the business meeting. Refreshments were served.

## Eastern New York

The Eastern New York Chapter held the first meeting of the season at the State Street Presbyterian Church, Schenectady, Sept. 19 with Winifred Wagner as chairman. Following a dinner Dean Helen Henshaw presided at the business meeting. Mrs. Osman Tilton was in charge of a program: "Report on New Anthems." Experiences and impressions of the summer session music workshop at Alfred, N.Y. were given by Mrs. Tilton, Gertrude Cullen, Teresa S. Weidman and M. C. Wiley. Members sang new anthems from the workshop under the leadership of Mrs. Tilton. Anthems and organ compositions were on display.

HELEA H. SARTYRE

## Westchester

The Westchester, N. Y. Chapter held its opening meeting of the year Sept. 22 at the South Presbyterian Church, Dobbs Ferry with Dr. D. De Witt Wasson as host. After a dinner Dr. William Schram, chaplain, installed the following officers: Ruth Branch, dean; Frank H. Dunsmore, sub-dean; Stanley Carpenter, secretary; Bernard B. Nye, treasurer. Dr. Wasson, program chairman, announced detailed plans for the 1959-60 season which include a choral music reading session, organ recitals, lectures and a choral concert. Group singing, led by Margaret Kelly, brought the meeting to a close after which members were given an opportunity to hear the organ which is being rebuilt by the Gress-Miles Organ Company.

FRANK H. DUNSMORE

## Suffolk

The annual minister-organist dinner of the Suffolk Chapter was held Oct. 2 at Geide's Inn, Centerport, L. I. After an excellent dinner Mrs. Robert Madsen, dean, called on Program Chairman Donald Studholme to introduce the Rev. George Litch Knight who spoke on "The Care and Feeding of the Church Organist." His talk sparked with wit and humor as he pointed out the need for close co-operation between minister and organist.

The meeting of the Suffolk Chapter was held in the Presbyterian Church, Port Jefferson, N.Y. Sept. 13. After regular business was disposed of the program for the coming season was outlined by the program chairman Wesley Strickland. This was discussed and necessary changes made. Dean Madsen called attention to the display of Christmas music sent in by many publishers. The next half-hour was spent in going over this music trying it out on the organ.

ERNEST A. ANDREWS

## Blennerhasset

The Blennerhasset Chapter met at St. Paul's Methodist Church, Parkersburg, W. Va. Sept. 21 for its first fall meeting. Officers of the chapter are Mrs. Roger Buchert, dean; Mrs. Millard Hess, sub-dean; Mrs. Roy Lowther, secretary; Helois Dye, treasurer; Mrs. Roy Reel, registrar. At this meeting programs for the succeeding months of the year were announced. The program for the evening featured a film from the Baldwin Co. Mrs. Robert Mace, Harriet Stalder and Elizabeth Henderson acted as hostesses for the refreshment hour following the meeting.

## New Haven

The opening meeting of the New Haven, Conn. Chapter was held Oct. 12 at the Calvary Baptist Church. After a dinner members heard a talk given by Charles R. Krigbaum, Yale music school faculty, who told of his experiences in Europe while studying with Walcha and Marçal. He interspersed his remarks with records by these artists, showing their differences in interpretation and style when playing the same pieces of music. Officers for the coming year are: Mrs. Raymond B. Newell, dean; Mrs. John Strandberg, sub-dean; Mrs. Charles Larom, secretary; Edgar Alken, treasurer; Mrs. Victor Reid, registrar; H. Leroy Baumgartner, Raoul Forest, Charles Betz and John Bulard, executive board.

MARY P. REID

## New Hampshire

The first fall meeting of the New Hampshire Chapter was held Sept. 22 at the South Main Street Congregational Church, Manchester. Trevor Rea opened the program by playing Christmas organ numbers appropriate for preludes and postludes. The group then adjourned to the auditorium where there was a brief business meeting and several members led the group in sightreading new Christmas music. Organ and choral music from the H. W. Gray Co. was on display. Refreshments were served by Dorothy French and Bertha Watson.

EVELYN FISHER

## Chesapeake

The Chesapeake Chapter held its first fall meeting Sept. 14 at the Brown Memorial Church, Baltimore, Md. The guest organist was Josephine Bailey who played the following program: Prelude, Fugue and Chaconne, Buxtehude; Concerto in A minor, Vivaldi-Bach; Chorale in B minor, Franck; Prelude and Fugue on B.A.C.H., Liszt; Cortege et Litanie and Prelude and Fugue in G minor, Dupré.

MARGUERITE S. BLACKBURN

## Patapsco

The Patapsco, Md. Chapter held its first meeting of the season Oct. 3 at the Waters A.M.E. Church. Emma Poulson, Josephine Turner and William Glasscoe were in charge of arrangements. After a short program Past-dean Luther Mitchell installed the following officers: Celia McLeod, dean; Norman Ross, sub-dean; Frances C. Watkins, registrar; Margaret Rusk Franklin, corresponding secretary; Iva Branch, treasurer; Mae J. Brown, chairman of executive committee; Mary Josephine Turner, librarian; Charles Parker, chaplain; Emma J. Poulson, chairman of membership. Charles Parker was presented a past-dean's pin.

FRANCES CHAMBERS WATKINS

## Stamford

The Stamford, Conn. Chapter held its first meeting of the year at the Springdale Methodist Church Sept. 21. Dean Anthony Truglia presided. Guest speakers were the Rev. and Mrs. Paul Dubois who spoke about Paris churches and organs visited on a recent trip to Europe. Following this a social hour was held.

PRISCILLA M. CARLSON

## Merrimack Valley

The Merrimack Valley, Mass. Chapter held its first meeting of the season Sept. 22 at the Lawrence Street Congregational Church, Lawrence, Mass. Horace Killiam Jr. was host. Dean Alvin Wooster presided. Program chairman Bertrand Muller reviewed the year's program. Robert Reich showed slides of Europe taken on a tour of village churches, cathedrals and monasteries. After a social hour members moved to the sanctuary and played the organ.

ELEANOR F. HOOPER

## HELD CONDUCTS WORKSHOP

More than one hundred registered for the fourth church music workshop at Westminster Presbyterian Church, Dayton, Ohio Oct. 4-6 sponsored by the Dayton Chapter and the Dayton Chormasters' Club in co-operation with the Church Federation.

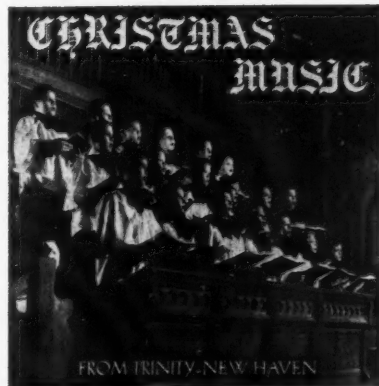
Dr. Wilbur Held, Ohio State University, played an opening recital including: Fantasia and Fugue in C minor and Three Chorale Preludes, Bach; Voluntary 5, Stanley; Whimsical Variations, Sowerby; O Holy City, Seen of John, Bingham; From Heaven Above, Pepping, Finale in B flat, Franck, and Ye Shepherds and Joy to the World, Nativity Suite, Held.

Dr. Held also conducted classes in organ technique and literature. Dr. Thomas Matthews, Northwestern University, was in charge of adult choir training and Vivian Sharp Morsch, Piqua, Ohio, conducted demonstrations with children.

The chapter held its Sept. 14 meeting at the home of Madonna Wine Goss. A potluck supper was served. Dean Robert N. Stofer introduced the following officers who will serve with him for the coming year: Charlotte M. Gray, sub-dean; Dorothy Blatt, secretary; Marilyn Baumgartner, registrar; Edward Kerr, treasurer and the Rev. John Mittermeier, chaplain. After the business meeting a movie of Marilyn Mason was shown.

MARILYN BAUMGARTNER

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 Christmas in the wood—Daniels  
 The Morning star—M. Praetorius  
 The Holly and the ivy—arr. Davies  
 There was a rosebud—Martin Shaw  
 Villagers all—James Angel

O magnum mysterium—Victoria  
 In the bleak mid-winter—Darke  
 To us is born Immanuel—M. Praetorius  
 Deck the hall—Trad. Welsh  
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# News of the American Guild of Organists—Continued

## Pennsylvanians Invade Baltimore For Organ Crawl

The Pennsylvania Chapter made a trip to Baltimore, Md. Sept. 19. Upon arriving the group went directly to the Roman Catholic Cathedral of Mary Our Queen in suburban Homeland. Bruce Eicher played a short demonstration recital including works of Bach, Dupré and Langlais. Luncheon, courtesy of the Möller Company, was served in the parish building of the Grace Methodist Church. About fifty members of the Baltimore Chapter joined the group here and following luncheon members assembled in the church sanctuary to hear a short program by Doris Hamel on the three-manual Möller organ. The group then traveled to the Episcopal Church of the Redeemer where Chester L. Mahl played a recital on the new three-manual Austin.

The next church on the itinerary was the Episcopal Church of St. Michael and All Angels. E. William Brackett played a recital on the three-manual Aeolian-Skinner. At Christ Episcopal Church Verle Larson played a short demonstration recital on the new three-manual Holtkamp. The stoplist for this organ appears in this issue.

The last church visited was the Brown Memorial Presbyterian Church where F. Eugene Belt played a recital on the four-manual Ernest M. Skinner 1932 organ.

VIRGINIA M. HEIM

## Lancaster

The Lancaster, Pa. Chapter held its first fall meeting in the form of an organist-clergy dinner at the Dutch Town and Country Inn Sept. 21. Mrs. Alan Johnstone was chairman of the event. The invocation before the meal was said by the Rev. Francis A. Daehling, chaplain. The Rev. Theodore L. Trost, Jr. was the speaker of the evening. Dean John W. Jones presided at the speaker's table. The program for the year was announced. The annual Guild service was to be held Oct. 11 at St. James' Episcopal Church. Officers are as follows: John W. Jones, dean; Jean Doll, sub-dean; Carrie J. Glick, secretary; Joanne S. McCarthy, treasurer; Frances M. McCue, registrar; Frank A. McConnell, F.A.G.O. and Mrs. Alan Johnstone, auditors; the Rev. Francis A. Daehling, chaplain; Mrs. Harry W. Garber, Reginald F. Lunt and Mrs. Russell J. Nuss, executive board.

FRANCES M. MCCUE

## Central Pennsylvania

The Central Pennsylvania Chapter met Sept. 19, at the New Hoffman Hotel, Bedford. The dinner meeting was attended by members from Blair, Bedford and Huntingdon counties. Madalene Shaffer reported on the music workshop in Minnesota which she attended in the summer. Iola Pretz gave a similar report from Alfred University. Evelyn Thomas reviewed the regional convention held in Williamsport in June. This was followed by the installation of the following officers: Madalene Shaffer, dean; Iola Pretz, sub-dean; Helen Stitt, treasurer; Mary Wertz, recording secretary; Fred Wagner, registrar. The Rev. Robert Dillard was appointed chaplain of the chapter. Mrs. Don Taylor, retiring dean, welcomed members and guests. David G. Behrers was host.

MARY E. WERTZ

## Alexandria

The Alexandria, Va. Chapter held the first meeting the new season Sept. 14 at the Emmanuel Episcopal Church. Members were welcomed by Dean Margaret Garthoff. Highlights of the June regional conference in Asbury, N.J. were given by Mary Adams. At the close of the business session a photographer took pictures of the choir festival committees and the executive committee for future publicity purposes. Following this a program of organ music was played by Dr. Edward Van Sant, treasurer. Refreshments were served after the program.

HELEN HARDY

DAVID N. JOHNSON



## Newport

The newly-formed Newport, R. I. Chapter held its first meeting Sept. 21 at St. George's Church. Lawrence Phelps, tonal director of the Casavant organ company, gave a short talk on "The Classic Organ." Jerald Hamilton, Ohio University, played the following recital as part of the program: Pasticcio, Langlais; Deck Thyself, My Soul with Gladness, Brahms; Prelude, Fugue and Chaconne, Buxtehude; Fairest Lord Jesus, Schroeder; Musical Clocks, Haydn; Prelude and Fugue in G major, Five Chorales and Fugue in E flat major, Bach. Newly elected officers of the chapter are: Richard Bennett, dean; Carroll W. J. Ball, sub-dean; William King Covell, secretary; David L. Pratt, treasurer.

EDWARD F. MASON

## Central Florida

The Central Florida Chapter opened its season with a meeting Oct. 6 at the Temple of Liberal Judaism, Orlando. The program for the evening was entitled "Music for the High Holidays." L. Harold Sanford, A.A.G.O., was host and the Rev. Henry Leon Schwartz was the narrator. Various settings of the liturgy were sung by the quartet and choral numbers by the choir. Myer Shader sang traditional cantor melodies. Officers for the ensuing year are Jesse Baker, dean; Harold Gleason, sub-dean; Queen Madsen, secretary; Lamar Simmons, treasurer; Miriam Penrod, librarian. The evening closed with a reception.

## Charlotte

The Charlotte, N.C. Chapter convened Sept. 21 for the annual picnic at the home of Paul Langston. Members shared anecdotes of musical interest experienced during vacation. The highlight of the evening was a film entitled "The Frederiksberg Organ" from which members were able to hear the early organ in the castle of Copenhagen, Denmark.

NELL MORGAN

## Greenville

The Lutheran Church of Our Saviour, Greenville, S. C. was the meeting place for the Greenville Chapter Sept. 8. Charles Ellis, newly-elected dean, presided over the business session. Various committee appointments were announced. It was agreed to select a chaplain, publicity committee and librarian for the chapter. Mrs. H. K. Black, program chairman, gave a talk on anthems. George Mackey spoke on problems of the small church choir. Arnold Putman offered suggestions on seasonal and general anthems and Edwin Clark demonstrated several anthems. A social hour followed the meeting.

DAISY D. FONVILLE

## Johnstown

The Johnstown, Pa. Chapter met Sept. 22 at St. Mark's Episcopal Church, William Stahl and Robert Horner instructed the members on Anglican ways concerning the choral eucharist. The chapter sang the Merbecke communion service. A business luncheon followed at which time the reformation service Nov. 1 was discussed.

MILDRED E. PAXSON

## Canacadea Chapter Commissions Anthem

David N. Johnson, Ph.D., A.A.G.O., Alfred University, has been commissioned to write an anthem for the Canacadea Chapter's choir festival held Nov. 1 in the Trinity Evangelical Lutheran Church, Wellsville, N.Y.

Other activities planned by the chapter include a supper for new and prospective members, an April youth choir festival, a May picnic and the twelfth church music institute July 10-15.

## New Hanover

The first meeting of the New Hanover Chapter for this season was held Sept. 21 at the First Presbyterian Church, Wilmington, N. C. Dean Fred Mauk announced the outline of the program for the year. A committee was appointed to make initial plans for a hymn festival in January. The chapter welcomed new members.

HELEN DOBSON

## Kinston-Rocky Mount

The first meeting of the Kinston-Rocky Mount, N. C. Chapter was held Oct. 3 at the Church of the Good Shepherd, Rocky Mount. Dean Emily Putman presided. Certain features of the proposed programs for the fall and winter season were discussed after which members went to the home of Carl Stout for a program. The recording "The Organ," E. Power Biggs was played. Refreshments were served after the program.

MRS. ROBERT T. TAYLOR

## Vermont

The White River Junction-Hanover District of the Vermont Chapter held a supper meeting and panel discussion on the "The Relation of the Minister to his Ministry of Music" Sept. 20 at the home of Katrina Munn, Bradford.

KATRINA MUNN

## Louisville

The Louisville, Ky. Chapter opened its fall meetings with a picnic supper at the home of Emma Cooke Davis, Sept. 12. New members were introduced and announcements made by Dean Joseph Schreiber of plans for the coming season.

MRS. WALTER KENNEDY

## Knoxville

The Knoxville, Tenn. Chapter held its first session of the season Sept. 28 with a dinner at the New Gatlinburg Inn and business meeting at the Trinity Episcopal Church. Betty Scott, hostess. Dean Wallace Zimmerman outlined plans for the new year. The program under the direction of Charles E. Hunicutt included reports by the following members on conventions and seminars attended this summer: Alfred E. Lunsford, regional convention, Little Rock, Ark.; Jack Edwin Rogers, regional convention, Indianapolis, Ind.; Ethel Haynes, Organ Institute, Andover, Mass.; and Betty Whittle, church music conference, Montreat, N. C.

## Lexington

After a summer recess the Lexington, Ky. Chapter assembled Sept. 8 for a dinner meeting at the Lafayette Hotel. Dean Hammond Porter presided over the business meeting at which he outlined the programs for the coming year. Following the business meeting Dean Porter gave an interesting report of the Ohio Valley convention and its lectures and recitals. Mrs. J. M. Lowery, Virginia Covington and Eloise Rogers served as the hostess committee.

BETSY D. STEINER

## Youngstown

The Youngstown, Ohio Chapter held a farewell dinner Aug. 10 for Walter S. Horsley, past-dean of the chapter, who has moved to Columbus, Ohio.

The chapter held its first meeting of the 1959-60 season Sept. 28 at the Pleasant Grove United Presbyterian Church. A pre-meeting recital of service music was played by Donald L. Locke, secretary. Following the recital members adjourned to the church parlor where J. Kirby Bransby, sub-dean, gave a talk on electronic organs. Following the address Mrs. George H. Schoenhard, dean, presided over a brief business meeting at which future plans were made.

DONALD L. LOCKE

## HEEREMANS IS SPEAKER

The Rockland County, N. Y. Chapter held a buffet supper and monthly meeting Oct. 5 at the Trinity Episcopal Church, Garnerville. The guest of honor was National President Harold Heeremans. After a brief business meeting Dr. Frank Campbell-Watson, one of the founders of the chapter, introduced Mr. Heeremans who spoke in an informal but thought-provoking manner on maintaining the standards of the Guild, the certificate of organ playing and the dependency of the Guild on the church. A double quartet sang a short program.

## Central North Carolina

The Central North Carolina Chapter met Sept. 8 in the parlors of the Good Shepherd Episcopal Church, Raleigh with Dean David Pizzaro presiding. The season's events were announced in detail.

FREDERICK S. SMITH

## Upper Pinellas

The first meeting of the season for the Upper Pinellas, Fla. Chapter was held Sept. 21 at the home of the dean, Mrs. Roy Blanchard. Each member gave a report of his summer's activities and the dean gave an outline of programs for the year as prepared by the program committee. Workshops in various fields will be the highlight of the year's work. The death of Mrs. Harold Schrecongost was observed by a period of silence and prayer led by Mrs. T. L. Jacobsen. A fellowship hour followed the meeting.

CHARLOTTE GROSS

## Sarasota

The Sarasota, Fla. Chapter held its monthly meeting Sept. 8 at the Pine Shores Presbyterian Church. After a musical program a panel discussion on a code of ethics proved interesting. The Rev. Grover C. Sewell Jr. spoke for the church, Christa Basler for the organist and William Forest for the layman. Many good suggestions will be compiled and used as a guide by the chapter.

EMILY I. SIMPSON

## Tampa

The Tampa, Fla. Chapter opened its new season Oct. 5 with a dinner party at the First Christian Church. A panel discussion was heard entitled "The Importance of Music in Church Worship." Mrs. George Hayman acted as moderator with members of the chapter and two clergymen on the panel. A question and answer period followed with discussion between the ministers and members. Mrs. James Hudson was hostess and Sub-dean James Rawls arranged the meeting.

ZENDA SHIRK

## Savannah

The Savannah, Ga. Chapter held its first meeting of the season Sept. 21 at the Trinity Methodist Church. Dean Freeman R. Orr, Jr., minister of music at the host church, presided and announced committee appointments for the year. Committee chairmen are William B. Clarke, Jr., program; Addie May Jackson, membership; Mrs. Wade H. Harrell, publicity and Mrs. Frank W. Martin, Jr., year book. The Rev. Norman M. Leveln, new chapter chaplain, addressed the group briefly.

ELEANOR BUCKSHAW

## Memphis

The Memphis, Tenn. Chapter met Sept. 14 for a dinner meeting at the Idlewild Presbyterian Church. Billy J. Christian was host. William J. Gravesmill, dean, conducted the business meeting and announced plans for a series of programs for the year. Dr. Adolph Steuterman gave a report on the regional convention held last June in Little Rock and reported that Memphis would be host city for the regional convention in 1961. Following the business session the group assembled in the choir loft where Mr. Gravesmill gave a demonstration-lecture at the organ.

EUGENIA EASON

## Toledo

The opening meeting of the 1959-60 season of the Toledo, Ohio Chapter was held Sept. 22 at the Hampton Christian Church. Dr. John J. Fritz, dean, presided. Reports from committees, officers and the student group were read. Mary C. Anderson was the speaker of the evening. Mrs. Anderson was a member of the Westminster choir which toured Africa. She told of hearing native choirs singing in their own idiom. A social hour followed.

WALTER R. RYE

# ROBERT NOEHREN

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# News of the American Guild of Organists—Continued

## Central Ohio

The first meeting of the Central Ohio Chapter for the 1959-60 season was a potluck dinner at the Boulevard Presbyterian Church, Columbus Sept. 14. Officers for the new season are Elizabeth Lange, dean; Lowell Riley, sub-dean; Mrs. A. H. Raitch, secretary; Mrs. Walter B. Reeves, treasurer; Eleanor Clingan, registrar; Mrs. J. Clifton Strickler, librarian, and Mrs. H. P. Legg and Mary Ealy, auditors. Program Chairman Lowell Riley announced the season's program. Chairman of the recital committee, Louis Sheets, reported a plan for three recitals and a lecture-recital including Mr. and Mrs. Hugh Porter, Flor Peeters and Carl Richter. Dr. Wilbur Held reported on the regional convention at Cincinnati and Lawrence Frank gave an account of his study this summer with Flor Peeters and of the various European organs he visited. William Bailey reported on his attendance at the R.C.C.O. convention, Toronto.

ELEANOR CLINGAN

## Saginaw Valley

The Saginaw Valley Chapter met at the Ames Methodist Church, Saginaw, Mich. Sept. 22 for the first meeting of the fall season. Dean Frank V. Serressequ reported on the R.C.C.O. convention which he and John Shawhan attended in Toronto. Mrs. John J. Enzser, hostess for the evening, played several numbers by modern American composers. L. R. Newham gave a talk on electronic instruments. Refreshments were served in the church parlors.

JOSEPHINE HILL WALTHER

## Western Michigan

The Western Michigan Chapter held its first meeting of the season Oct. 5 at the Park Congregational Church, Grand Rapids. Mr. and Mrs. Benjamin W. Lehn were host and hostess. Mr. Lehn played a half-hour recital which preceded the service. The Rev. Charles Hubert Stem officiated at the service and installed the officers. William G. Holby directed the Central Reformed Church's chancel choir in two anthems. A meditation was given by the Rev. John W. Visser, chaplain. Following the service a business meeting and coffee hour were held in the church parlor.

## Whitewater Valley

The Whitewater Valley Chapter met Oct. 6 at St. Michael's Church, Brookville, Ind. Members heard Robert Schaffer, Covington, Ky. whose topic was "Gregorian Cross Currents." Mr. Schaffer described the two main musical trends of the Roman Catholic Church of today; that of greatly increasing the congregation's part in the mass and that of writing music that is at the same time contemporary, modal in flavor, and "legal." Gareth Geis was chairman of the evening's social committee which included Lillian Adams, Loretta Heeb and Marion Keller. A brief business meeting preceded the program.

The year's program of the Whitewater Valley Chapter opened Sept. 15 with a carry-in dinner at First Friends Meeting House, Richmond, Ind. Mildred Dreyer headed the social committee. Chaplain Charles Masheck memorialized Mildred Trusler Lucas, charter member of the chapter. Lawrence Apgar, chapter dean and regional chairman, presided over the business meeting. The program for the evening began with Meinem Jesum lass' ich nicht. Walcha, played by Mildred Dreyer. David Dreyer played Movement 2, Flute Concerto in D major, Mozart. Norma Gerdson, Walter Eyer Theater School, Cincinnati, Ohio discussed choric speech and led an impromptu speech choir of members in rehearsal and performance of four selections.

WILLIAM BREWSTER GILES

## Milwaukee

The opening meeting of the season for the Milwaukee, Wis. Chapter was held Sept. 27 at the Grand Avenue Congregational Church. New officers and committees were introduced and the program of activities for the year was outlined. Recitals will be given by Flor Peeters, George Markey and Nita Akin. The organ seminars and adult choir festival which were introduced last year will be continued. A new venture is the student organ contest and recital. The evening concluded with the showing of colored slides taken by Dr. and Mrs. Frank Treskow on their trip to Europe last summer.

ALICE LEISMAN

## Western Iowa

The first meeting for the year of the Western Iowa Chapter was held Sept. 12 at Findley's Tea Room, Sioux City. Following dinner Vernon White, acting as moderator, conducted a panel discussion on the topic "The Function of Music in the Worship Service." Dean Elma Jewett presided at the business meeting. All members were asked to plan for special observance of Guild Sunday in their churches.

RUTH CORBIN

## Chicago

The Chicago Chapter observed national Guild Sunday with its annual service which this year took place in the First Presbyterian Church in suburban La Grange. The chorus choir under the direction of James Thomas, organist-director, sang anthems by Sowerby, David McK. Williams and Vaughan Williams. Lillian Robinson, sponsor of the student group at the Moody Bible Institute played Three Preludes on Welsh Hymns, Vaughn Williams. Jack C. Goode, co-sponsor of the student group at Wheaton College, played Sowerby's Toccata. The Rev. Raymond V. Kearns conducted the service which included installation of officers and the Rev. Robert McDonald gave the message.

The Chicago Chapter held its annual open house Sept. 28 at the Lewis downtown center of De Paul University. Members met for dinner in the school cafeteria and moved to the center theater where Dr. Arthur Becker, dean of the school of music, welcomed them. Robert Rayfield, Moody Bible Institute, played Carillons of Paris, Couperin; Gigue Fugue, Bach; Song of Peace and Heroic Song, Langlais. René Dosogne of De Paul's department of church music talked on Catholic music with emphasis on the role of the organ. Plans were discussed for the forthcoming Guild service and the chapter's subscription recital series.

## St. Joseph Valley

The St. Joseph Valley Chapter met Oct. 6 for a dinner meeting at the Four Flags Hotel, Niles, Mich. Following the dinner the group adjourned to the First Presbyterian Church where Walter Ginter, minister of music, conducted a rehearsal of his chancel choir. At this rehearsal Mr. Ginter demonstrated his basic conducting technique and held a question and answer period. The meeting was presided over by Dean Charles Hoke, A.A.G.O.

LESLIE I. BEAL

## Rockford

The Rockford, Ill. Chapter opened the season Sept. 23 at the First Presbyterian Church with a meeting devoted to organ design and organ building. The Casavant film "The Singing Pipes" was shown. Speaker for the session and leader of the discussion which followed was Clarence Helsing, organ builder and maintenance man. Plans were outlined for the hymn festival and the junior choir festival. A reception for new members followed the program.

JOAN PETERSON

## Blackhawk

The Blackhawk Chapter of Rock Island, Moline, East Moline, Ill. and Davenport, Ia. began its season Sept. 13 with an organ recital by Edith Miller at the Broadway Presbyterian Church. The program of this recital can be found on the recital page of this issue. The recital was followed by a short meeting at which the dean, Mrs. J. Erik Holmer presided. Laurance Smith, sub-dean, outlined a series of meetings for the coming year.

Mrs. DONALD B. MILLER

## Kenosha

The Kenosha, Wis. Chapter opened the season with a potluck supper Sept. 28 at the First Baptist Church. Mrs. Carl Larsen, newly-elected dean, conducted the business meeting assisted by Ruth Wreden, sub-dean; Maxine Ventrelli, secretary, and Mrs. Fred Frisque, treasurer. Kady B. Faulkner, Kemper Hall art instructor, gave a talk on the relationship of art and music.

ANITA WESTPHAL

## Madison

The Madison, Wis. Chapter opened its fall schedule with a dinner meeting at the Memorial Evangelical and Reformed Church Sept. 28. The business meeting included an outline of the year's schedule given by Mrs. Richard Netzel, program chairman. Dean Lawrence G. Kellher lead the group in singing. "The Musical Adventures of Jack and Jill," was sung by Barbara McCutcheon and Raleigh Williams, accompanied by Mrs. Netzel.

RUTH PILGER ANDREWS

## Fort Wayne

The Fort Wayne, Ind. Chapter opened its season with a dinner meeting Oct. 5 at the Trinity English Lutheran Church. Richard Carlson, past-dean and minister of music of the church, was host. The Rev. David Miller spoke about his experiences while studying in Germany for six months at the Hanover Church Music School. William Shambaugh, sub-dean and program chairman, announced the programs scheduled for the year. Included will be an organ competition for members to be held in 1960.

FREDRIC D. GINGRICH

## St. John's G.S.G.

The St. John's College Student Group, Winfield, Kans. held its first meeting of the year Sept. 2. Objectives of the Guild were discussed. Alma Nommensen played Prelude and Fugue in E minor, Bach, and Grand Choeur, Handel.

GRACE KENNEL

## Salina

The Salina, Kans. Chapter convened for the first meeting of the 1959-60 season Sept. 22 at the First Methodist Church with Dean Mayme Porter in charge. The Rev. Walter H. Moeller conducted the installation of the following officers: Mayme Porter, A.A.G.O., dean; Mrs. Norris Carlson, sub-dean; Mrs. Jack Kauffman, secretary; Gerald Hedges, treasurer; Lila Miller, registrar; The Rev. Walter H. Moeller, chaplain; Mrs. C. L. Olson, Mrs. Jack Kauffman and Paul Ryberg, executive committee. After the business meeting Gerald Hedges sang a group of sacred solos and Dean Porter was in charge of a demonstration of congregational hymn playing with the chapter singing.

LILA MILLER

## Wichita

The Wichita, Kans., Chapter held its first meeting of the season Sept. 15 at the home of George Vollmer where members and their guests enjoyed a picnic supper. The business meeting was conducted by Dean Vollmer. An outline of the programs for the year was made by Arnold Lynch, program chairman. The dean announced that the chapter would sponsor a recital by Flor Peeters Nov. 11. A second recital by a guest organist is planned for February. A social hour followed in which members tried out Mr. Vollmer's newly-acquired German harpsichord.

ELLA FRANZ

## University of Minnesota G.S.G.

The Guild Student Group of the University of Minnesota welcomed its new group advisor and university organist, Dr. Heinrich Fleischer, at a reorganization party Oct. 17 at the home of President Richard Balkus. Dr. Fleischer succeeds Edward D. Berryman, founder of the student group, who is attending the Union Theological Seminary, New York City, for advanced study.

## Kansas City

The first fall meeting of the Kansas City, Mo. Chapter was held Sept. 28 at the Myron Green Cafeteria dining room. The chairman of finance for the subscription series announced that Russell Saunders, E. Power Biggs, George Faxon and Catherine Crozier have been scheduled for recitals this year.

FERN OLSEN

## Southeastern Minnesota

The first meeting of the season for the Southeastern Minnesota Chapter was held Sept. 14 at the Gloria Dei Lutheran Church in Rochester. A dinner was served by the women of the church after which Mrs. Ralph Ellefson sang a solo with Mrs. Arnold Peterson at the organ. Guest speaker for the evening was the Rev. Richard Harper. His topic was "Music and Faith." Harold Swetzer gave a review of the regional convention held in Kansas City, Mo. Dean Robinson reported on a carillon convention that he attended at Detroit, Mich.

JANE ANDREASEN

## Central Arkansas

The first meeting of the 1959-60 year of the Central Arkansas Chapter was held Sept. 8 at the Pulaski Heights Methodist Church, Little Rock. Murlin Kelsay, organist-choirmaster and newly-elected dean, was host and presided. A dinner was served by the church. New officers were introduced, new members and guests welcomed and the year's programs were reviewed. The program of the evening was both social and informative. The dinner was preceded by a fellowship period directed by Mrs. Morris Jessup. Following the dinner John Summers reviewed the new Methodist music publication *Ministry of Music* and Archie Y. McMillan reviewed the Baptist music periodical *The Church Musician*. Mr. Summers then played the E. Power Biggs' record, "A Demonstration-Lecture on Organs."

ARCHIE Y. McMILLAN

## Dubuque

The Dubuque Chapter members convened in the First United Presbyterian Church, Bellevue, Iowa Sept. 27 for the opening meeting of the season. David Nelson was chairman. After a welcome from Dr. Laurence Nelson, host pastor, a program of music was played by David Nelson, Jann Moser, Ann Devaney, Mark Nemmers, Carolyn Sanders, Dorothy Acheson and Doris McCaffrey. Numbers included were: Festival Toccata, Fletcher; Andante Cantabile and Finale Symphony 4, Widor; The Cathedral at Night, Marriot; Chant du Printemps, Bonnet; Piece Heroique, Franck; Thou Art the Rock, Mulet. A social hour followed in the church parlors.

MARK NEMMERS

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# News of the American Guild of Organists—Continued

### Mason City

The annual potluck supper meeting of the Mason City, Iowa Chapter was held at the Trinity Lutheran Church Sept. 15. Dean Marianna Bokmeyer presided at the business meeting and plans were discussed concerning the Weinrich recital to be sponsored by the chapter in November. The evening's program included: Betty Nhyus who played Toccata and Fugue in D minor, Bach; Re-joice Greatly, O My Soul, and Ah, Leave Us With Thy Grace, Karg-Elert. Toccata, Muffat, was played by Robert Nord and Ruth Hines played O World I Now Must Leave Thee, Brahms.

WILMA NYCS

### Merced

The Merced, Cal. Chapter met Sept. 11 at the Val Preston home. Mrs. Kenneth Cutting, dean, and Edward Lawson, sub-dean, were co-chairmen. The program included music by a string trio, singers and a flutist.

### Central Nebraska

The Central Nebraska Chapter opened its fall activities with a meeting Sept. 21 at the Carter Hotel, Hastings. After dinner the group went to St. Mark's Pro Cathedral where Dean Sister Rosalee introduced the new officers and gave a report on the workshop she attended at Boys Town, Neb. The program planning committee announced a tentative schedule of programs to be given this year. The evening's program ended with a recital of Langlais music played by Margaret Rickerd Scharf, Hastings College.

### Lake Charles

The Lake Charles, La. Chapter initiated the fall season with a dinner meeting Sept. 28 at the Chateau Charles. Guests and new members were introduced as well as the slate of officers serving for the year. Mrs. Marion Garrison gave a report on the possibility of the chapter sponsoring a junior choir festival in the spring. A report on the regional convention held in Wichita Falls in June was given by George Kraemer. The Rev. E. R. Haug talked on "The Relation of Music to the Church" pointing out the important parts of the service. The selection of recital organists for the season was delegated to a committee.

WILLIAM STORER

### New Orleans

The New Orleans Chapter met Sept. 28 at the Gentilly Presbyterian Church for a dinner and meeting. A short business meeting was held with Dean Rachel Lien presiding. Joan Neubauer was elected sub-dean. Special thanks was given to those members who worked throughout the summer to help increase the membership of the chapter. Program for the evening was "the Use of the Organ in a Worship Service." The prelude, offertory and postlude were discussed and each one demonstrated on the church's new Möller organ. Conducting the program were: Rachel Lien, Ruth Dyke and Bea Collins who lectured and demonstrated.

CHARLES S. YOUNG

### Fort Worth

The Fort Worth, Tex. Chapter met Sept. 14 for the annual fall "get-together" at the home of Rowland Broiles. Following a dinner plans for organizing a study group to prepare for the A.G.O. examinations were announced. Emmet Smith was given a past dean's pin and framed scroll of the A.G.O. principles by Dean Curtis Pruitt. A program of musical comedy selections and ballads was played by Jack White, Gene James and Jack Taft on electronic organs. More than ninety members were present at this meeting.

MARTHA McLEAN

### Texas

The forty-second year of the Texas Chapter began with a dinner meeting Sept. 14; Dean Robert Ekblad presided. A thirty-year file of issues of the THE DIAPASON has been compiled by James Guinn to be given to the Dallas public library. This year the chapter is undertaking the practice of sending issues of the A.G.O. Quarterly to the libraries of area colleges and universities. William Barclay gave the program "Fifty Years of Recorded Organ Music;" a demonstration on tape of the qualities of stereo versus one-channel reception.

CARL W. GREEN

### Lubbock

The Lubbock, Tex., Chapter opened the 1959-60 season with a dinner meeting at St. Luke's Methodist Church Sept. 8. The program began with the reading of the declaration of religious principles. George Prigmore played Fantasie in C minor, Air, Overture in D, and Fantasie in C major, Bach. Mr. Prigmore and the Rev. Leo K. Gee discussed the relationship of the music program to the worship service. Dean Harold Dutton introduced guests and presided over the business meeting which followed the program.

Mrs. J. P. KENNEY

### Spokane

The Spokane, Wash. Chapter held its first fall meeting at Steinway Hall, Sampson-Ayers Music Co. Sept. 21. The Rev. Ken Snyder was appointed chaplain. Guild Sunday was observed at the Manito Presbyterian Church Oct. 11. Organists Mrs. Kirke Rockwood, George L. Scott and Robert Kee played Elegy, Peeters, Song of Praise, Langlais, Prelude and Fugue in E minor, Bach and Chorale in A minor, Franck. Choral music was Jesu, Priceless Treasure, Bach, directed by Leonard B. Martin with Frank MacCreary at the console. Ernest White was to give a lecture-recital at Westminster Congregational Church Oct. 21. Past-deans were awarded pins in recognition of their service. Following the business meeting a recording of Bach music played by Robert Noehren was heard.

J. JOHNSON

### Los Angeles

The first meeting of the Los Angeles Chapter for the season began with a dinner at the Hollywood Beverly Christian Church Oct. 5. Dean Eva Mae Duit presided as officers, new members and guests were introduced. Sub-dean George Davidson outlined the meetings for the year. Preceding the dinner was a display of music by John de Keyser and displays of Guild items and music mending materials. Orpha Ochse played a program on the three-manual Möller including: Chaconne, L. Couperin; Elevation, F. Couperin; Litanies, Alain; From God I Ne'er Will Turn, Buxtehude; Passacaglia and Fugue in C minor, Bach; As Now the Sun's Declining Rays, Simonds; Now Praise We Christ, the Holy One, Lenel; The World Awaiting the Saviour, Dupré.

ELFRIEDA DOLCH

### Long Beach

The Long Beach, Cal. Chapter gave its initial dinner of the 1959 Fall season at Mot-tell's Garden Room Sept. 2. The meeting was called to order by Helen Davenport, newly-elected dean. New members and guests were introduced. Rhea Young, Marcia Hannah, Mrs. J. J. Connor and Mark McDonald reviewed the regional convention held in Sacramento. Announcement by Mindelle Lobbett of the season's concert schedule proved of great interest; a recital by Virgil Fox will be a highlight. A demonstration of organ stops by Esther Scott and "A.G.O. Antics" provided the entertainment.

EDITH M. WYANT

### Lincoln

The first meeting of the Lincoln, Neb. Chapter for the year was held Oct. 5 at the Y.M.C.A. After a cafeteria supper a business meeting and get-acquainted session was held. The group listened to new electronic installations first at the First Christian Church where Mary Needham played: Song Tune, Bach-Grace; O Sacred Head Now Wounded, Peeters, and O Hail This Brightest Day of Days, Bach. Later they heard Grace Finch at the Calvary Evangelical United Brethren Church play Prelude on a Carillon, Steere.

Mrs. DALE UNDERWOOD

### Central California

The Central California Chapter's season opened Sept. 27 with a membership tea at the home of Mrs. Richard Grether who entertained members with a program of numbers on her electronic instrument, interspersed with some original piano-organ recordings. The two outstanding events of the year will be the organ and harpsichord recital by Karl Richter in March and the Junior choir festival, May 1.

ALLAN BACON

### Sacramento

The Sacramento, Cal. Chapter held its first meeting of the season in the form of a potluck dinner at the home of Dean Helen Kilgore Sept. 15. Reports were made by membership Chairman Grace Morse, Concert Chairman Beth Hill and Placement Secretary Faye Hanchette. Dr. Ralph Jensen, sub-dean, gave the outline for the program of the year. Announcements were made of coming events and the meeting was adjourned.

MARGARET BALLMER

### Orange Coast

The Orange Coast, Cal. Chapter met Sept. 12 at the First Presbyterian Church, Anaheim. After a dinner highlights of the regional convention were reported by Gerald VanDeventer and Al Marshall. Ladd Thomas played a recital of works by Handel, Kellner, Bach, Dubois, Simonds and Hindemith as the program for the evening.

### La Jolla

The La Jolla, Cal. Chapter held its first meeting of the year in the organ pavilion, Balboa Park, San Diego Sept. 28. After a potluck dinner, Dr. Walter Teutsch, dean, presided at the business meeting and outlined the programs planned for the coming year. Members then joined the public for the final recital of the summer series by Douglas Ian Duncan on the Spreckels organ. Dorothy Kelly, former sub-dean, was assisting artist at the piano.

RUTH E. KESLO

### San Joaquin Valley

The first meeting of the San Joaquin Valley, Cal. Chapter for this season was a joint potluck dinner with the Choral Conductors Guild Sept. 11 at the home of Orin E. Randleman, Fresno. Following the dinner program chairman Margaret Larwood and Dean Hazel Petersen spoke about the regional convention to be held at Sacramento in June. Bob Bennett gave the evening program: music of the fiftieth state, illustrating his talk with family heirloom objects and records of Hawaiian music.

JO DULL

### Chico

The Chico, Cal. Chapter held its first meeting of the season with a potluck supper at the home of Mrs. Paul Hill Sept. 9. Following the supper Dean Gil Pirvano presided at the business meeting. Bob Glover was elected secretary of the chapter. Two organ concerts were scheduled for the season. Dean Pirvano reported on the regional convention held at Sacramento in June. Charles Van Bronkhorst gave a brief history of the chapter.

MARJORIE I. WILLIAMSON

### Rocky Mountain

The Rocky Mountain Chapter met Oct. 5 at Christ Methodist Church, Denver, Col. Three large electronic instruments were played and demonstrated for use in church services.

The first meeting of the chapter was held in the parish hall of St. John's Cathedral Sept. 14. At this meeting the work of the new year was outlined. A children's choir clinic conducted by Ruth Kreihel Jacobs was one of the first projects of the chapter.

ESTELLA C. FEW

### Contra Costa

The Contra Costa Chapter held its first meeting of the fall season Sept. 21 at the Community Presbyterian Church, Danville, Cal. After the business meeting, Berenice Anderson gave an informal report on her studies with Langlais at Boys Town, Neb. Following her talk she played a program of Messiaen and Langlais. Refreshments closed the evening.

PHYLLIS SCHOLL

### Colorado Springs

The Colorado Springs Chapter sponsored two recitals in August, one by Haskell Thomson, returned from study in Denmark with Finn Videro, and another by Beverly A. Ward, former director of the U.S. ARADCOM Chorus. Both programs appear on the recital page.

JANET JOHNSON

### Houston

The Houston, Tex. Chapter met for a potluck dinner Sept. 21 at St. Mark's Episcopal Church arranged by Marie Sasser and her committee. Following the dinner a musical program was given by Paul I. Ofield, Kay Guthrie, Herff Applewhite, Arline Haskell and Mabel Edith Oliver. A short executive committee meeting followed.

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All correspondence should be directed to the secretary

**The President's Column**

The president of the R.C.C.O. will, from time to time, have the opportunity to write a column for publication in THE DIAPASON. I hope I may be able to discuss in these columns matters of interest to us all.  
 By the time this issue goes to press you will probably have received the excellent

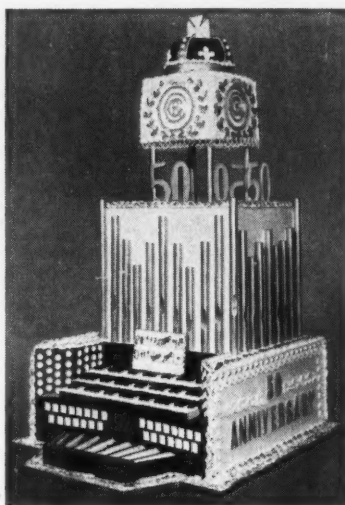
letter from the trustees committee which it is hoped may be included in church bulletins or read at services on "College Sunday." Though College Sunday is normally to be observed on the Sunday before St. Cecilia's Day (St. Cecilia is the patron saint of music) this year St. Cecilia's falls on Sunday, Nov. 22; we can thus begin our new venture on the day itself.

Our first letter will offer to the public the aims and objects of the College and our desire to work in close harmony with the clergy to achieve high standards in service music. Such a brief letter cannot hope to give our story in detail. If it is to arouse interest each of us must be prepared to answer further questions about the College. The brief summary of our history in the golden jubilee year book should stimulate our thinking as to past achievements. What of the present? Public recitals; annual conventions; meetings for the discussion of organ music, choir music or choir training; assistance to churches requiring organists and to organists looking for positions; increased interest in College examination—these are just a few ways whereby the College can help us in our work and we, through membership in the College, can help it carry out the aims and objects.

Let us all think upon these things and be ready, not only on College Sunday but at all times, to give an able and enthusiastic account of the work of the Royal Canadian College of Organists.

JAMES HOPKIRK

**R.C.C.O.'S BIRTHDAY CAKE**



THE BEAUTIFUL cake pictured above created a genuine sensation at the banquet which closed the golden anniversary celebration of the R.C.C.O. in Toronto Sept. 3. Sumptuous and colorful, this masterpiece of the culinary art made its grand entry amid the brilliant toasts and responses which made the evening so memorable.

**Edmonton**

The Edmonton Centre commenced activities for the fall with a dinner meeting Sept. 28 at All Saints' Cathedral. Arthur Crighton, chairman, gave a report of the convention in Toronto and George Lange showed colored slides taken at that time. Following this report the group attended the opening recital of the Vernon Barford Organ, All Saints' Cathedral. The organ has been installed as a tribute to Mr. Barford's service to the cathedral parish. Mr. Barford became organist and choirmaster at the cathedral in 1900 and retired in 1956 at the age of 80 years. He is the honorary chairman of the centre and was present for the dinner and recital. H. Hugh Bancroft, F.R.C.O., present organist at the cathedral was the recitalist. His program is included on the recital page.

DIANNE FERGUSON

**Stratford**

A meeting of the Stratford Centre was held Sept. 28 in the form of a dual recital at St. Andrew's Presbyterian Church and St. James' Anglican Church. Frederick James played seven numbers from the Little Organ Book, Bach and Concerto 3, Walther. John Blackburn repeated the chorales on the organ at St. James Church and ended with Prelude on Old Hundred, Walther. At the regular meeting at the home of Mr. Blackburn a discussion of the recitals was held including comparison of the organs and registrations. A lunch followed the meeting.

ERNEST C. HARLEY

**Oshawa**

The first event of the season for the Oshawa Centre was a testimonial dinner for the retiring treasurer, Raymond Martin, held at the Sandalwood Restaurant Sept. 9. Mr. Martin, treasurer for seven years, is to live in England. He has been a member of the Canterbury Singers, Oshawa and of the ritual choir at the Church of St. Mary Magdalene, Toronto. He was presented with a framed picture of the interior of St. Mary Magdalene Church taken by Thomas Hyland. Around the mat of the picture Healey Willan wrote excerpts of music. Mrs. G. K. Drynan expressed the esteem in which Mr. Martin has been held and the gratitude of the centre for his years of service. Mr. Martin spoke of his pleasure in the gift and expressed regret in leaving the centre. After remarks and announcements by Chairman John Smart the meeting was adjourned.

Mrs. G. K. DRYNAN

**Kitchener**

The 1959-60 season was opened with a meeting of St. Andrew's Presbyterian Church Sept. 28. Members of the Galt Centre were invited as special guests. Gwilym Bevan, centre chairman and Robert St. Marie, secretary presented a scrapbook of the recent golden jubilee convention held in Toronto. Color slides and a narrative account were interspersed with tape recordings of the convention recitals. The climax was a recording of the impromptu improvisation on two given themes played by André Marchal at his recital at St. Paul's, Toronto. The newly-elected National President James Hopkirk, a member of the centre, addressed the meeting. This is the first time in the history of this centre that a member has served as president of the College. Mrs. Bevan and Elaine Weber were hostesses at the social hour which followed.

DR. GLENN KROEPE

**Chatham-Kent County**

At a meeting of the Chatham-Kent County Centre, open to the public, Sept. 29 at St. Andrew's United Church, Muriel Gidley Stafford, past-president, gave a discourse on the aims and achievements of the College and played the following recital: Sonata for Trumpet and Strings, Purcell; Elevation, F. Couperin; Grand Jeu, Du Mage; All Glory be to God on High, We all Believe in One True God and Prelude and Fugue in G major, Bach; Rhapsody in D flat, Howells; Capriccio, Furvis; La Nativite, Langlais; Prelude and Fugue in C minor, Willan.

BERT WEES

**Brantford**

Mrs. J. C. Rowcliffe entertained members of the Brantford Centre at her home Sept. 19. Chairman Donald Clubine conducted the business meeting which included program plans for the 1959-60 season. A report of the golden jubilee convention was made by several members. Roger Swinton and his bride were presented with a gift by Harry Priestly. A barbecue lunch was served in the garden.

E. L. MUIR

**London**

The London Centre held a local golden jubilee celebration at the Fanshawe Park Pavilion Sept. 19 in the form of a buffet supper. The executive was in charge of the arrangements. J. Townshend made the after-dinner remarks. Chairman T. C. Chattoe, who spent the summer in England, was welcomed back on behalf of the members by J. Townshend, first vice-chairman, who was in charge during his absence. A moment of silence was observed in memory of Mrs. E. S. F. (Meda Gunn) Houghton.

MARGARET NEEDHAM



**Organ Literature AND THE CHURCH**

The organ is primarily an instrument for the church. The vast majority of the literature for the organ was, and is being, created for church use.

Many church groups have a segment of the organ's great literature that they may claim as their own heritage, this music having originated out of the specific requirements of their individual traditions and needs.

Today, although there is an extensive interchange of music between religious groups, many churchmen and church musicians are rediscovering with enthusiasm their share of the organ's literature. This new understanding, in turn, dictates that instruments built for their churches be designed to meet the requirements of their service and of their own organ literature. The cry of a few years ago that every organ must be able to play the entire literature is abating, and a more rational insistence on *first things first*, which is consistent with today's economic requirements, is coming to the fore.

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## NEW PRESIDENT OF ROYAL CANADIAN COLLEGE OF ORGANISTS



JAMES HOPKIRK was elected president of the R.C.C.O. at the annual meeting which was part of the golden anniversary convention in Toronto. Specially interested in boy choir work since he became a chorister at the age of 10 in Toronto's Church of the Holy Trinity, he is organist and choirmaster at the Church of St. John the Evangelist, Kitchener, Ont. where his choir of boys and men has an extensive repertory from the Tudor period to the twentieth century.

Born in Toronto Sept. 5, 1908 Mr. Hopkirk's entire professional career has been in Anglican churches. He was one of the

musical advisory committee for the Book of Common Praise, 1939 (the Canadian Anglican hymn book) which includes two of his original tunes and several arrangements.

A pupil of H. William Hawke, Dr. Charles Peaker and Dr. Healey Willan he holds a Mus. Bac. (Toronto) A.C.C.O., A.T.C.M. and L.R.S.M.

Since Mr. Hopkirk's first post at St. Matthias', Toronto, where he played a nine-stop, hand-blown tracker with a "nag's head" swell, he has served in a number of churches in Ontario as well as in Sherbrooke, P.Q. and Vancouver, B.C.

POMPANO BEACH, FLA.,  
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## CHURCH TO HAVE 3-MANUAL

First Presbyterian Installation Will Be in Chamber Behind Altar of New Contemporary Edifice—Enlargement Planned

The First Presbyterian Church of Pompano Beach, Fla., has signed a contract for a new three-manual organ with the Schantz Company. The instrument will be placed in a chamber directly behind the altar, speaking straight forward to the nave in a new building of contemporary architecture. This recently established but rapidly growing church hopes to add substantially to the organ in the near future.

Negotiations were handled by G. H. Kloehs, Florida representative for Schantz. The stoplist is as follows:

## GREAT

Principal, 8 ft., 61 pipes  
Bourdon, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Gemshorn, 4 ft., 12 pipes  
Super Octave, 2 ft., 61 pipes  
Furniture, 4 ranks, 244 pipes

## SWELL

Viola da Gamba, 8 ft., 73 pipes  
Hohlfloete, 8 ft., 73 pipes  
Viola Celeste, 8 ft., 61 pipes  
Principal, 4 ft., 61 pipes  
Hohlfloete, 4 ft.  
Plein Jeu, 3 ranks, 183 pipes  
Trompette, 8 ft., 73 pipes  
Clarion, 4 ft.  
Tremulant

## CHOIR

Rohrfloete, 8 ft., 73 pipes  
Spitzfloete, 8 ft., 73 pipes  
Flute Celeste, 8 ft., 61 pipes  
Koppelfloete, 4 ft., 61 pipes  
Nazat, 2 3/4 ft., 61 pipes  
Blockfloete, 2 ft., 61 pipes  
Tierce, 1 1/4 ft., 61 pipes  
Krummhorn, 8 ft., 61 pipes  
Tremulant

## ANTIPHONAL

Bourdon, 8 ft., 61 pipes  
Principal, 4 ft., 61 pipes  
Blockfloete, 2 ft., 61 pipes  
Mixture, 3 ranks, 183 pipes

## PEDAL

Contrabass, 16 ft., 56 pipes  
Bourdon, 16 ft., 44 pipes  
Rohrbourdon, 16 ft., 12 pipes  
Octave, 8 ft.  
Rohrfloete, 8 ft.  
Bourdon, 8 ft.  
Super Octave, 4 ft.  
Rauschquinte, 2 ranks, 64 pipes  
Double Trumpet, 16 ft., 12 pipes  
Trompette, 8 ft.  
Clarion, 4 ft.

THE CONCERT SERIES at Grace Methodist Church, Baltimore, Md. opened Sept. 27 with a hymn festival. Other events before the year's end include E. Power Biggs in recital Nov. 1, Handel's Messiah Dec. 6 and Christmas services Dec. 20 and 24.

MACK STARK, 73, general manager of Mills Music, Inc. for more than twenty-five years and one of the leaders in the educational music field, died Aug. 20 in Miami Beach, Fla. He had been in the music field for half a century.

THE HANDEL choral society of the Fox Valley will sing Mozart's Coronation Mass and Mendelssohn's Come Let Us Sing Nov. 14 in the Geneva, Ill. city auditorium. Emmett Steele will conduct.

## TIME OUT:

We interrupt our series on our experiments with sound to make an introduction. We want our readers to know

**Mr. J. E. O'Brien**  
**3651 Perrysville Avenue**  
**Pittsburgh, Pennsylvania**  
**Telephone: FA 2-5152**

Mr. O'Brien has joined the Schantz organization as our representative in Western Pennsylvania and West Virginia. Aside from being an accomplished organist, Mr. O'Brien is, as are all Schantz representatives, thoroughly schooled in the advantages of the Schantz organs. And like the others, he will be glad to help with any information a church may need in planning for a new pipe organ.

Here are the other Schantz representatives, who join us in welcoming Mr. O'Brien.

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P. S. Next month we'll resume the regular series, discussing some interesting things we have found about grill coverings. Meanwhile, we remind you that copies of the recording "The Art of The Organ-Builder", featuring Marilyn Mason are still available at \$4.95 each (Ohio residents add 3% sales tax). Send now for your copy.

# Articulation— The Role It Plays in Organ Performance

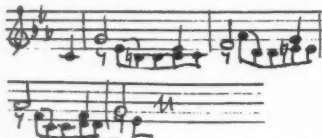
By KLAUS SPEER

(Continued from October issue)

As another example, from a different composer, take this fugal subject with countersubject, by Dietrich Buxtehude:



The first two *cs* must be lifted early to permit their repetition, and the same is true of the first three *as* and *cs* in the continuation of the subject (or countersubject). If one slurs from *c* to *d* and from *a* to *c* this results in syncopated accents on the third *c* and on the last *a*. "What is wrong with syncopations?" you may ask; nothing is wrong with them, except that the composer did not ask for them here, while there are plenty syncopations throughout his music. When, a little later in history, composers felt the need for off-beat accents without tying a note from lighter to heavier beat or subdivision, they devised signs and symbols to produce such effects, such as *sf* in eighteenth century piano-forte music or slurs in organ music. The most famous example for such a slur by the composer is the countersubject of the fugue that concludes J. S. Bach's Passacaglia in C minor:



This slur appears in all the copies by the Bach household that are preserved, which should make it as authentic as if the autograph were preserved, it produces a pronounced off-beat accent. The presence of only one slur in each phrase should make it abundantly clear that the other three notes of the figure must also be detached. If legato-where-possible had been expected, the one slur would have been superfluous.

Our examples so far have all been single-line music; or at least our attention was directed toward one part alone. There are passages where the voice leading in complex polyphony can reach the listener only when all notes are somewhat separated, though it must be assumed that eighths are still longer than sixteenths in their actual sound and quarters longer than eighths, etc. The main reason for this phenomenon lies in a practice that was avoided by none of the great composers from the Renaissance to our own

time; a faster moving part crossing a slower moving part in such a manner that one part is already sounding a pitch into which the other is moving. (The example is one of many that could be chosen).



Even on an instrument that responds to touch in dynamics, like the clavichord or the piano-forte, it would be humanly impossible to differentiate the parts in such passages by placing them at different volume levels. For four people to sing the parts or to play them on a set of recorders or clarinets or a string quartet may help them to understand the music better (Arthur Poister makes his organ classes do this sort of thing to their great help) but it does not solve the single players predicament, for instance, in the second half of measure 61 for the right hand where legato is technically impossible for either soprano or alto. However, if we play the first three beats legato (the slurred kind of legato, I mean), then the last beat falls apart. On the other hand, if we detach all notes slightly each part can keep on moving in its proper direction and its proper relation to the other parts. I must repeat once again: I am not suggesting an indiscriminate staccato touch for the organ; I am merely suggesting that we make a virtue out of a necessity. The passage just mentioned leads to two distortions if we slur everything that can be slurred: (1) a break between the last two eighth-notes of the alto subject and (2) a break between the second and third sixteenth-notes on the fourth beat in the soprano. These breaks will not sound like distortions if they correspond to equal breaks where these are not necessitated by technique. We might even formulate our postulate in this manner: treat all organ notes in the manner in which repeated notes and crossing parts must be treated, and you will give all parts, phrases, motives, subjects, etc. an even chance to be heard and understood by the listeners.

A few references have been made to the syncopation in the more common sense of the word, i.e., notes or chords tied from a relatively lighter to a relatively heavier beat or subdivision of a beat. Every sensitive singer will accent such a note or increase its volume toward a point slightly past the middle of the tie. Obviously in organ music as much as any other such syncopations demand accents, accents deliberately destroying the regularity of the meter. To accomplish such accents, we must shorten the preceding note in its sound value—or lengthen the part of it that is silent, to turn the expression around. Many other instruments

do not need to proceed in that manner, but their players will break before syncopations just the same.

What happens in very slow music, such as, for instance, the few arabesque chorale preludes by J. S. Bach ("O Mensch, bewein dein Sünde gross," "Allein Gott in der Höh" and "Nun komm der Heiden Heiland") or the many of a similar nature that are ascribed to Buxtehude? As a player I may at times have been guilty of carrying out too meticulously the principles outlined in this paper. Just as I proclaim articulation as the chief means of playing expressively on an instrument with a mechanically produced tone, so I am willing to admit as a possible and occasional virtue the organ's capability to maintain a tone indefinitely at the same intensity, or to slur an indefinite number of notes as long as no pitch is immediately repeated. If a reader wonders about this careful approach to what was for so long considered the *sine-qua-non* of organ playing, let him look through orchestral and chamber music literature and find organ points that are nothing more than one pitch sustained for a long time. Two of the most famous examples of organ points in non-organ literature are the opening chorus of Bach's St. Matthew Passion and the beginning of Brahms's Symphony 1. Bach's organ point is presented with rhythmic interest in the base itself; Brahms couples the pulsating drive of the tympani with one of the most chromatic passages he ever wrote; both passages obviously fulfill the purpose of building up tension and expectation. To return to the slow organ work: it has been argued that one should not read syncopations in these contrapuntal parts, that one should rather read them more like fifteenth- or sixteenth-century contrapuntal lines, free from barline references. Correspondingly one should allow the ornamented chorale to sing as only the organ can sing, without any necessity for breathing. I concede this as a possible argument, reserving my conclusions for a few years of further interpretive work with such compositions. The matter does not interfere with the main topic of this paper: the proper employment of articulation in the service of subtle emphasis and de-emphasis.

Before concluding I should like to call attention to the practice of one nineteenth- and one twentieth-century organist-composer respectively. Most editions of César Franck's Chorales are overloaded with editorial slurs and other marks. The only edition that is free of all but his own marks is the original one published by Durand et Fils. In Otto Barblan's Peters Edition and Bernard Alphenar's Marks Edition the composer's and the editor's marks are differentiated by the thickness of the print so that one can recognize the original markings by looking closely and carefully. Thus, for instance, the first pages of the Chorales in B minor show very few slurs by the composer and in the majority of cases covering no more than two notes or chords to indicate a shortening of the second one. Lest I be accused of inaccuracy: the long slurs that are found in this work appear in some of the episodes that do not deal with the variation theme, quite clearly to indicate to the player that a different sort of touch is needed here, that is, a more slurred type of playing. In other words, basically Franck employs the slur in the

historical sense as an articulation mark, rather than a phrase mark.

A good example of scarcity of marks in contemporary music and—among the marks that do appear—a preponderance of slurs over two or three notes rather than more is the collection of Chorale Preludes by Helmut Walcha (Peters). I have heard Mr. Walcha only through recordings, and not of his works. From that limited experience I venture to submit that he might shorten or leave out some of the longer slurs in a new edition of the same chorales.

In conclusion I must acknowledge not only that I claim no originality for the ideas here presented, but also that several other performers have arrived at them independently and, for all I know, over different routes. Oswald Ragatz, of Indiana University, teaches much the same principles and has explained them in his unpublished doctoral thesis (U.S.C.). In his preface to the facsimile edition of *The Voluntaries of John Stanley* the editor, Denis Vaughan, goes into the matter of articulation at some length, as does also Walter Emery in his prefaces to several short collections of music by lesser known eighteenth-century composers that have recently started to come out through Novello. Finally we must once again recall that all instruments of earlier centuries were more limited in their dynamic range, necessitating strong reliance on this means of artistic playing. The modern piano does not share with the harpsichord its relative inexpressiveness, but it does share its percussive character. One of our outstanding pianists plays the music of J. S. Bach on the modern piano according to these principles: I do not know how Rosalyn Turek arrived at her manner of performance, but I have yet to meet the sensitive musician whom her performances do not convince, whether they would play in that manner themselves or not.

In spite of its wordiness this paper has done little more than outline general principles. One could go into detail with individual compositions, from different periods of music history; and especially one could analyze those organ works that are marked by the composer, throughout, or in part.

### DUNN TO CONDUCT SERIES OF THREE ON MUSIC OF MASS

A series of three programs on "the music of the mass through the centuries" will be heard at New York City's Church of the Incarnation under the direction of Thomas Dunn. The first event will be Mozart's Great Mass in C minor Nov. 5 with Judith Raskin, soprano, choir and orchestra.

The second program Dec. 10 will be devoted to Byrd's Mass to Four Voices for a cappella choir. The final event of the series Feb. 4 will be divided between the Stravinsky Mass and the Messe de Nostre Dame by fourteenth century de Machaut. A woodwind and brass ensemble will join the choir on this date.

JOHN J. TYRRELL, executive vice-president of the Aeolian-Skinner Company, was elected president of the Associated Organ Builders of America at the organization's October meeting in Washington, D. C.



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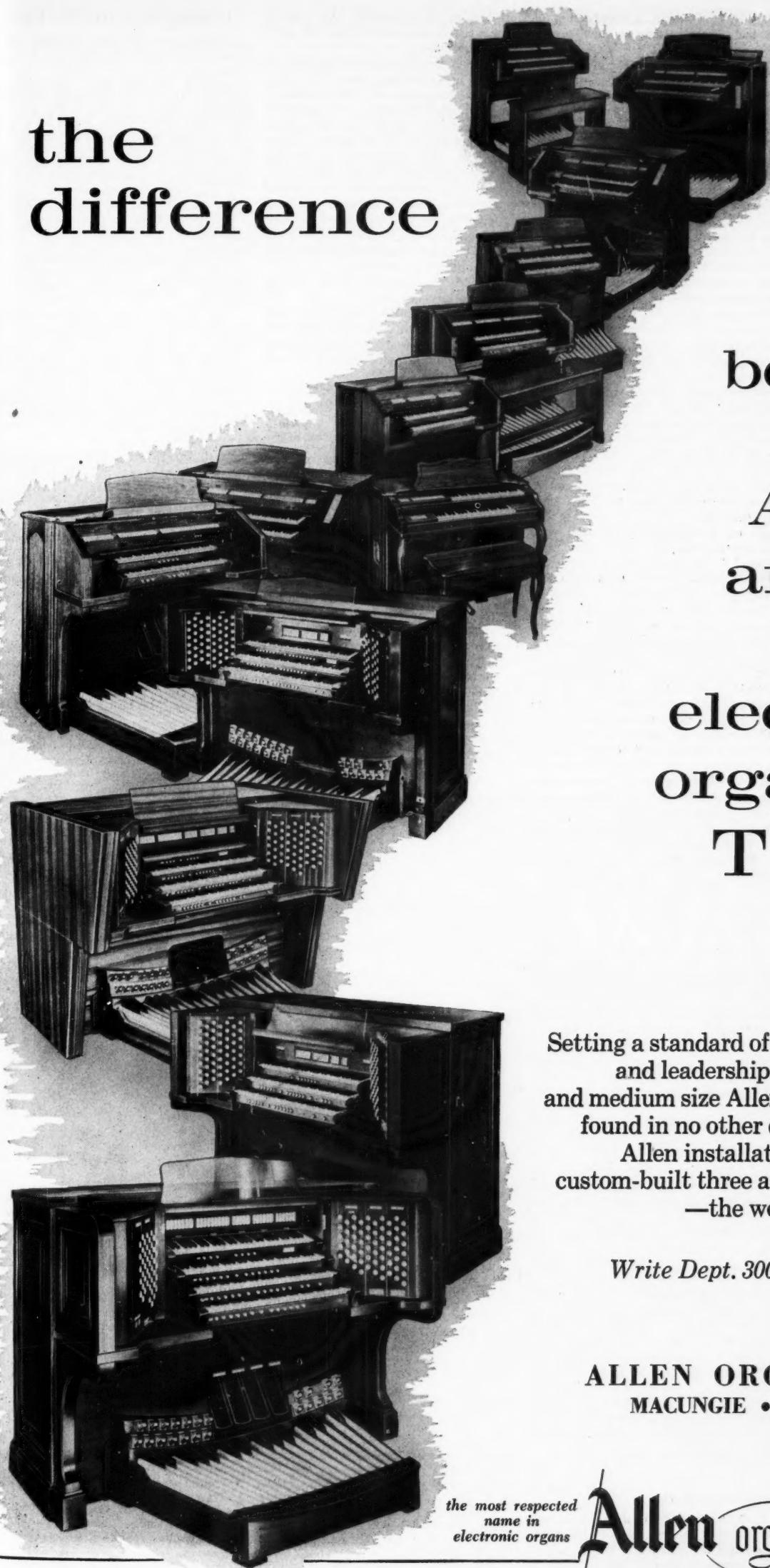
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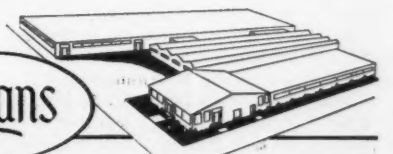
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## THE DIAPASON

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grams and advertising copy, the closing  
date is the 5th. Materials for review  
should reach the office by the 1st.

CHICAGO, NOVEMBER 1, 1959

## Those Who Passed

Just as our news deadline for this issue was upon us, the list of this year's successful candidates for Guild certificates reached our office.

We note with dismay a drop of about twelve per cent in the number of new alphabetizers from last year despite a substantial increase in Guild membership. We have not been informed whether there were fewer candidates or whether a smaller proportion passed. Either alternative can be explained and rationalized but the verdict "not nearly enough" seems to us inevitable.

The probably ideal time to take at least one's A.A.G.O. examinations would seem to be soon after completion of one's formal academic studies. How many of this year's candidates were just at this stage of their careers? If the answer is "not many" we must question whether teachers in college music departments are still encouraging the bulk of their students to follow the will-o'-the-wisp of "concert careers" instead of emphasizing the real meaning of rounded musicianship.

We wish some qualified, respected organ teacher would drop a loaded bomb on this subject at the Detroit meeting of the N.A.S.M. Thanksgiving weekend.

In the meantime our congratulations to those who passed, two-thirds of whom come from only six states. Get with it, you members from the other forty-four!

## Figuring It Out

That special talent for figures which so often seems to occur among children who develop into musicians to many times dissipates as they become adults. Many of us who once showed possibilities for higher mathematics now have our problems not only with income tax blanks but even with the stubs of our check books.

So it is at the risk of being chided by still another group of professional accuracies that we turn to an arithmetical task. If memory serves us this particular branch of seventh-grade arithmetic was known—back in the dark ages—as "ratio and proportion."

The R.C.C.O. with a membership of 1239 had an attendance at the Toronto convention of 467. These were not all members but for the purpose of comparison let's count them in the proportion of attendance (check us on this!) of nearly 38 per cent. If the membership of the A.G.O. with an active membership of at least 15,796 had a similar proportioned attendance, one of our national conventions would attract about 6,000 members.

Or to put it negatively: Our last A.G.O. national convention—the very good one at Houston!—drew about 600 or slightly less than 4 per cent of our total membership. Had the Toronto convention drawn proportionately, there would have been fifty people in attendance at our sister organization's golden jubilee.

Two years ago at the I.C.O. in London the then C.C.O. furnished half as many visitors as the A.G.O.—C.C.O. about 10 per cent, A.G.O. less than 2 per cent.

How can we explain these figures? Are Canadians more convention-minded than Americans? Hardly! Do Canadians have more money to spend on travel than Americans? Don't you believe it! Ask yourself any of the other obvious questions. The one you should take some time to answer may be: does the R.C.C.O. mean more to Canadian organists than the A.G.O. to their American colleagues? In case you decide on a tentative "yes" make your next question "why?"

Then let's all guess at the answer; none of us can know. We venture a guess that centres place more emphasis than chapters on the scholastic, professional side of being an organist and less on the "delicious refreshments" and "musical games" angles. Passing the R.C.C.O. examinations is an honor of wide importance among Canadian organists; many of them can name you the people who this year earned the right to add the proud letters to their name.

This greater seriousness is reflected in the greater interest and co-operation of the Canadian press. All the Toronto papers reported the recent convention in detail each day with excellent critical reviews of each musical event.

Maybe our figures are faulty and you can manipulate them differently. But to us "it all adds up" or, more simply, "it figures."

## Do We Care?

We wonder if the organ recital has taken the same new lease on life this autumn in your community as it has in ours. In October and November we play hosts to at least ten visiting virtuosos including two eminent Europeans and the top box-office attractions among our American colleagues. Will we organists turn out in force for all these and prod our friends, sell tickets and hound publicity sources to make every recital a noteworthy event or will we plead the pressures of our own lives and let "nobody goes to organ recitals" remain a truism?

We are reasonably sure the schedule at the home city of this magazine is being duplicated all over the country. Recitalists and managers report record bookings for the season. So we probably all share the same problems and opportunities.

Flor Peeters' quick tour this fall is matched by that of Feike Asma, appearing in North America for the first time and "booked solid." Dedications of scores of new instruments are filling the schedules of a dozen of our leading players.

So we have an opportunity handed us on a silver platter. Do we care enough to make each event a major one or will we fizzle out again and let magnificent opportunities to make new friends for our instrument dissolve in a sea of empty pews?

## Anniversary Issue

Most of our readers are aware by now that the next issue of THE DIAPASON will be volume 50, number 1, whole number 601. Which is to say that we shall be observing the fiftieth anniversary of the

founding of this periodical. We hope to bring you an issue which you will want to keep for always.

We shall include an exact facsimile of the very first eight-page issue, THE DIAPASON for December 1, 1909, volume 1, number 1, whole number 1. We shall also include articles written for the special issue on the many varied phases of our profession. The writers will be familiar and respected leaders in our field.

Some of the organ builders whose names appeared in the "Directory of Organ Builders" in the very first issue are planning to take notice of their half-century association with our magazine with specially designed advertising.

We wish we had a list of the original 500 subscribers to that first issue. We know that a few are still with us and still active in the organ profession. But most of them have long since joined a more heavenly choir to sing super-Bach and super-Palestrina.

## Lesson from the Squirrel

We have just been going through that season of the year when squirrels store away a supply of nuts and acorns for the winter. Like human beings the busy little bushy-tails forget some of their hiding places and as a result some of their carefully planted acorns grow into mighty oaks.

We would like to speculate on the **visibility of organists emulating squirrels**. Every church musician we know—even the young ones—has accumulated a supply of nuts (old chestnuts!) which, long before the winter is over, will have been uncovered at least once and re-devoured. How fine it would be if, like the squirrel, the organist could bury a few of his chestnuts so deep that from their forgotten graves would grow some new choral and organ repertory.

SCHNOOK ORGANIST GETS  
ANN LANDERS GOING-OVER

Organists should be interested in this letter and answer in Ann Landers' widely syndicated column for Sept. 16. Note especially Miss Landers' reply. The letter is reprinted by courtesy of the Chicago Sun-Times Syndicate and Ann Landers.

**DEAR ANN:** Why is it that people in certain professions are expected to donate their services?

"I'm an organist by profession. It took years of training and a great deal of money to become a recognized artist. Yet my friends and relatives think nothing of asking me to play for their church affairs, style-shows, weddings and what have you—for free.

No one would expect a florist to grow flowers and bring them to the church for nothing. They'd never dream of asking a caterer to prepare food for nothing. A clergyman would not be expected to perform the ceremony for nothing. Why then, do they ask the organist to provide the music for nothing?

I hope you print this letter. It may be a great eye-opener.

NO DO RE MI

**DEAR NO DO RE MI:** I suggest you learn the tune called "Gladys isn't gratis anymore." Part of your problem is that you've been a schnook.

SOWERBY LEADS FESTIVAL  
MUSICK AT ORGAN OPENING

Dr. Leo Sowerby was guest conductor Sept. 20 at Christ Episcopal Church, Nashville, Tenn. on the occasion of a program commemorating the completion of extensive work on the organ by Manley and Stiner, Atlanta, Ga. and J. A. Koellein, Nashville.

Dr. Sowerby led his own Festival Musick with Peter M. Fyfe, organist and choirmaster, assisted by a brass quartet and timpani from the Nashville symphony orchestra.

The organ was rededicated in memory of F. Arthur Henkel, Mr. Fyfe's predecessor at Christ Church. Other music heard included Chorale, Jongen; Evening Hymn, Gardiner, and Vaughan Williams' Old Hundredth.

A capacity congregation was present for the service.

## Looking Back into the Past

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

James T. Quarles, university organist, Clarence Dickinson, William Churchill Hammond and T. Tertius Noble were at the console of the Steere organ for a gala day of organ music Oct. 8 at the opening of the organ at Bailey Hall, Cornell University, Ithaca, N. Y. Andrew Carnegie, principal donor, gave an address.

A four-manual Casavant was installed at St. James Methodist Church, Chicago.

The Hyde Park Baptist Church, Chicago received a three-manual E. M. Skinner organ.

Three-manual Odells were built for St. Agnes Chapel, Trinity Parish and St. Michaels Episcopal Church, both New York City.

The Second Congregational Church, Oberlin, Ohio had a three-manual E. M. Skinner installed.

In the classified columns organ builders, then as now, were advertising for experienced help.

The Presbyterian Church, Monmouth, Ill. dedicated its new three-manual Hook and Hastings organ.

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

Chicagoans flocked to the Kimball factory to inspect the four-manual organ sent to the Pretoria, South Africa town hall. At the same time Kilgen was building an organ for St. Ann's Catholic Church, Wellington, New Zealand.

Charlotte Lockwood opened the Möller organ at the Crescent Avenue Presbyterian Church, Plainfield, N. J.

Gunther Ramin recitals evoked great enthusiasm all over the country.

Toronto organists held a dinner Oct. 3 in honor of Dr. Herbert H. Fricker who completed fifty years as a church musician. Among those who spoke were Dr. (now Sir) Ernest MacMillan and Dr. Healy Willan.

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

The Aeolian-Skinner organ in Symphony Hall, Boston was used for the first time in the Boston Symphony Orchestra's series. Soloist was E. Power Biggs playing a Handel Concerto in D minor.

The trompette-en-chamade on the Aeolian-Skinner organ in the First Presbyterian Church, Kilgore, Texas is called the first in the country.

Holtkamp built organ for Warner Hall, Oberlin College.

The Wicks organ company built a three-manual instrument for Sinai Temple, Chicago.

The First Methodist Church, Canton, Ohio had a three-manual Aeolian-Skinner installed.

The Schantz Organ Co. built a three-manual organ for the First Presbyterian Church, Miami, Fla.

REFORMATION SERVICE  
ENLISTS EIGHT CHOIRS

Eight choirs participated in the third reformation day program Oct. 25 sponsored by the Madison-Florham Park-Hanover ministerial association in Grace Episcopal Church, Madison, N. J. Under the direction of Lester W. Berenbrock, Drew University, the combined choirs sang Bunjes' Choral Concertato on A Mighty Fortress Is Our God, Schütz' Psalm 100 and Vaughan Williams' Lord, Thou Hast Been Our Refuge. W. Norman Grayson, Centenary College, began the service with Bach's To God on High. Be Praise, Langlais' Te Deum and Karg-Elert's Rejoice Greatly O My Soul. Marino Nardelli accompanied the service and Mrs. Charles Dempsey concluded the program with Bach's Prelude and Fugue in G minor. A brass ensemble assisted.

ORGAN LITERATURE LIST  
AVAILABLE UPON REQUEST

The new catalog "C" of the Organ Literature Foundation, Nashua, N. H. contains listings of books, records and magazine of special interest to organists including many works in several foreign languages.

The catalog is available upon request to the foundation.

Letters to the Editor

The Diapason does not ordinarily comment on its "letters to the editor." This month's unusually heavy number falls largely into three groups: a continuation of the Hope-Jones controversy, favorable reactions to the September "two-manual" issue and letters, often vituperative, supporting Kathryn Loew's stand against the use of electronics at A.G.O. conventions.

Both sides of the Hope-Jones matter have been fairly heard; we shall therefore bring an end to that issue in this department. The appreciative and appreciated two-manual letters were very similar in tone and content; we have therefore picked a representative one from the new president of the R.C.C.O. to speak for them all. We have excerpted letters from Mrs. Loew's backers to give a clear cross section.

We hope to return to our "hands-off" policy forthwith.

Electronic Excerpts

Electronic what-you-may-call-its are not organs by definition. Webster's Unabridged goes into detail about organs, all of which require a supply of wind to produce the sound either through pipes or reeds.

CLEVELAND FISHER

How can we expect music committees in churches to be convinced of the superiority of good organs over electrotones when many of our colleges and conservatories use them to dull the musical ear of our young aspiring organists?

ERIC A. FISS

A real danger is simply this: that with all the high pressure selling and the gimmicks of advertising, the general consensus of many small churches is that "anyone who can play the piano can play the organ" with a simple demonstration lesson from a salesman.

VERA KOEFKE

Two-manual Issue

Kitchener, Ont. Sept. 14, 1959—

Dear Sir: Hearty congratulations and sincere thanks to you for THE DIAPASON for September. I am convinced that this issue is one of the most valuable you have ever printed and I also found it one of the most interesting. Usually I just glance through the stoplists of the new organs; this time I took time to

study and compare them. Of particular note is the manner in which the various builders have endeavored to get variety, ensemble and independence, not only on the manuals but in the pedal, on relatively small organs.

The article by Mr. McManis is worthy of study by everyone who plays an organ, for he outlines not only the principles of tonal design but the fundamentals of registration.

The good two-manual instrument is the "lifeline" of the organ; on it depends our future, for it is on this ground that we must meet the electronic substitute. It is of utmost importance that we encourage the installation of good two-manual organs in every way possible.

"Well begun is half done." You have begun so very well that I hope you will continue regularly to focus the attention of your readers on the importance of the two-manual organ. Please don't leave the job half done.

Your sincerely,

JAMES HOPKIRK, President  
Royal Canadian College of Organists  
P.S. I shall cut out the article by McManis and some of the stoplists and add them as an appendix to my copy of "The Organ" by William Leslie Sumner.

We Stand Corrected

Stoughton, Mass., Sept. 10, 1959—

Dear Sir: The front page of THE DIAPASON for September says that Elsie MacGregor was the first and for many years the only woman in the nation to attain the F.A.G.O. certificate.

Recently a book, Nevins' "Handel to Grieg," was sent to Guilman School graduates in memory of Gertrude E. McKellar, graduate and teacher in the school. A card pasted in the front proclaims her the first woman fellow of the Guild. In the A.G.O. fiftieth year book (1946) is a list of fellows with dates after each name. It reads "McKellar '04—MacGregor '34."

Yours sincerely,

FRANK W. REYNOLDS

From Gore in Berlin

Berlin, Germany, Sept. 19, 1959—

Dear Sir: The most interesting solution I have yet witnessed to the problem of the Handel oratorios: perform them as operas! While we were in London we saw Samson at Covent Garden and Semele at Sadler's Wells; here the Städtische Oper is doing, as part of its repertory for the season, Belshazzar in a

new and fine German translation. Quite apart from the essentially dramatic nature of the works there is the interest of pageantry, scenery, costumes movement and gesture which the opera stage can lend. Toward the end of Samson, for instance, while golden-throated Joan Sutherland and a heroic trumpeter in the pit gave a rousing rendition of "Let the bright cherubim" there was, in the ritornelli at least, a shift in movement of the crowd on the stage, and of the soloist. Samson made his noble air, "Total eclipse" immensely moving through simple, telling gestures. In Belshazzar the consternation at the appearance of the handwriting is shown in movement as well as in music. Yes, operatic performance is the thing for most of these Handel oratorios, though not for Messiah which is contemplative in nature. Next week we shall hear the Huddersfield chorus do this with the Berlin Philharmonic under Sargent as one of the events in the Berliner Festwochen.

With cordial greetings,

RICHARD T. GORE

Letter from McManis!

Kansas City, Kans., Oct. 5, 1959—

Dear Sir: Family news is this: Wife Charlotte was released from the hospital this week-end after eight weeks flat on her back with ten to thirteen pounds of head traction. She's wearing a "collar" now to support the mending neck and may have to for who-knows how many months. She's terribly weak, but she'll recover faster at home than lying in a hospital. Morale is better here now, too. Me? I'm continuing to improve and am managing to do my official duty at my desk, but it will be a while yet before I'll be able to get back to my workbench. Physical therapy, you know! The shop crew is doing well, though.

Best wishes, and YOU drive carefully too. Sincerely,

CHARLES McMANIS

PFAUTSCH GUEST CONDUCTS HYMN FESTIVAL AT DALLAS

Dr. Lloyd Pfautsch was guest conductor and Robert Scoggin the service organist for a hymn festival Sept. 27 at the University Park Methodist Church, Dallas, Tex. The service followed a historical pattern from the beginnings of the church to the present day. Tissa Roberts played the postlude.

New Organ Music

Certainly Healey Willan's Second Passacaglia and Fugue (C.F. Peters) is the big news in organ music this month. Conceived in a large mold and written with extraordinary skill and experience, it is one of the major works of our time. We will not enter into the controversy which compares this work with its predecessor; Toronto buzzed with this but to what avail? All organists will wish to investigate and make up their own minds.

Not much of the other music can be mentioned in the same breath with the Willan. Homer Whitford has arranged twenty short pieces into an album he calls Wedding Music for the Organ (Flammer). Hammond registration is provided. Arthur Jennings' album has a misleading title: Nine Masterpieces for the Organ. We have no quarrel with the pieces he has chosen, all worthy, or with his transcription technique.

Oxford also has a couple of transcriptions by Christopher Morris: Air from Gluck's Alceste and Rordeal from Purcell's Abdelazer. The same publisher issues a brilliant short Toccatina in C minor by C.S. Lang and Two Pieces by Cesar Geoffrey for manuals only—an Interlude and a Chorale published together.

G. Schirmer has another album of Organ and Piano Duets arranged by William Stickles. This contains well-worn material, apparently what organ and piano teams think is most useful.—F.C.

FIRST ELMORE PERFORMANCE USES TAPED, LIVE CHOIRS

A festival service of music was heard Oct. 18 at the Central Moravian Church, Bethlehem, Pa. under the direction of Robert Elmore, organist and choirmaster. The program featured Dr. Elmore's cantata, Psalm of Redemption, for chorus, organ, brass and percussion and a first performance of his Psalm of Thanksgiving for alto solo, two choirs, two organs and two brass-percussion ensembles. The effect was achieved by combining pre-recorded tape with live performers.

SKILL

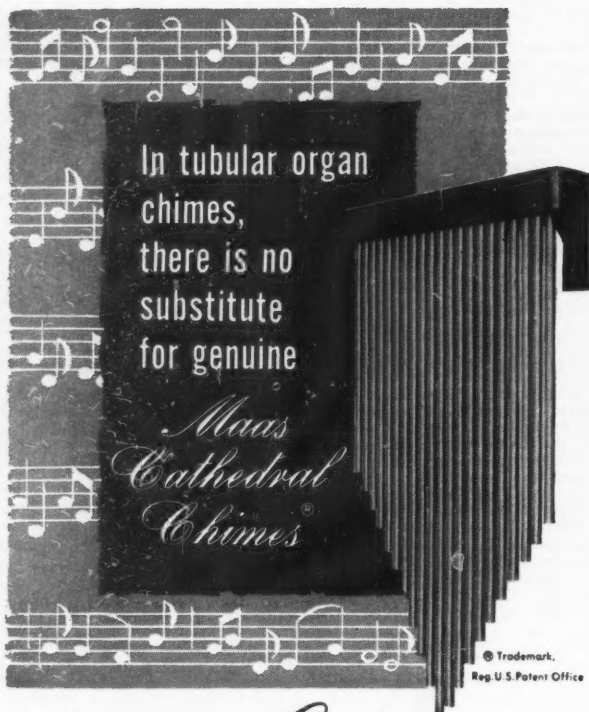
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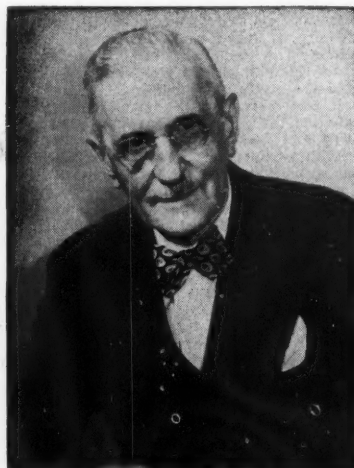
J. ALFRED SCHEHL

HERMAN B. STENDEL



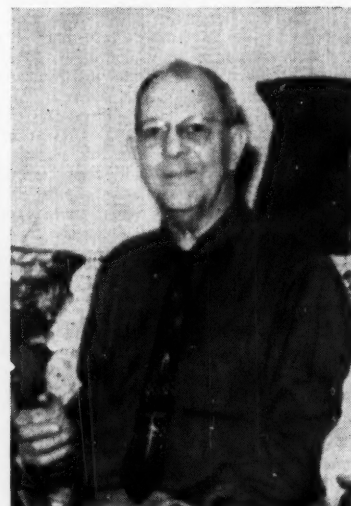
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J. ALFRED SCHEHL, noted Cincinnati, Ohio composer, organist and choirmaster died Sept. 20 after a week's serious illness. He was 77. Just a year ago THE DIAPASON published a resumé of his distinguished career on the occasion of his sixtieth anniversary as a Catholic organist.

Mr. Schehl was a long-time member of the A.G.O. and had served as dean of the Cincinnati Chapter. He was the composer of eight masses, motets and several volumes of organ music. His widow, six daughters and four sons survive.



HERMAN B. STENDEL, veteran Boston organ builder, died in September at the age of 77. Born in Oslo, Norway he came to America at the age of 6. Both his father and uncle were builders, his father for one of the old-time Boston firms. Mr. Stengel was associated with Ernest M. Skinner and with Robert Hope-Jones. He was with the Aeolian-Skinner Company until his retirement in 1958. His widow and a daughter survive.

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### WILLIAM C. WEBB PASSES; TEACHER OF CLAIRE COCI

William C. Webb, veteran member of the Milwaukee Chapter of the A.G.O. and organist who played before royalty, church groups and prospective organ buyers for more than sixty years, died in Milwaukee, Wis. Sept. 19 at the age of 87. He held the F.R.C.O. and the F.A.G.O. and was a life member of the Milwaukee Chapter.

Born in England, Mr. Webb became an organist at 17 in his native Esher. A pupil of J. F. Barnett, he played in London churches for thirty years, being congratulated on at least one occasion by King George V.

He came to the United States in 1928 and taught at Lawrence College, Appleton, Wis. While organist at Christ Episcopal Church, New Orleans, La., he was the teacher of Claire Coci and introduced her to Bernard LaBerge who became her manager and later her husband.

It was as a teacher that Mr. Webb made his finest contribution; he was always affectionately called "Professor" Webb.

### VETERAN ORGANIST DIES IN WASHINGTON, AGED 85

Frank M. Church, organist, composer and teacher for sixty years died in Washington, D. C. Sept. 28 at the age of 85. Among colleges and universities he served as director of music were Baylor; Columbia, S.C. College; Greensboro, N.C. College; Athens, Ala. College, and LeKendree College, Lebanon, Ill.

Born in Sandusky, Ohio in 1874 Mr. Church graduated from Oberlin College and the New England Conservatory. He also studied in Paris with Guilman and Widor. He had a master degree in music from the University of Chicago and also held the A.A.G.O. His compositions were performed in this country and in Europe.

Following his retirement in 1953 Mr. Church travelled extensively. His son and daughter survive him.

### PROMINENT LONDON, ONT. ORGANIST CLOSES CAREER

Meda Gunn Houghton died at her home in London, Ont. Sept. 17. She was organist at the First Baptist Church and previously had served at the Church of St. John the Evangelist, also London, St. Peter's Lutheran, Kitchener, the Centenary United and the Anglican Stone Churches, both in St. John, N.B. A student of T. Tertius Noble in New York and Widor in Paris, Mrs. Houghton was a graduate of Mount Allison University in Nova Scotia. She was a past-chairman of the London Centre of the R.C.C.O. and was prominent in London musical circles.

### EDMUND JAUQUES PASSES AT BROOKLYN HOME AT 92

Edmund Jaques, veteran organist, died Oct. 2 at his Brooklyn, N. Y. home after hospitalization for a fractured hip. He was 92. A requiem mass was sung Oct. 5 in St. Paul's Chapel, Trinity parish, which Mr. Jaques served at one period in his long career. Dr. George Mead conducted the Trinity choir in Noble's Souls of the Righteous.

Born in London Mr. Jaques began his musical career as a choir boy at York Minster. He later studied in London, Paris and Leipzig. His widow and a sister in Liverpool survive him.

### VETERAN ORGANIST DIES IN BRIDGEPORT HOSPITAL

Alvin C. Breul, 74, retired organist and choirmaster of St. John's Episcopal Church, Bridgeport, Conn. and on the music staff of the Central High School, died July 14 in Bridgeport Hospital after he was stricken with a heart attack in his home. He had served forty-five years as music director of St. John's.

Born in Bridgeport he graduated from Yale in 1906 and received his M.A. degree in 1910. He studied organ at Yale and in Saalfeld, Germany. His wife, three sons and a daughter survive him.

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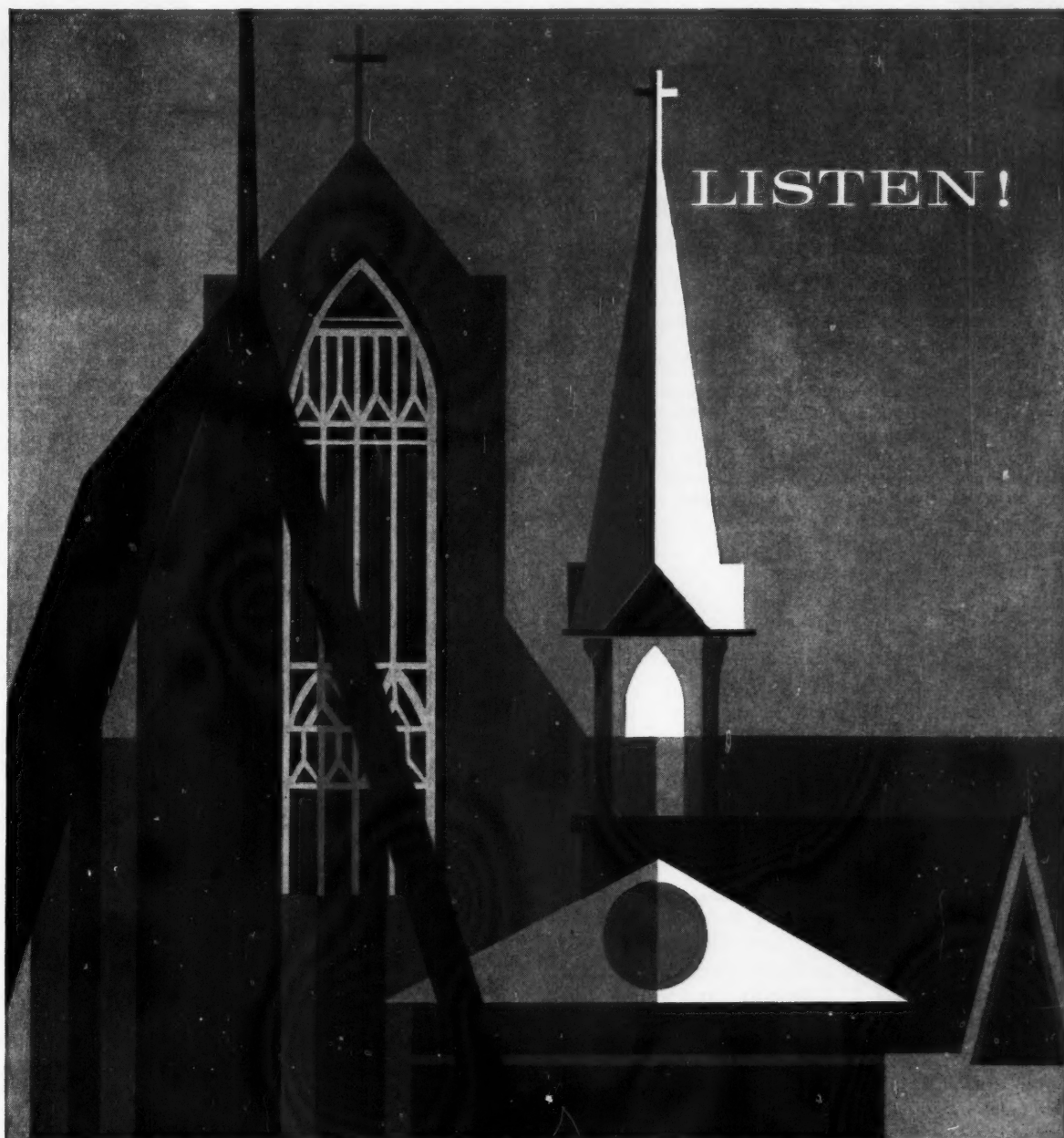
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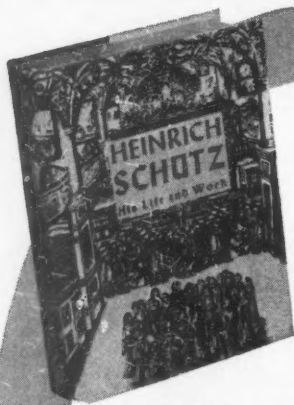
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## DOBBS FERRY ORGAN REDESIGNED TONALLY

### GRESS-MILES DOING WORK

Pipes of South Presbyterian Church Instrument Being Revoiced, Rebuilt or Replaced for New Low Pressure Operation

The organ in the South Presbyterian Church in Greenburgh, Dobbs Ferry, N.Y. is being rebuilt and revoiced by the Gress-Miles Organ Company according to a completely new specification which calls for conversion to 2 1/4-inch wind pressure. Dr. D. Dewitt Wasson is minister of music at South Church.

The original organ was installed in 1914 in the Central Presbyterian Church, New York City, by the Austin company. The same builder moved it to Dobbs Ferry in 1914 and made additions. In 1959 Austin provided a new console and reathered the action.

Gress-Miles has rebuilt and revoiced all the pipes for low pressure and has replaced many of them. The action has been modified for the new pressure and the three-manual console has been wired for the addition of an entirely new two-manual chancel organ for accompanying the choir. This, like the great and pedal of the gallery instrument, will be entirely unenclosed.

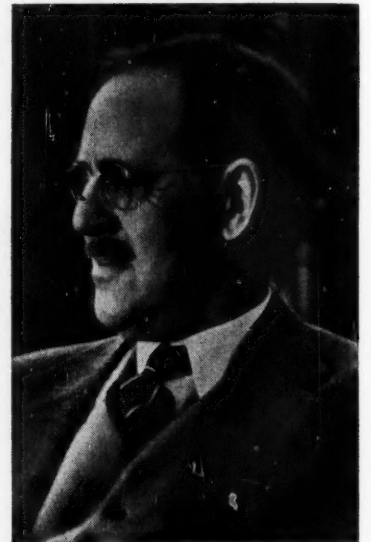
The new stoplist of the gallery organ is as follows:

- GREAT**  
Spitzprincipal, 16 ft., 61 pipes  
Quintadena, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Holzgedeckt, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Rohrflöte, 4 ft., 61 pipes  
Nasat, 2 3/4 ft., 49 pipes  
Superoctave, 2 ft., 61 pipes  
Hohlflöte, 2 ft., 61 pipes  
Mixture, 4-6 ranks, 330 pipes  
Trumpet, 8 ft.  
Chimes

- SWELL**  
Rohrgedeckt, 8 ft., 61 pipes  
Salicional, 8 ft., 61 pipes  
Voix Celeste, 8 ft., 49 pipes  
Principal, 4 ft., 61 pipes  
Nachthorn, 4 ft., 61 pipes  
Octave, 2 ft., 61 pipes  
Quint, 1 1/2 ft., 61 pipes  
Sesquialtera, 2 ranks, 98 pipes  
Scharf, 3-5 ranks, 269 pipes  
Krummhorn, 16 ft., 61 pipes  
Trompette, 8 ft., 61 pipes  
Tremulant

- CHOIR**  
Lieblich Gedeckt, 8 ft., 61 pipes

## STANLEY WILLIAMS



STANLEY WILLIAMS, Santa Monica, Cal. has retired from his post as the Southern California representative of the Aeolian-Skinner Organ Company. English-born, he worked for several builders on both sides of the Atlantic and had a part in such fabulous installations as the organ in the palace of the Maharajah of Mysore, the St. Louis world's fair instrument and more recently those in Grace Cathedral, San Francisco, Cal. and in the Mormon Tabernacle in Salt Lake City, Utah.

Robert C. Sproule has been appointed successor to Mr. Williams.

- Dolce, 8 ft., 61 pipes  
Traversflöte, 4 ft., 61 pipes  
Principal, 2 ft., 61 pipes  
Sifflöte, 1 ft., 61 pipes  
Zimbel, 3 ranks, 183 pipes  
Rankett, 8 ft., 61 pipes  
Tremulant

- PEDAL**  
Subbass, 32 ft., 32 pipes  
Principal, 16 ft., 32 pipes  
Subbass, 16 ft., 12 pipes  
Quintflöte, 10 1/2 ft., 7 pipes  
Principal, 8 ft., 12 pipes  
Gedeckt, 8 ft., 5 pipes  
Quintflöte, 5 1/2 ft., 7 pipes  
Octave, 4 ft., 12 pipes  
Doppelflöte, 4 ft., 5 pipes  
Superoctave, 2 ft., 12 pipes  
Doppelflöte, 2 ft., 12 pipes  
Mixture, 6 ranks, 192 pipes  
Posaune, 16 ft., 32 pipes  
Trumpet, 8 ft., 12 pipes  
Clarion, 4 ft., 12 pipes  
Cornett, 2 ft., 12 pipes

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**OPENING SERVICE SEPT. 27**

**Verle Larson Plays Opening Recital on  
Three-manual at Christ Episcopal—  
Charles Henderson Acts as  
Consultant**

Verle Larson played the dedicatory recital Sept. 27 on the new three-manual Holtkamp organ at Christ Episcopal Church, Baltimore, Md. After the service of dedication the choir and organ offered a program of hymns, anthems and organ music for the seasons of the church year. Mr. Larson then played the organ recital listed on the recital page.

The organ was designed by Walter Holtkamp. Charles N. Henderson acted as consultant to the church on the needs which the instrument was to fulfill.

The stoplist is as follows:

**GREAT**

- Quintadena, 16 ft., 61 pipes
- Principal, 8 ft., 61 pipes
- Gedaekt, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Spitzflöte, 4 ft., 61 pipes
- Superoctave, 2 ft., 61 pipes
- Mixture, 4 ranks, 244 pipes
- Trumpet, 8 ft., 61 pipes

**SWELL**

- Chimney Flute, 8 ft., 61 pipes
- Dulciane, 8 ft., 61 pipes
- Gambe, 8 ft., 61 pipes
- Gemshorn, 4 ft., 61 pipes
- Flautino, 2 ft., 61 pipes
- Sesquialtera, 2 ranks, 122 pipes
- Schalmei, 8 ft., 61 pipes

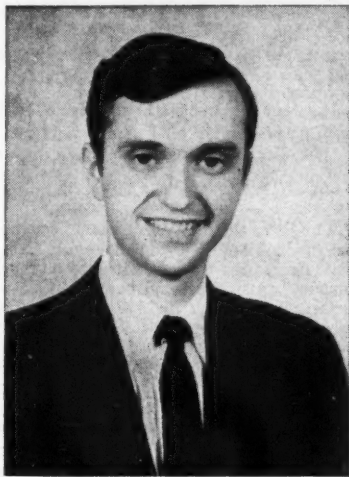
**POSITIV**

- Copula, 8 ft., 56 pipes
- Prestant, 4 ft., 56 pipes
- Rohrflöte, 4 ft., 56 pipes
- Principal, 2 ft., 56 pipes
- Quinte, 1½ ft., 56 pipes
- Forniture, 3 ranks, 168 pipes
- Dulzian, 8 ft., 56 pipes

**PEDAL**

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

*WILMER H. WELSH*



**WILMER H. WELSH** has been appointed college organist and member of the faculty of Winthrop College, Rock Hill, S.C. A resident of Baltimore, Md., he earned his bachelor and master of music degrees at the Peabody Conservatory where he was an organ student of the late Richard Ross and Paul Calloway and a composition student of Henry Cowell. He also studied composition with Robert Palmer at Cornell University.

From 1954 to 1958 he was organist and director of music at the Mount Vernon Place Methodist Church, Baltimore. He has played recitals in the east and mid-west, most recently at Columbia University, New York City.

- Quintadena, 16 ft.
- Octave, 8 ft., 32 pipes
- Flautodolce, 8 ft., 32 pipes
- Choralbass, 4 ft., 32 pipes
- Posaune, 16 ft., 32 pipes
- Trumpet, 8 ft., 12 pipes
- Claron, 4 ft., 12 pipes

*Organist Airs  
Problems of Small  
Suburban Churches*

By *GRACE BERRY DAVIS*

With the surging development of new suburban areas throughout much of the nation, there is a vast growth of small churches to accommodate the needs of new communities. Although personally not in accord with the extreme modern approach architecturally, my concern is not focused on design.

As a professional organist who has served many years and constantly defended the great organ and choral works of Bach, Vivaldi, Palestrina, Handel, Mozart, etc., I am distressed with the below-standard music offered in the suburban churches. True, there are large city churches whose musical offering is of low calibre, but in many instances the program of emotional, Gospel-type music has been ingrained too long to allow any changes for the better. There are also magnificent organs sacrificed to the hands of incompetent amateurs.

On the brighter side, there are many urban churches which offer extremely fine music programs under guidance of professional musicians whose training and backgrounds have justly won them recognition and respect. This is evident from personal acquaintances as well as from those who have had the courage to air their views in *THE DIAPASON*.

I sincerely believe my concern with suburban church music is shared by many fellow musicians. First: the budget allotted for a new church is controlled by a diocese or superior governing board in conjunction with the appointed minister and a representative group of laymen. Naturally, the basic church building is of prime importance and represents the greatest portion of this budget. Second: the interior. We are well aware of the factions which develop for or against traditional interior planning. I question how

much thought is given to the design of the sanctuary. What thought is given to the housing of the organ or even the location of the console with respect to the choir or acoustical conditions? How many of these well-intended planning boards even think a worthwhile instrument is necessary? Are most of them willing to disregard the importance of music at this or any future time? It has been evident to me that an organ is the last consideration on the minds of these committees. They seem to work toward an immediate goal, with eyes closed to future possibilities or attainments.

Consequently, an inadequate instrument will suffice and one who plays the piano passively is persuaded to donate his services "to the Glory of God". Volunteer singers who have never read a note are welcome as long as some semblance of a choir appears. Thus we have one-legged, or no-legged organists, whose hymn-playing alone leaves an indelible scar. Legato phrasing and correct rhythm are not in evidence and one sings with no chance to breathe to a staccato accompaniment. One hears no Bach prelude or fugue, no Handel concerto, let alone a work of Vienne, Widor, Reubke, Karg-Elert, Mendelssohn and the rest.

How long does a minority which fosters good music intend to remain silent about this? How long can one withstand the amateur, noble in his place, but obnoxious in his public effort to air his frustration? Why continue with a music committee whose members admittedly know nothing about music? Would we acknowledge any layman as an ordained minister when he has no background in theology? Why, then, should we treat the field of music differently?

Why not make provisions for a worthy instrument and competent musicians at the beginning, even if it means waiting for stained glass windows, expensive altars, or even pews. If suburban churches hope to appeal to those who respect a high standard of music, it seems advisable to re-study the budget, overcome the advancement campaign for amateurs and concentrate on the ultimate best "for the Glory of God".

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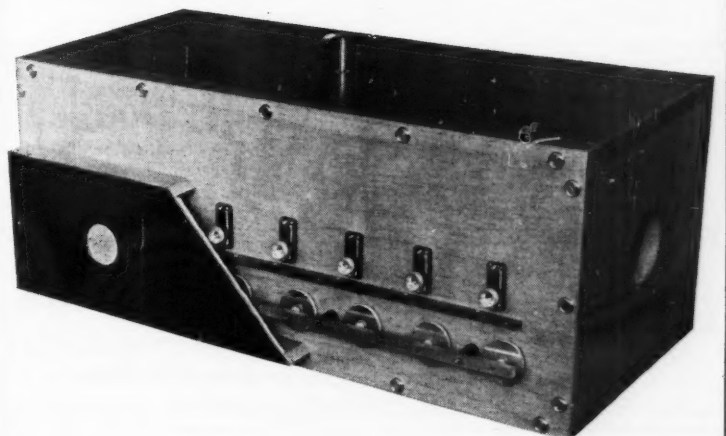
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**CASAVANT REBUILDS  
DETROIT FOUR-MANUAL  
IN FIRST PRESBYTERIAN**  
Large Instrument Dating from 1921  
Will Have 17 New Stops and 3  
New Chests—Gordon Young Is  
Organist and Choirmaster

The First Presbyterian Church, Detroit, Mich., has signed a contract with Casavant Frères for the rebuilding of its four-manual organ. Casavant built most of the present instrument in 1921. The cases were installed in 1934. Seventeen new stops of twenty-three ranks are to be added with new chests for the solo, choir and pedal.  
First Presbyterian is Detroit's oldest Protestant church. Gordon Young has been organist and choirmaster since 1952. He directs one of the few remaining large professional church choirs in the area.

The revised stoplist reads as follows:  
**GREAT**  
Open Diapason, 16 ft., 68 pipes  
First Open, 8 ft., 68 pipes  
Second Open, 8 ft., 68 pipes  
Hohlfloete, 8 ft., 68 pipes  
Gamba, 8 ft., 68 pipes  
Gemshorn, 8 ft., 68 pipes  
Octave, 4 ft., 61 pipes  
Flauto Traverso, 4 ft., 61 pipes  
Twelfth, 2 3/4 ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Mixture, 4 ranks, 244 pipes  
Trumpet, 8 ft., 68 pipes  
Clarion, 4 ft., 68 pipes  
Harp  
Chimes  
**SWELL**  
Lieblich, 16 ft., 68 pipes  
Open Diapason, 8 ft., 68 pipes  
Stopped Diapason, 8 ft., 68 pipes  
Gamba, 8 ft., 68 pipes  
Gamba Celeste, 8 ft., 61 pipes  
Salicional, 8 ft., 68 pipes  
Aeoline, 8 ft., 68 pipes  
Aeoline Celeste, 8 ft., 61 pipes  
Principal, 4 ft., 68 pipes  
Traverse Flute, 4 ft., 61 pipes  
Salicet, 4 ft., 61 pipes

Dulcet, 4 ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Plein Jeu, 3 ranks, 183 pipes  
French Trumpet, 8 ft., 68 pipes  
Oboe, 8 ft., 68 pipes  
Vox Humana, 8 ft., 68 pipes

**CHOIR**  
Geigen Principal, 8 ft., 68 pipes  
Melodia, 8 ft., 68 pipes  
Cor de Nuit, 8 ft., 68 pipes  
Dulciana, 8 ft., 68 pipes  
Unda Maris, 8 ft., 61 pipes  
Principal, 4 ft., 68 pipes  
Flute d'Amour, 4 ft., 68 pipes  
Nazard, 2 3/4 ft., 61 pipes  
Blockflöte, 2 ft., 61 pipes  
Tierce, 1 3/4 ft., 61 pipes  
Cymbal, 3 ranks, 183 pipes  
Clarinete, 8 ft., 68 pipes  
Harp  
Chimes

**SOLO**  
Major Flute, 8 ft., 68 pipes  
Gamba, 8 ft., 68 pipes  
Gamba Celeste, 8 ft., 61 pipes  
Viole, 8 ft., 68 pipes  
Fugara, 4 ft., 68 pipes  
Fourniture, 4 ranks, 244 pipes  
Tuba Mirabilis, 8 ft., 68 pipes

**POSITIV**  
(prepared for)  
Nason Flute, 8 ft.  
Spitzprincipal, 4 ft.  
Zauberflöte, 2 ft.  
Terz, 1 3/4 ft.  
Larigot, 1 1/2 ft.  
Zimbel, 3 ranks

**ECHO**  
Gedeckt, 8 ft., 68 pipes  
Viole, 8 ft., 68 pipes  
Viole Celeste, 8 ft., 61 pipes  
Fernflöte, 4 ft., 61 pipes  
Vox Humana, 8 ft.  
**PEDAL**  
Acoustic Bass, 32 ft., 32 notes  
Open Diapason, 16 ft., 32 pipes  
Bourdon, 16 ft., 32 pipes  
Gedeckt, 16 ft., 32 pipes  
Principal, 8 ft., 32 pipes  
Major Flute, 8 ft., 32 pipes  
Dolce Flute, 8 ft., 32 pipes  
'Cello, 8 ft., 32 pipes  
Principal, 4 ft., 12 pipes  
Trombone, 16 ft., 32 pipes  
Tromba, 8 ft., 12 pipes  
Clarion, 4 ft., 12 pipes  
Chimes

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### AUSTIN SELECTED BY TEMPLE EMANUEL

#### THREE MANUALS FOR DENVER

#### Large Instrument Is Ordered for New Contemporary Building of 85-year-old Congregation in Colorado Metropolis

Temple Emanuel, Denver, Colo. has ordered a new three-manual Austin organ to be installed in a new temple building situated in the eastern residential section of the city. Temple Emanuel was organized in 1874 before Colorado became a state. On its seventy-fifth anniversary in 1949 the congregation was said to be the largest and oldest Jewish religious body in the central part of our country. The new edifice designed by Percival Goodman, New York architect, is the third building to be occupied by the congregation.

The new instrument will be located with spaces at either side of the choir loft with decorative grilles placed in front. The console will be movable so that performers can be seen when the organ is used for recital purposes. Wide use of the organ with the temple choir for oratorio work is planned.

Charles L. Neill, Austin representative handled contract negotiations. The specification, designed by Richard Pipes, Austin tonal director, is as follows:

#### GREAT

Quintaden, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Bourdon, 8 ft., 61 pipes  
Gemshorn, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Nachthorn, 4 ft., 61 pipes  
Octave Quint, 2½ ft., 61 pipes  
Superoctave, 2 ft., 61 pipes  
Fourniture, 4 ranks, 244 pipes  
Tubular Chimes, prepared

#### SWELL

Rohr Bourdon, 61 ft., 68 pipes  
Geigen, 8 ft., 68 pipes  
Hohlflöte, 8 ft., 68 pipes  
Gambe, 8 ft., 68 pipes

### GREEN GOES TO NEW CHURCH; WILL SELECT INSTRUMENT

Carl W. Green began his duties Oct. 1 at the First Christian Church, Richardson, Tex. where he will institute a system of graded choirs and serve as consultant for the selection of the organ for the new church building scheduled for completion early in 1960. He previously served for five years at the Central Congregational Church, Dallas.

Vox Celeste, 8 ft., 56 pipes  
Flauto Dolce, 8 ft., 68 pipes  
Flute Celeste, 8 ft., 56 pipes  
Prestant, 4 ft., 68 pipes  
Rohrflöte, 4 ft., 68 pipes  
Doublette, 2 ft., 61 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Fagotto, 16 ft., 12 pipes  
Trompette, 8 ft., 68 pipes  
Fagotto, 8 ft., 68 pipes  
Claron, 4 ft., 68 pipes  
Vox Humana, prepared  
Tremolo

#### CHOIR

Gedeckt, 8 ft., 68 pipes  
Erzähler, 8 ft., 68 pipes  
Erzähler Celeste, 8 ft., 56 pipes  
Spitzprincipal, 4 ft., 68 pipes  
Koppelflöte, 4 ft., 68 pipes  
Octavin, 2 ft., 61 pipes  
Sesquialtera, 2 ranks, 122 pipes  
Larigot, 1½ ft., 61 pipes  
Cymbal, 3 ranks, 193 pipes  
Krummhorn, 8 ft., 68 pipes  
Trumpet, 8 ft., 68 pipes  
Rohrschalmel, 4 ft., 68 pipes  
Harp, prepared  
Tremolo

#### PEDAL

Resultant, 32 ft., 32 notes  
Contra Bass, 16 ft., 32 pipes  
Bourdon, 16 ft., 32 pipes  
Quintaden, 16 ft.  
Gemshorn, 16 ft., 12 pipes  
Rohrbourdon, 16 ft.  
Principal, 8 ft., 32 pipes  
Gemshorn, 8 ft.  
Gedeckt, 8 ft.  
Choral Bass, 4 ft., 12 pipes  
Nachthorn, 4 ft.  
Mixture, 3 ranks, 96 pipes  
Bombarde, 16 ft., 32 pipes  
Fagotto, 16 ft.  
Trumpet, 8 ft., 12 pipes  
Claron, 4 ft., 12 pipes

### PHILLIP TREGGOR



PHILLIP TREGGOR has been appointed organist and choirmaster for St. Stephen's Episcopal Church in the San Francisco suburb of Orinda. He has also been made director of choral music at the San Francisco Conservatory of Music.

Mr. Treggor, formerly of Connecticut, was minister of music at the South Methodist Church in Manchester and on the University of Connecticut staff.

He received his master's degree from the Harit College of Music, Hartford, and did graduate work at Harvard University and the Berkshire music center at Tanglewood. He has studied choral conducting under Hugh Ross and G. Wallace Woodworth.

THE FIRST CONCERT Sept. 27 in Philadelphia's Festival of Western Hemisphere Music included a men's chorus directed by W. Franklin Hoxter, Jr. singing Thompson's Testament of Freedom and the Singing City Choir conducted by Elaine Brown singing Helen Weiss' I Am the People.

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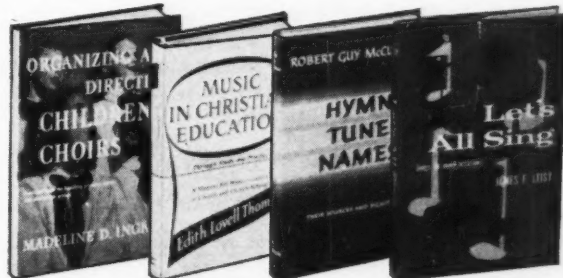
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Dr. Federal Lee Whittlesey, Minister of Music  
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Author: A Comprehensive Program of Church Music  
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## Big Choral Harvest Is Not All Worth Reaping

Though Advent and Christmas will be not far away when this issue of THE DIAPASON reaches its readers, much of the choral material for this month is for the holiday season. It ranges, as always, from routine and even dull material to some noteworthy works. All degrees of difficulty are also to be found.

Admirers of Benjamin Britten (and they are legion) will be happy to know that his A Boy Was Born, first heard a quarter of a century ago, is available with a new organ accompaniment edited by Ralph Downes with registration suggested (Oxford). In the form of a theme and six variations, this is a major work which asks for men's, women's and boys' voices. All serious directors should be familiar with this fine work.

Also from Oxford is a nativity play, The First Nowell, a work whose music was apparently left unfinished at Vaughan Williams' death and was completed by Roy Douglas from sketches. Since this has speaking parts, singing parts, combined parts and silent parts, it might be a real undertaking for a church organization with an extensive staff and adequate equipment.

Oxford is performing a valuable service in making early English church music available; in chronological order this month are the Magnificat and Nunc Dimittis from Tomkins' Fifth Service; a Short Communion Service by Adrian Batten, and Purcell's Evening Service in G minor. These are carefully edited. Also of interest are Four Settings of the Preces and Responses by Tudor Composers.

Contemporary service music from Oxford included a chanted Benedicite, Omnia Opera by Glanvill Hopkins and Stanley Vann's Magnificat and Nunc Dimittis in E minor which uses some interesting devices. Two anthems by Anthony Hedges are a big Praise the Lord, O My Soul, with considerable imitative counterpoint, and a tender, quiet 'Round Me Falls the Night. The constantly shifting barlines of Kenneth Turner's O Trinity, Most Blessed Light do not add material difficulty. Henry Coleman's Our Father, by Whose Servants is a simple hymn anthem for commemoration services. There are no problems in Guy Eldridge's When Morning Gilds the Skies nor in an SSA arrangement of Thomas Campion's Never Weather-beaten Sail.

Oxford's Christmas carols and anthems include the Polish Star in the South arranged by Malcolm Sargent; old French Born Today Is the Child Divine arranged by Edward T. Chapman; the traditional Coventry shepherd carol, As I Outrode This Enderes Night; the German Linden Tree Carol arranged SSA and unison by Harold Sumsion; All This Night Shril Chanticleer by Ernest Bullock; C. Armstrong Gibbs' Hail, O Sun of Righteousness; Sidney Campbell's Good Morning, Frost, and Brian Trant's Love Came Down at Christmas. All these should be seen, for new carol settings are always needed. We can see very little reason for Mr. Trant's two SSA settings of Negro spirituals, O Won't You Sit Down and Swing Low, Sweet Chariot.

Camille Van Hulse's Christmas cantata, 'Twas in the Moon of Winter-time, is a curious and interesting piece of work (H. T. FitzSimons) which uses children's choir, contralto solo and mixed voices. Designed originally for high school use, it is the Van Hulse of simple directness as opposed to the complex, cacophonous Van Hulse of some of the organ music. Young singers will enjoy this work and its underlying idea.

Sacred Design issues a simple Marlowe Johnson arrangement of A Gallery Carol and a setting by Robert Wetzler of Abide With Us, Our Saviour, which has a pretty elementary humming section.

Flammer's Christmas material leads off with James R. Gillette's Shepherds and Wise Men which divides mostly familiar carols, chorales and songs with narration. This is designed for the most limited ministry of music. Sydney Nicholson's Christmas Carol sets an ancient text; Leland Forsblad's A Boy Was Born in Bethlehem starts small and develops to a big ending. Perhaps there are reasons for new

arrangements of Good King Wenceslas; Deck the Hall and God Rest Ye Merry; at any rate Flammer offers such. A Nannino Hodie Christus Natus Est is arranged SSA by Sister Ida, O.S.U. Charles Black has an SAB of the spiritual, Mary Had a Baby.

Flammer's Cherub Choir Book by Mabel Nelson Rutenbeck and Your Youth Choir by Myrtha B. Licht seem to us about average material for the purpose. In Flammer's general list are: two motets by Wilbur L. Collins: He Showed Me the River of Life and Sing to the Lord; an SATB and an SA by Charles Lowden of the Bach harmonization of Now Let All the Earth Adore Thee; Garth Edmundson's All Saints' Day Carol, too late for this year, and his O Trinity of Blessed Light; R. Deane Shure's Building for God; a big Benedictus Es, Domine by Russell Broughton; Frances Williams' practical Unto Thee, O Lord, Do We Give Thanks; Austin Lovelace's SA Lord and Saviour, True and Kind, from Bach; an SAB of Stainer's God So Loved the World; an SAB so-called hymn fantasy, O Worship the King by Vaughan E. Wright for which we see no excuse whatever, and two SAB's by Noble Cain: Water of Life and Christ Triumphant.

There are no Christmas numbers in G. Schirmer's packet. Lyndon Salathiel's Surely He Hath Borne Our Grievs is easy, conventional block harmony. There are no problems in John Leo Lewis' Forever, O Lord. Eric Thiman's O Thou, to Whom in Ancient Time is largely unison. Laurence Ager's SA Easter carol, In Honour of a King, may have interest for some programs.

New numbers in the list from Lawson-Gould, available from G. Schirmer, are Gardner Read's arrangement of Billings' Rose of Sharon; Dear Master in Whose Life I See, Arensky-Barrie; a curious and hardly justified SATB on He was Despised from Handel's Messiah, and Samuel Adler's A Hymn of Praise, with a tenor solo.

Matthew Lundquist has set some Swedish and Finnish folk melodies for Elkan-Vogel. It is a moot question whether his harmonic peculiarities have enhanced the music but the tunes are good in: Songs of Praise the Angels Sang, In Heavenly Council, The Great Creator and SSA Once in Royal David's City. The first and last are for Christmas as is Walter Ehret's Jesus' Christmas Lullaby. W. Glen Darst's His Graces to Thee Proclaim introduces youth choir; his O Jesus, Crucified for Man opens with a soprano solo. Robert Graham's What Star Is This has modal touches and should make pleasant Christmas material; his Lord, Grant Us Calm is rather static block harmony. Joseph Roff's SAB Shepherd of Eager Youth is intentionally obvious material for youth choir.

Mills has issued some Joseph Williams' British publications. There is a unison Laus Deo by Lifon Hughes-Jones, with piano accompaniment which will sound strange in many American situations and an SA God Is Good by Allan Biggs. Costa's Praise Ye the Lord betrays its 1901 first publication. A well-written O Rex Gloriorum by Luca Marenzio has a Latin text.

Samuel Walter makes a rather appealing setting of an ungrateful Bryant poem in his a-cappella Christmas (B.F.Wood). Don Malin has made SAB and SA arrangements of an old Schroeter melody, Rejoice, Rejoice Ye Christians. Wanda Cook's Sing Alleluia is in a kind of folk idiom; it develops to a big ending. W. Glen Darst's Give Praise and Glory is practical and useful. Mr. Malin has done a satisfactory job of a junior choir album, Voices of Worship.

The new E. C. Schirmer list contains some interesting a cappella works by Howard Boatwright which exhibit a good understanding of the medium. These are for serious groups and will require work. They include: Morning Hymn; God Is Our Refuge; Hear My Cry, O God; Creator of the Stars; Star in the East, and Nunc Sancte Nobis Spiritus, which has Latin and English text. Sherwood Shaffer's Ave Maria and Frank H. Smith's Ave Regina Caelorum are in the same category. Richard Stark's Praise the Lord is for solo voice, unison voices and organ with SATB on only the final chords.

Theron Kirk's O Come, Let Us Sing (Summy Birchard) is intended for festival occasions; it uses divided parts and provides for brass choir and percussion.

DWIGHT DAVIS



DWIGHT DAVIS, Ch.M., minister of music at the City Methodist Church, Gary, Ind. was given a tenth anniversary surprise party by the choirs Sept. 21. Mr. Davis is in charge of a multiple choir system at City Church and also teaches in the Gary Center of Indiana University. A graduate of the American Conservatory of Music, Chicago, where he earned his master degree in music, Mr. Davis' teachers have been Frank Van Dusen, Edward Eigenschenck, Stella Roberts and Robert Lodine.

Fortress Is Our God is available again from Concordia.

Quiet Christmas, a small choral suite by Clare Grundman, comes SA, SSA, SATB and TTBB (Boosey and Hawkes). Voiced for SATB, SSA and TTBB is Walter Ehret's West Indian carol, The Virgin Mary Had a Baby Boy, for those who like their carols calypso. Peter Warlock's What Cheer? Good Cheer! is a New Year's carol in unison. John Klein's I'm Standin' Tall is, we suppose, intended to have a Negro spiritual flavor.

E. B. Marks has four skillful arrangements by Walter Ehret: Praise God, the Lord, Ye Sons of Men, Praetorius; Cherubim Hymn, Lomakin; Praise Ye the Name of the Lord, Archangelsky, and Now Sing We, Now Rejoice, Calvisius. And there is an arrangement by Robert Reynolds of Franck's Psalm 150.

Ruth Bampton sends two SA Christmas carols, Gather Round the Christmas Tree (Presser) and Wind Through the Olive Trees (Wood).—F.C.

Carl George's Cantate Domino is an un-accompanied setting of a Latin text. Robert Kreutz' Sing a New Song develops a small motive into a big a cappella piece; there are divided parts. Sven Lekberg's setting of The Lord's Prayer treats the text dramatically in unaccompanied block harmony. David Pizarro has edited Jacobus Vaet's O Quam Gloriosum and given it an English text. Richard Graves has edited Maurice Greene's The Sacrifice of God Is a Troubled Spirit. Haydn Morgan's TTBB I Want the Lord to Be Near is an imitation spiritual. Ron Nelson's treble Jehovah, Hear Our Prayer often goes into four parts; it is a big setting.

Abingdon Press has an interesting contrapuntal Coventry Carol by George Lynn; a pleasant, not difficult Christmas anthem by Austin Lovelace (Child of the Sovereign Heart) and Robert Graham's tender Hush! My Dear, Lie Still and Slumber.

A sheaf of music from a Minneapolis source called Accent, Inc., hitherto unknown to us, does not presage a valuable addition to the choral repertory. Their offerings are a set of what seems to us poorly harmonized, conventional hymn anthems arranged by Norman Johnson (Wondrous Love, He Leadeth Me, When I Survey the Wondrous Cross, Christ the Lord Is Risen Today and a unison Thy Word Is Like a Garden) and the same writer's Service Music for the Worship Hour which is no better. We were frankly shocked at what Florence Jolley did to Come Ye Thankful People Come; she also has a unison O Love of God. In the same list are Bread of the World by Alma Grayce Miller; Sing to the Lord by John F. Wilson; Gates of Praise arranged by Fred Bock, Jr.; a Come Thou Fount in which several people had a hand, and Joseph Roff's Jesus, Lord of Life Eternal, only a shade better than the others.

Nor will Mr. Roff's four from Rodeheaver Hall-Mack do him any lasting credit. By title they are: Rejoice in His Name, The Wonder of Thy Love, O Jesus I Have Promised and We Beseech Thee, Almighty God.

Shawnee Press has an SAB Ringwald version of The Holly and the Ivy and a treble rendering of his popular favorite, The Song of Christmas.

Four Christmas items come from Canyon Press: Winter Carol by Richard Peek, with hand bells; a pleasant Summer in Winter by Robert Roth; Mary Sings by Marilyn Rinehart, with hums, and an oddly rollicking SAB Christmas Hymn by Theodore Pierce.

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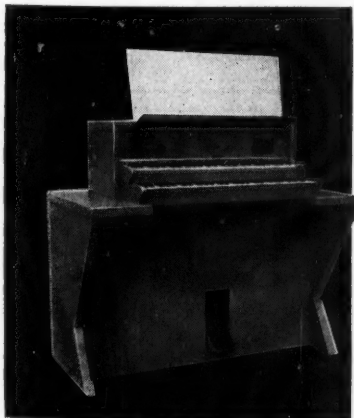
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Dr. Barnes also played the opening recital Sept. 20; his program appears on the recital page. A reception for Dr. Barnes followed the recital.

The revised stoplist is as follows:

**GREAT**

Quintaton, 16 ft., 73 pipes  
Diapason, 8 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Wald Flute, 8 ft., 61 pipes  
Erzähler, 8 ft., 61 pipes  
Octave, 4 ft., 61 pipes  
Flute Couverte, 4 ft., 61 pipes  
Twelfth, 2 2/3 ft., 61 pipes  
Fifteenth, 2 ft., 61 pipes  
Furniture, 4 ranks, 244 pipes

**SWELL**

Bourdon, 16 ft., 73 pipes  
Diapason, 8 ft., 61 pipes  
Gedeckt, 8 ft., 61 pipes  
Viola de Gambe, 8 ft., 61 pipes  
Viola Celeste, 8 ft., 49 pipes  
Flauto Dolce, 8 ft., 61 pipes  
Flute Celeste, 8 ft., 49 pipes  
Principal, 4 ft., 61 pipes  
Flute, 4 ft., 61 pipes  
Flautino, 2 ft., 61 pipes  
Plein Jeu, 4 ranks, 244 pipes  
Fagotto, 16 ft., 61 pipes  
Trumpet, 8 ft., 61 pipes  
Fügel Horn, 8 ft., 61 pipes  
Vox Humana, 8 ft., 61 pipes  
Clarion, 4 ft., 61 pipes

**CHOIR**

Gamba, 16 ft., 61 pipes  
Viola, 8 ft., 61 pipes  
Koppelflöte, 8 ft., 61 pipes  
Dulciana, 8 ft., 49 pipes  
Nachthorn, 4 ft., 61 pipes  
Nazard, 2 2/3 ft., 61 pipes  
Blockflöte, 2 ft., 61 pipes  
Tierce, 1 3/4 ft., 61 pipes  
Hautbois, 8 ft., 61 pipes

**SOLO**

Wald Flute, 8 ft., 63 pipes

**PHYLLIS STRINGHAM**



PHYLLIS STRINGHAM has been appointed to the faculty of Carroll College, Waukesha, Wis. as instructor in organ and piano. She holds a bachelor degree from Calvin College, Grand Rapids, Mich. and a master of music degree from the University of Michigan where she studied with Marilyn Mason and Robert Noehren. She goes to Carrol College from Chatham Hall Episcopal School for Girls, Chatham, Va.

Viola Pomposa, 8 ft., 68 pipes  
Viola Celeste, 8 ft., 49 pipes  
Flute, 4 ft., 68 pipes  
Orchestral Oboe, 8 ft., 68 pipes  
Bombarde, 8 ft., 68 pipes  
Clarion, 4 ft., 68 pipes  
Mixture, 4 ranks, 244 pipes  
Tremulant

**PEDAL**

Resultant, 32 ft., 32 notes  
Bourdon, 32 ft., 12 pipes  
Open Diapason, 16 ft., 32 pipes  
Bourdon, 16 ft., 32 pipes  
Gamba, 16 ft., 32 notes  
Lieblich Gedeckt, 16 ft., 32 notes  
Octave, 8 ft., 32 pipes  
Bourdon, 8 ft., 12 pipes  
Gedeckt, 8 ft., 32 pipes  
Super Octave, 4 ft., 12 pipes  
Flute, 4 ft., 12 pipes  
Mixture, 3 ranks, 96 pipes  
Bombard, 16 ft., 12 pipes  
Fagotto, 16 ft., 32 notes  
Bombard, 8 ft., 32 notes  
Fagotto, 8 ft., 32 notes  
Clarion, 4 ft., 32 notes  
Quintaton, 16 ft., 32 notes  
Quintaton, 8 ft., 32 notes

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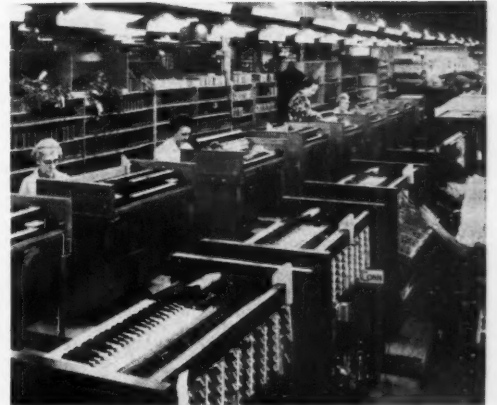
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# Programs of Organ Recitals of the Month

**Richard M. Peek, S.M.D., Charlotte, N. C.**—Dr. Peek played the following recital Sept. 30 at St. Michael's Church, Charleston, S. C. and repeated it Oct. 11 at the Covenant Presbyterian Church, Charlotte, N. C.; *Fantasia in G major, Lobet den Herren und Meine Seele erhebt den Herren, Bach*; *Prelude in D minor, Pachelbel*; *Schmücke dich, o liebe Seele, Brahms*; *Prelude on St. Michael, Peek*; *Requiescat in Pace, Sowerby*; *In Dulci Jubilo and Schönster Herr Jesu, Schroeder*; *Allegro Risoluto, Symphony 2, Vierne*.

**Everett Jay Hilty, Boulder, Colo.**—Mr. Hilty played the following recital Sept. 27 at the First Baptist Church, Ottawa, Kans.: *Verses from the Te Deum, anonymous*; *Maria Zart, Schlick*; *Die Nobis, Maria, de Cabezon*; *Echo pour Trompette, Merulo*; *Toccata per l'Elevazione, Frescobaldi*; *Toccata in D minor, Buxtehude*; *Le Grand Elevation, Couperin*; *Fantasia in G minor, Bach*; *Voluntary 8, Stanley*; *Voluntary in A major, Selby*; *The Musical Clocks, Haydn*; *Pièce: Héroïque, Franck*; *O World, I Now Must Leave Thee, Brahms*; *The Reed Grown Waters, Karg-Elert*; *Rise Up, O Men of God, Bingham*; *Postlude for the Office of Compline, Alain*.

**David L. Thorburn, Chicago**—Mr. Thorburn played this dedicatory recital Sept. 13 at St. Paul's United Church of Christ, Chicago: *Noël 10, Daquin*; *Benedictus, Elevation and Chromhorne en Taille, Messe Solennelle a l'usage des Paroisses, Couperin*; *Fantasia and Fugue in G minor, Ich ruf' zu dir, Herr Jesu Christ, Jesu, meine Freude, Lobt Gott, ihr Christen, allzugleich und in dir ist Freude, Bach*; *Movement 1, Concerto in B flat major, Handel*; *Chorale in B minor, Franck*; *Berceuse, Scherzetto and Carillon de Westminster, Vierne*.

**Richard Westenburg, Missoula, Mont.**—Mr. Westenburg played the following recital Sept. 30 at St. Thomas' Church, New York City: *Now Thank We All Our God, Andante, Clavier Sonata 1, Vivace, Trio Sonata 6 and Fantasy and Fugue in G minor, Bach*; *Kommt und laßt, Mit Freuden zart und Erschienen est der herrliche Tag, Pepping*; *Variations on a Noël, Dupré, Scherzo, Symphony 2, Vierne*; *Le Banquet Celeste and Transports de Jole, Messiaen*.

**R. Evan Copley, Mt. Pleasant, Ia.**—Dr. Copley played this recital Oct. 11 at the First Methodist Church: *Tiento de quarto tono por E la mi, de Aroujo*; *Praise God from Whom All Blessings Flow, Pachelbel*; *Prelude and Fugue in G minor, Buxtehude*; *My Heart Is Filled with Longing and In Dulci Jubilo, Bach*; *Aria da Chiesa, unknown*; *Prelude and Fugue on B.A.C.H., Liszt*; *O Sacred Head Now Wounded and Procession, Copley*.

**Haskell Thomson, Colorado Springs, Col.**—Mr. Thomson played this recital sponsored by the Colorado Springs Chapter of the A.G.O. Aug. 17 at the Shove Memorial Chapel: *Prelude in E flat major and Vor demin Thron tret ich hiermit, Bach*; *Prelude and Fugue in F major and Ciacona in E minor, Buxtehude*; *Suite in A major, Dandrieu*; *Chorale in B minor, Franck*.

**Robert R. Zboray, York, Pa.**—Mr. Zboray played this recital Oct. 23 at St. John's Episcopal Church: *Prelude and Fugue in E flat major, Bach*; *Fanfare in C, Purcell*; *Noël with Variations, Balbastre*; *How Brightly Shines the Morning Star, Pachelbel*; *Psalm 19, Marcello*; *Concerto in F, Albinani*; *Aberystwyth, Willan*; *A Trumpet Minuet, Clarke*; *Picardy, Sowerby*.

**Raymond J. Martin, Decatur, Ga.**—Mr. Martin played the following program as part of the series of faculty recitals at Agnes Scott College, Decatur, Ga. Sept. 29: *Prelude and Fugue in D minor, Buxtehude*; *Trio Sonata 2, Bach*; *Concerto 7, Handel*; *Pastorale, Franck*; *Herzliebster Jesu and Nun freut euch, lieben Christen g'mein, Pepping*; *Veni Creator, Durufé*.

**J. E. Greene, Davenport, Ia.**—The Rev. Mr. Green played this recital Oct. 4 at Christ the King Chapel, St. Ambrose College: *Introduction and Toccata in G, Walond*; *Meine Seele erhebt den Herren and Prelude and Fugue in B minor, Bach*; *Chorale 1, Franck*; *Poemes Evangeliques, Langlais*; *Modale Suite, Peeters*.

**Leslie Spelman, Mus. D., F.A.G.O., Redlands, Cal.**—Dr. Spelman played this recital Sept. 8 at the Alfred Hertz Memorial Hall of Music, University of California, Berkeley, Cal.: *Prelude and Fugue in A minor, Boehm*; *Two Pieces, Fiori Musicali, Frescobaldi*; *Prelude and Fugue in D minor, Lubeck*; *Three Chorale Preludes and Passacaglia and Fugue in C minor, Bach*; *Joseph Est Bien Marie, Balbastre*; *Pavane, Byrd*.

**Eugene M. Nye, Seattle, Wash.**—Mr. Nye played this recital Oct. 4 at the First Church of Christ, Scientist, Seattle, Wash.; *Overture to the Occasional Oratorio, Handel*; *I Stand Before Thy Threshold, Bach*; *How Brightly Shines the Morning Star, Buxtehude*; *Noël with Variations, Balbastre*; *Introduction and Trumpet Tune, Boyce*; *Carillon, Sowerby*; *Flute Tune, Arne*; *Zu Bethlehem geboren, Walcha*; *Prelude, Fugue and Variation, Franck*; *Deck Thyself, My Soul, Brahms*; *Le Bon Pasteur, Benoit*; *Rondo for the Flute Stop, Rinck*; *Adagio, Symphony 3, Vierne*; *Gaudeamus, Campbell*.

**Mansfield Johnson, Minneapolis, Minn.**—Mr. Johnson played this dedicatory recital Sept. 20 at the Gustavus Adolphus Lutheran Church: *Agincourt Hymn, Dunstable*; *We Pray Now, Buxtehude*; *When Adam Fell, Homilius*; *Trumpet in Dialogue, Clerambault*; *Introduction and Toccata in G, Walond*; *Fugue on We All Believe in One God, Bach*; *Fairest Lord Jesus, Edmundson*; *O Sacred Head Now Wounded, Hassler-Bach*; *All Glory Be To God on High, Decius-Peters*; *Le Banquet Celeste, Messiaen*; *Sonata 6, Mendelssohn*; *Now Thank We All Our God, Cruger-Peters*.

**Carl D. Scheibe and Bene W. Hammel, Chattanooga, Tenn.**—Mr. Scheibe and Mr. Hammel shared this recital Sept. 13 at St. Paul's Episcopal Church: *All Glory Be to God on High, Prelude and Fugue in A minor and Sheep May Safely Graze, Bach*; *Dialogue on the Mixtures and Epilogue on a Theme by Frescobaldi, Langlais*; *Aria, Peters*; *How Brightly Shines the Morning Star, Buxtehude*; *O God, Thou Good God, Karg-Elert*; *The Rhythmic Trumpet, Bingham*; *Prelude and Fugue on B.A.C.H., Liszt*.

**Sharon Ham, Eau Claire, Wis.**—Miss Ham, a student of Clark B. Angel, played this recital Sept. 13 at the First Congregational Church, Eau Claire, Wis.: *Prelude and Fugue in E minor, Jesu, Priceless Treasure and He Who Will Suffer God To Guide Him, Bach*; *High and Low Register of the Trumpet Stop, Clerambault*; *O How Blessed Are Ye, Faithful Souls and O Dearest Jesus, How Hast Thou Offended?, Brahms*; *Suite, Homage to Frescobaldi, Langlais*.

**James Philip Johnston, F.A.G.O., Newark, N.J.**—The following compositions were among those played by Mr. Johnston at services in Sacred Heart Cathedral during September: *Chorales 1 and 2, Franck*; *Sonata 2, Mendelssohn*; *Ich ruf' zu dir and Cathedral Prelude and Fugue, Bach*; *Saluto Angelico and Chorale, Karg-Elert*; *Salve Regina, Bonnet*; *Chant Seraphique, Guilmant*; *Sortie, Vierne*.

**Donald Wright, Chicago**—Mr. Wright played the following organ numbers as part of an organ and choir program at St. Timothy's Lutheran Church, Chicago Sept. 13: *Concerto in A minor, Vivaldi-Bach*; *Sleepers, Wake! A Voice is Calling, In Thee is Gladness, Rejoice, Beloved Christians and Fugue in G, Bach*; *Pastorale, Franck*; *Come, O Creator, Spirit Blest, Peeters*; *Song of Peace, Langlais*; *Finale, Symphony 1, Vierne*.

**Theodore C. Herzel, A.A.G.O., Detroit, Mich.**—Mr. Herzel played this recital Sept. 21 at the Cherry Hill United Presbyterian Church, Dearborn, Mich.: *Prelude in A minor and All Praise to Jesus' Hallowed Name, Bach*; *Suite, Water Music, Handel*; *Prelude, Brother James' Air, Wright*; *Carillon-Sortie, Mulet*.

**Gustav Bittrich, Jr., New Providence, N.J.**—Mr. Bittrich played the following pre-evening recital Oct. 4 at St. Paul's Episcopal Church, Westfield, N.J.: *Voluntary 5, Walond*; *Vater Unser im Himmelreich and Ich ruf' zu dir, Herr Jesu Christ, and Fantasia in G major, Bach*; *Mein junges Leben hat ein End, Sweelinck*.

**William Self, New York City**—Mr. Self played this recital Sept. 13 at the Corinth Evangelical and Reformed Church, Hickory, N.C.: *Trumpet Tune and Air, Air and Fanfare, Purcell*; *The Fifers, Dandrieu*; *Blessed Jesus, We Are Here and In Thee Is Gladness, Bach*; *Noël, Daquin*; *Chorale in A minor, Franck*; *Berceuse, Bonnet*; *Finale, Vierne*.

**William H. Barnes, Mus. D., Evanston, Ill.**—Dr. Barnes played this recital to open the newly-rebuilt organ at the House of Hope Presbyterian Church, St. Paul, Minn. Sept. 20: *Trumpet Tune, Purcell*; *Fugue a la Gigue, Buxtehude*; *Hark, a Voice Saith, All Are Mortal, God's Time Is Best and O God, Thou Faithful God, Bach*; *Cantabile, Franck*; *Dialogue for Two Trumpets, Clerambault*; *On a Theme by Vulpius, Willan*; *Glorious Things of Thee Are Spoken, van Hulse*; *Solemn Melody, Davies*; *Prelude, Theme and Variations and Finale, Schehl*.

**Gerard E. Bunge, Hudson, Iowa**—Mr. Bunge played the following selections in a series of daily organ meditations between Sept. 1-4 at the Wartburg Seminary, Dubuque, Iowa: *Andante Cantabile, Symphony 4, Widor*; *Sonata 3, Mendelssohn*; *Sonata in C minor, Guilmant*; *Prelude and Fugue in D minor and Jesu, Joy of Man's Desiring, Bach*; *Pastorale, Franck*; *Vision, Rheinberger*; *Now Thank We All Our God, Karg-Elert*; *Praise to the Lord, Radecke*; *Prayer and Toccata, Gothic Suite, Böellmann*.

**William Hargrove, White Plains, N.Y.**—Mr. Hargrove played this recital Sept. 10 at the First Methodist Church, Mt. Pleasant, N.Y.: *Prelude and Fugue in D, Bach*; *Concerto in A minor, Vivaldi-Bach*; *Allegro Moderato e Serioso, Sonata in F minor, Mendelssohn*; *Cantabile in B, Franck*; *Homage to Perotin, Roberts*; *Prelude on Brother James' Air, Wright*; *Toccata, Villancico y Fugue, Ginastera*.

**H. Hugh Bancroft, F.R.C.O., Edmonton, Alta.**—Mr. Bancroft played this recital Sept. 28 at the All Saints' Cathedral, Edmonton: *Trumpet Tune and Air, Purcell*; *Basse et Dessus de Trompette, Clerambault*; *Air Tendre, Loillet*; *Prelude and Fugue in A minor, Bach*; *Rhapsodie 3, Saint-Saens*; *Toccata, Gigout*; *Pavan, Bancroft*; *Capriccio, Purvis*; *Finale, Sonata in C minor, Reubke*.

**Bruce Eicher, Baltimore, Md.**—Mr. Eicher played the following recital at the Towson Methodist Church on Sept. 20: *Concerto 3, Soler*; *Von Gott will ich nicht lassen, Buxtehude*; *Noël 10, Daquin*; *Lord Jesus Christ, Be Present Now and Prelude and Fugue in A minor, Bach*; *Scherzo, Symphony 4, Widor*; *Song of Peace, Langlais*; *Thou Art the Rock, Mulet*.

**Beverly A. Ward, Colorado Springs, Colo.**—Mr. Ward played this recital sponsored by the Colorado Springs Chapter of the A.G.O. Aug. 25 at the Grace Episcopal Church: *Introduction and Toccata in G, Walond*; *Prelude and Fugue in C major, Bach*; *My Heart Is Longing, Adorn Thyself, My Soul and God, Thou Holy God, Brahms*; *Sonata, Ward*; *Chorale in A minor, Franck*.

**James Tallis, Westfield, N. J.**—Mr. Tallis played the following recital at the First Methodist Church Oct. 4: *We All Believe in One God and I Call to Thee, Lord Jesus, Bach*; *The Cuckoo, Daquin*; *Fantasia in F minor, Mozart*; *Deck Thyself, My Soul with Gladness, Brahms*; *Sonata 1, Hindemith*; *Dialogue for Mixtures, Langlais*; *Antiphon 3, Dupré*; *Chorale in A minor, Franck*.

**Robert C. Bennett, Houston, Tex.**—Mr. Bennett played this dedicatory recital Sept. 20 at St. Luke's Methodist Church: *Suite in F, Kevan*; *Rigaudon, Campra-Ferrari*; *Come Sweetest Death, Bach-Fox*; *Toccata and Fugue in D minor, Bach*; *Concerto 5, Handel*; *Mountain Spiritual, Whitney*; *Processional, Shaw*; *Cantabile, Clokey*; *Concert Piece, Peeters*.

**William Whitehead, Philadelphia, Pa.**—Mr. Whitehead played this recital Sept. 1 at the Park Cities Baptist Church, Dallas, Tex.: *Dieu Parmi Nous, Messiaen*; *Chant de Paix and Te Deum, Langlais*; *Passacaglia and Fugue in C minor, Bach*; *Sonata on Psalm 94, Reubke*.

**Lawrence Moe, Berkeley, Cal.**—Mr. Moe will play the following recital Nov. 12 at Hertz Hall, University of California: *Three Pieces for a Mechanical Clock Organ, Mozart*; *Chorale in A minor, Franck*; *Schmücke dich, O liebe Seele and Es ist ein' Ros' entsprungen, Brahms*; *Sonata 1, Mendelssohn*. Mr. Moe played an all-Buxtehude recital Oct. 4.

**Mary Grenier, Middle Haddam, Conn.**—Mrs. Grenier played this recital Oct. 16 at the Chapel of the Good Shepherd, General Theological Seminary, New York City: *Prelude and Fugue in D, Buxtehude*; *Come, Savior of the Gentiles, Rejoice, Ye, Christians and We all believe in One God, Trio Sonata 1 and Fantasia and Fugue in G minor, Bach*; *Le Jardin Suspendu, Alain*; *Toccata, Van Der Horst*; *Aria, Peeters*; *Variations sur un Noël, Dupré*. Mrs. Grenier played the same recital Oct. 18 at St. John's Episcopal Church, Waterbury sponsored by the Waterbury Chapter of the A.G.O.

**John Louis Schaefer, Mansfield, Ohio**—Mr. Schaefer played this recital Sept. 13 at the First Lutheran Church, Mansfield, Ohio: *Trumpet Voluntary, Purcell*; *In Dulci Jubilo, Alle Menschen müssen sterben and Toccata and Fugue in D minor, Bach*; *A Lovely Rose Is Blooming, Brahms*; *Triumphal March, Karg-Elert*; *Aria, Peeters*; *Les Petites Cloches, Spiritual and Carillon, Purvis*; *Carillon, Sowerby*; *Fanfare, Lemmens*. Mr. Schaefer is a student of Mabel Zehner. The recital was in memory of Theodore Schaefer.

**Laurel Watkins, Rockford, Ill.**—Mrs. Watkins played this recital Sept. 25 at the Edward Dwight Eaton Chapel, Beloit College, Beloit, Wis.; *Swiss Noël, Daquin*; *Allegro, Concerto in A minor, Vivaldi*; *O Lamb of God, Guiltless and Toccata in F, Bach*; *Cantabile, Franck*; *Prelude and Fugue in G minor, Dupré*; *Greensleeves and Brother James Air, Wright*; *Movements 1 and 2, First Sonata, Hindemith*; *Carillon de Westminster, Vierne*.

**Gale Enger, Oklahoma City, Okla.**—Mr. Enger played this vespers recital Sept. 27 in the chapel of the First Presbyterian Church of Oklahoma City: *Prelude and Fugue in F minor, Aria, Concerto 12 and Suite for a Musical Clock, Handel*; *Messe des pauvres, Satie*; *Fantasia in A, Franck*; *Divertissement, Vierne*; *O God, Thou Faithful God, Karg-Elert*; *Prelude and Fugue in G minor, Dupré*.

**Lois Jane Dibert, Altoona, Pa.**—Miss Dibert, student of Ruth Dillard, played this recital Sept. 27 at the Trinity United Church of Christ, Altoona: *Suite, Water Music and Suite for a Musical Clock, Handel*; *Aria, Peeters*; *Greensleeves, Purvis*; *Prelude and Fugue in E minor and Jesu, Joy of Man's Desiring, Bach*; *Romance Sans Paroles, Bonnet*.

**Herbert Peterson, Walpole, Mass.**—Mr. Peterson played the first in a series of monthly recitals Oct. 4 at the Church of the Good Shepherd, Dedham, Mass. The numbers played were: *Fugue in E flat, Vater Unser im Himmelreich and Allegro, Concerto 2, Bach*; *Suite in E major, Titcomb*; *Prelude au Kyrie, Langlais*; *Finale, Symphony 1, Vierne*.

**Donald L. Locke, Youngstown, Ohio**—Mr. Locke played this recital Sept. 28 at the Pleasant Grove United Presbyterian Church: *Quem Pastores and Chorale Prelude on a Melody by Orlando Gibbons, Willan*; *Prelude in D minor, Handel*; *Contemplation on Tallis' Canon, Purvis*; *Adoro Te Devote, Edmundson*.

**Herbert White, Cedar Falls, Ia.**—Mr. White played this recital Oct. 4 at the Iowa State Teachers College auditorium: *Introduction and Toccata in G, Walond*; *Sonata 1, Hindemith*; *Andante tranquillo, Mendelssohn*; *Fugue in D major, Bach*; *Chorale 2, Franck*; *Sketch in D flat, Schumann*; *Prelude and Fugue in G minor, Dupré*.

**Lloyd Ender, St. Paul, Minn.**—Mr. Ender played this recital Oct. 4 at St. Clement's Memorial Episcopal Church: *Prelude and Fugue in C and Trio Sonata 2 in C minor, Bach*; *Pasticcio, Langlais*; *The Trophy, Couperin-Biggs*; *The Fifers, Dandrieu-Biggs*; *Choral in E, Franck*.

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**GREAT**

Quintade, 16 ft., 61 pipes  
Principal, 8 ft., 61 pipes  
Rohrflöte, 8 ft., 61 pipes  
Quintaton, 8 ft., 12 pipes  
Octave, 4 ft., 61 pipes  
Koppelflöte, 4 ft., 61 pipes  
Waldflöte, 2 ft., 61 pipes  
Grave Mixture, 2 ranks, 122 pipes  
Fourniture, 4 ranks, 244 pipes  
Trumpet, 8 ft., 61 pipes

**SWELL**

Chimney Flute, 8 ft., 61 pipes  
Viola, 8 ft., 61 pipes  
Viola Celeste, 8 ft., 54 pipes  
Gemshorn, 4 ft., 61 pipes  
Lochgedeckt, 4 ft., 61 pipes  
Blockflöte, 2 ft., 61 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Bassoon, 16 ft., 61 pipes  
Trompette, 8 ft., 61 pipes  
Bassoon, 8 ft., 12 pipes  
Hautbois, 4 ft., 61 pipes  
Tremolo, 4 ft., 61 pipes

**CHOIR**

Erzähler, 16 ft., 12 pipes  
Bourdon, 8 ft., 61 pipes  
Erzähler, 8 ft., 61 pipes  
Erzähler Celeste, 8 ft., 54 pipes  
Harmonic Flute, 4 ft., 61 pipes  
Doublette, 2 ft., 61 pipes  
Larigot, 1½ ft., 61 pipes  
Sesquialtera, 2 ranks, 122 pipes  
Zimbel, 2 ranks, 122 pipes  
Krummhorn, 8 ft., 61 pipes  
Tremolo

**PEDAL**

Violone, 16 ft., 32 pipes  
Quintade, 16 ft.  
Erzähler, 16 ft.  
Geigen Prinzipal, 8 ft., 32 pipes  
Rohrgedeckt, 8 ft., 32 pipes  
Erzähler, 8 ft.  
Octave, 4 ft., 12 pipes  
Rohrgedeckt, 4 ft., 12 pipes  
Terz, 3½ ft., 32 pipes  
Rohrgedeckt, 2 ft., 12 pipes  
Mixture, 2 ranks, 64 pipes  
Rauschquint, 2 ranks, 24 pipes  
Double Trumpet, 16 ft., 12 pipes  
Trumpet, 8 ft.  
Trumpet, 4 ft.  
Bassoon, 16 ft.

**JAMES P. AUTENRITH**



James P. Autenrith is taking a sabbatical from church music activity to accept a temporary post at the State University College of Education, Potsdam, N.Y. For six years he has served as minister of music of the Peoples Church, East Lansing, Mich. and has taught organ and service playing at the Michigan State University where he was faculty supervisor for the Guild student group. He also directed the annual summer church music workshops in co-operation with the Detroit and Michigan councils of churches. The most recent session in July had a registration of more than 150.

Mr. Autenrith is a past-dean of the Lansing Chapter of the A.G.O. He is a graduate of the Potsdam State College and did graduate study at Syracuse. His organ teachers include George Davis, John Baldwin, Dr. Edward Young and Arthur Poister. He also studied at the University of Heidelberg, Germany with Dr. Siegfried Hermelink.

**C.C.W.O. BEGINS 32ND SEASON  
WITH TEA AND MUSICALE**

A tea and musicale in the home of Mrs. William G. Burroughs Oct. 4 marked the opening of the thirty-second season of the Chicago Club of Women Organists. President Eugenia Wright Anderson presided. Program Chairman Loretta Berry introduced Jack Lanning who sang arias from Mozart's "Die Zauberflöte" and "Le Nozze di Figaro" and a group of lighter songs. Mrs. Burroughs accompanied at the piano. Social Chairman Bertha Drury and Mrs. Anderson poured at the beautifully appointed tea table.

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**HOUSTON RELIGIOUS  
CENTER GETS MÖLLER**

**REAR GALLERY OF CHAPEL**

University in Texas City Will Place  
3-Manual in New Building — Com-  
pletion Early in 1961 — Inter-  
denominational Use Provided

The University of Houston, Tex. will have a new three-manual Möller, to be installed early in 1961. A new religious center is being built which will serve all denominations and faiths. Installation of the new organ will be effected on the rear gallery in the chapel of this new center. Since the chapel will serve many denominations, the organ will be versatile and suitable for many varied services as well as being a recital instrument. Both choirs and organ will be located on the gallery, and the great and pedal divisions of the instrument will be exposed.

Those members of the faculty who were instrumental in the negotiations were Dr. Merrills Lewis, head of the music department; Dr. Klaus Speer, musicologist and organist, C. F. McElhinny, business manager, and Dr. Lanson Demming, organ instructor.

The specification was designed in consultation with Ernest White and Richard Helms of M. P. Möller, Inc.

The stolist is as follows:

- GREAT**  
Quintaton, 16 ft., 61 pipes  
Rohrflöte, 8 ft., 61 pipes  
Spitzflöte, 4 ft., 61 pipes  
Principal, 4 ft., 61 pipes  
Waldflöte, 2 ft., 61 pipes  
Furniture, 4 ranks, 244 pipes  
Tremulant

- SWELL**  
Gambe, 16 ft., 12 pipes  
Gambe, 8 ft., 61 pipes  
Gambe Celeste, 8 ft., 61 pipes  
Nachthorn, 4 ft., 61 pipes  
Flute Harmonique, 2 ft., 61 pipes  
Zimbel, 2 ranks, 122 pipes  
Cor Anglais, 16 ft., 61 pipes  
Trompette, 8 ft., 61 pipes  
Tremulant

- CHOIR**  
Erzähler, 8 ft., 61 pipes  
Erzähler Celeste, 8 ft., 55 pipes  
Gedeckt, 8 ft., 61 pipes  
Koppelflöte, 4 ft., 61 pipes  
Prinzipal, 2 ft., 61 pipes  
Larigot, 1 1/2 ft., 61 pipes  
Cornet, 2 ranks, 122 pipes  
Tremulant

- PEDAL**  
Sub Bass, 16 ft., 32 pipes  
Quintaton, 16 ft.  
Gambe, 16 ft.  
Spitz Principal, 8 ft., 32 pipes  
Gambe, 8 ft.  
Spitz Principal, 4 ft., 12 pipes  
Gambe, 4 ft.  
Blockflöte, 2 ft., 32 pipes  
Mixture, 2 ranks, 64 pipes  
Mixture, 2 ranks, 24 pipes

JESSAMINE EWERT



JESSAMINE EWERT has been awarded a Fulbright grant for study with Flor Peeters at the Royal Conservatory of Music in Antwerp, Belgium. She sailed on the Statendam Sept. 22.

She was a student of Robert Glasgow at MacMurray College, Jacksonville, Ill. and of Richard Gayhart at the College of Emporia, Kans. from which she graduated *cum laude*. At Emporia she acted as college organist and chapel choir director. She is a member of Mu Phi Epsilon.

**STEWART ASSUMES POST  
AT CHURCH IN VIRGINIA**

Herbert G. Stewart has been appointed minister of music of the West End Methodist Church, Portsmouth, Va. after having served in a similar capacity for thirty-two years at the Park View Methodist Church. He was the founder and first dean of the Portsmouth Chapter of the A.G.O. and the founder of the Portsmouth community concert association.

Mr. Stewart received his higher education at the College of William and Mary, Williamsburg, Va., the Juilliard School of Music and the Guilman Organ School. His organ teachers include Cecil Wilkins, Norfolk, D. P. Powers, Petersburg, and Hugh Porter, Willard Nevins and Vernon de Tar in New York.

ALBERT RUSSELL will conduct the choir of the Asylum Hill Congregational Church, Hartford, Conn. in a season of oratorios to include Mendelssohn's *Elijah*, Requiem by Mozart and Brahms and the Schubert Mass in G.

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**NEW EDIFICE BEING BUILT**

**Charlotte, N.C. Church Installs Three-manual Organ — Contemporary Building Completion Expected About June 1960**

A new three-manual Möller pipe organ will be installed in St. Mark's Lutheran Church, Charlotte, N.C. A new contemporary edifice is under construction and is scheduled for completion about June 1960. The minister of music is Rev. James Laughlin, and the organist is Mrs. James Kiser. Harold Wagoner of Philadelphia is the architect.

The new three-manual will have its great division exposed in a functional design. The specification was prepared by Mrs. Kiser and Pastor Laughlin in consultation with Möller's representative, William E. Pilcher, Jr.

The stoplist is as follows:

**GREAT**

- Quintaton, 16 ft., 61 pipes
- Diapason, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Principal, 4 ft., 61 pipes
- Quint, 2 3/4 ft., 61 pipes
- Octavin, 2 ft., 61 pipes
- Fourniture, 4 ranks, 244 pipes
- Chimes, 21 tubes
- Tremulant

**SWELL**

- Gedackt, 8 ft., 61 pipes
- Viole de Gambe, 8 ft., 61 pipes
- Viole Celeste, 8 ft., 49 pipes
- Flute Harmonic, 4 ft., 61 pipes
- Flautino, 2 ft., 12 pipes
- Mixture, 3 ranks, 183 pipes
- Bassoon, 16 ft., 61 pipes
- Trompette, 8 ft., 61 pipes
- Bassoon, 8 ft., 12 pipes
- Bassoon, 4 ft., 12 pipes
- Tremulant

**CHOIR**

- Nasongedackt, 8 ft., 61 pipes
- Erzähler, 8 ft., 61 pipes
- Erzähler Celeste, 8 ft., 49 pipes
- Koppelflöte, 4 ft., 61 pipes
- Nasard, 2 3/4 ft., 61 pipes
- Prinzpal, 2 ft., 61 pipes
- Tierce, 1 3/4 ft., 61 pipes
- Clarinet, 8 ft., 61 pipes
- Tremulant

**PEDAL**

- Violone, 16 ft., 32 pipes
- Bourdon, 16 ft., 32 pipes
- Quintaton, 16 ft.
- Violone, 8 ft., 12 pipes
- Bourdon, 8 ft., 12 pipes
- Quintaton, 8 ft.
- Violone, 4 ft., 12 pipes
- Bourdon, 4 ft., 12 pipes
- Nachthorn, 2 ft., 32 pipes
- Bassoon, 16 ft.
- Bassoon, 8 ft.
- Bassoon, 4 ft.

ORMAN SPIVEY



ORMAN SPIVEY assumed new duties Sept. 1 as organist-choirmaster at Christ Episcopal Church, East Orange, N.J. He held a similar post at Christ Lutheran Church, Maplewood, N.J.

A graduate of Houghton College and Indiana University, Mr. Spivey taught at Bridgewater, Va. College and served at the Mossy Creek Presbyterian Church, Mt. Solon, Va. and was director of the youth choir program in the First Presbyterian Church, Harrisonburg, Va. A baritone, Mr. Spivey has sung major oratorios throughout the southern states. Presently he is in the South Orange-Maplewood school system and is doing graduate study at Rutgers University.

**BACH RECITAL IS HEARD  
IN SAN ANTONIO CHURCH**

A recital of Bach music was heard Sept. 28 at the Laurel Heights Methodist Church, San Antonio, Tex. with Almarie Liberto and George Gregory, organists, Eva Jo McIntyre, soprano, and Henry Holloway, baritone. Cantatas 32 and 57 and a recitative and duet from Cantata 79 were heard. Mrs. Liberto played the Fantasia and Fugue in G minor and Mr. Gregory "We All Believe in One God."

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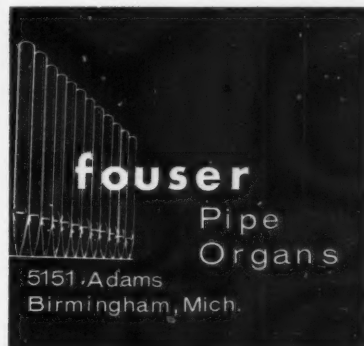
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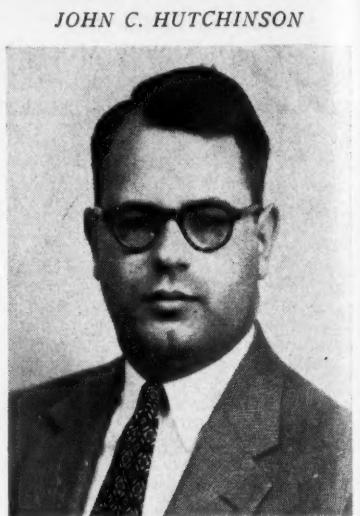
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**BAPTIST SEMINARY TO RECEIVE MÖLLER**  
RECITAL HALL SEATS 400  
Southwestern School, Fort Worth, Tex. Will Have 3-Manual with Double Swell — Installation Early in 1961 Planned



**JOHN C. HUTCHINSON** became organist and choir director Sept. 1 of Holy Family Church, Fairmount, N.Y. and will also teach in the Holy Family school. He comes to Fairmount from St. John the Evangelist Church, Syracuse. Mr. Hutchinson has attended Syracuse University; his organ instructors were Arthur Poister and Dr. Joseph J. McGrath. He studied choral direction with Dr. Franz Wasner of the Trapp Family Singers. He is director of the Knights of Columbus male chorus and a member of the Syracuse Chapter of the A.G.O.

The Southwestern Baptist Theological Seminary, Fort Worth, Tex. will receive a new three-manual by M. P. Möller to be installed in the recital hall early in 1961. Cowden Hall, which seats approximately 400 persons, will be completely renovated and the organ placed on the stage. The double swell is divided on either side and the great, positiv and pedal exposed across the rear of the stage.

Active in the planning and selection of the builder were: T. W. Dean, chairman of the organ committee and head of theory department and graduate school; Robert Burton, head of the church music department; Gladys Day, professor of organ, and Dr. James McKinney, dean of school of church music.

The new instrument will be a medium-sized instrument for recital purposes to accompany choral works, and suitable for outstanding recordings, radio and television presentations. This school is foremost in its efforts to improve the standard of church music throughout the entire denomination.

The specification was designed in consultation with Ernest White and Richard J. Helms of M. P. Möller, Inc.

The stoplist is as follows:

**GREAT**  
Quintaton, 16 ft., 61 pipes  
Sallecional, 8 ft., 61 pipes  
Rohrflöte, 8 ft., 61 pipes  
Principal, 4 ft., 61 pipes  
Waldflöte, 2 ft., 61 pipes  
Fourniture, 4 ranks, 244 pipes  
Tremulant

**POSITIV**  
Gedeckt, 8 ft., 61 pipes  
Koppelflöte, 4 ft., 61 pipes  
Prinzpal, 2 ft., 61 pipes  
Nazat, 2 1/2 ft., 61 pipes  
Terz, 1 3/4 ft., 61 pipes  
Zimbel, 2 ranks, 122 pipes  
Tremulant

**SWELL 1**  
Spitzflöte, 8 ft., 61 pipes  
Spitzflöte Celeste, 8 ft., 49 pipes  
Geigen, 2 ft., 61 pipes  
Schalmei, 16 ft., 61 pipes  
Trompette, 8 ft., 61 pipes  
Schalmei, 4 ft., 24 pipes  
Tremulant

**SWELL 2**  
Gambe, 16 ft., 12 pipes  
Gambe, 8 ft., 61 pipes  
Gambe Celeste, 8 ft., 61 pipes  
Rohrflöte, 4 ft., 61 pipes  
Plein Jeu, 3 ranks, 183 pipes  
Singend Regal, 8 ft., 61 pipes  
Tremulant

**PEDAL**  
Violone, 16 ft., 32 pipes  
Gambe, 16 ft.  
Quintaton, 16 ft.  
Violone, 8 ft., 12 pipes  
Gambe, 8 ft.  
Bourdon, 8 ft., 32 pipes  
Violone, 4 ft., 12 pipes  
Bourdon, 4 ft., 12 pipes  
Bourdon, 2 ft., 12 pipes  
Gross Cornet, 2 ranks, 64 pipes  
Cornet, 2 ranks, 24 pipes  
Schalmei, 16 ft.  
Schalmei, 8 ft.  
Schalmei, 4 ft.

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CARL L. ANDERSON



CARL L. ANDERSON has become organist-choirmaster of Grace Episcopal Church, Tucson, Ariz. He received his bachelor degree at Friends University, Wichita, Kans. where Dorothy Addy was his organ teacher. His master degree came from the University of Redlands, Cal. under Dr. Leslie P. Spelman.

Mr. Anderson's previous positions were at St. Olaf College and at the First Presbyterian Church, Ft. Lauderdale, Fla. where he was active in the A.G.O. chapter and gave numerous recitals. He replaces Georgia A. Carroll who is retiring after forty-two years as a church musician, twenty-three at Grace Church. Mrs. Carroll is a charter member of the Southern Arizona Chapter of the A.G.O.

**AEOLIAN-SKINNER CO. ADDS DIVISION TO PEEK'S ORGAN**

The Covenant Presbyterian Church, Charlotte, N. C. has added a thirteen-rank antiphonal division by Aeolian-Skinner to its four-manual organ described in THE DIAPASON for March 1954. The specification, drawn by Dr. Richard M. Peek, organist and choirmaster, makes provision for three divisions playable from the main chancel organ as well as from a small console in the rear gallery. It will include a pair of hooded trumpets.

RON NELSON'S "Christmas Story" will have its first New York City performance Dec. 16 at the Lutheran Church of the Holy Trinity with the composer conducting and John Weaver at the organ.

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GORDON McCULLY BLACK, A.R.C.O., has been appointed to the faculty of St. Michael's College, University of Toronto; he will also be organist at the Church of the Basilian Fathers adjoining the campus.

For some years Mr. Black was on the staff of the Mount Allison University in New Brunswick. Among his teachers are Harold Hamer, Halifax, Charles Peaker, Toronto, and George Thalben-Ball, London, England.

**SINZHEIMER TAKES POST AT ST. ANDREW'S LUTHERAN**

Dr. Max Sinzheimer, past-dean of the Chicago Chapter of the A.G.O., has been appointed organist-choirmaster of St. Andrew's Evangelical Lutheran Church; he assumes his new duties Nov. 1. He previously served in a similar post at the Lakeview Lutheran Church.

St. Andrew's Church has recently observed its thirty-fifth anniversary by moving into a new edifice in which a new Reuter organ has been installed.

V. EARLE COPES and Muriel Alford headed the annual sacred music conference Oct. 26-28 at Southwestern University, Georgetown, Tex.

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ROBERT W. GLOVER, S.M.D., F.A.G.O., Ch.M., has been named organist-choirmaster of the Tyler Place Presbyterian Church, St. Louis, Mo.

He holds a bachelor degree from Knox College, master degrees from the University of Illinois and the Union Theological Seminary, the D.S.M. from Union and the F.T.C.L. His organ teachers have included J. MacC. Weddell, Russell H. Miles, Hugh Porter, Marcel Dupré and André Marchal. He has studied theory and composition with Harold Friedell, Norman Coke-Jephcott, Normand Lockwood and Seth Bingham. He was the first G.I. student at The Royal School of Church Music, then in Canterbury, England.

Dr. Glover is a former dean of the Springfield, Mo. Chapter of the A.G.O.

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 Quintaton, 16 ft., 12 pipes  
 Principal, 8 ft., 61 pipes  
 Rohrflöte, 8 ft., 61 pipes  
 Octave, 4 ft., 61 pipes  
 Flute, 4 ft., prepared  
 Nazard, 2 $\frac{3}{4}$  ft., prepared  
 Flageolet, 2 ft., prepared  
 Tierce, 1 $\frac{3}{8}$  ft., prepared  
 Mixture, 4 ranks, 220 pipes  
 Tremolo

**SWELL**  
 Stillflöte, 8 ft., 61 pipes  
 Gemshorn, 8 ft., 61 pipes  
 Gemshorn Celeste, 8 ft., 49 pipes  
 Spitzprincipal, 4 ft., 61 pipes  
 Koppelflöte, 4 ft., prepared  
 Octave, 2 ft., prepared  
 Scharf, 3 ranks, 183 pipes  
 Trompette, 8 ft., 61 pipes  
 Hautbois, 8 ft., prepared  
 Tremolo

**POSITIV**  
 Quintade, 8 ft., 61 pipes  
 Spitzflöte, 4 ft., 61 pipes  
 Principal, 2 ft., 61 pipes  
 Larigot, 1 $\frac{1}{2}$  ft., 61 pipes  
 Octave, 1 ft., 61 pipes  
 Cymbel, 3 ranks, prepared  
 Krummhorn, 8 ft., prepared  
 Tremolo

**PEDAL**  
 Violone, 16 ft., prepared  
 Subbass, 16 ft., 32 pipes  
 Quintaton, 16 ft.

Principal, 8 ft., 32 pipes  
 Gedeckt, 8 ft.  
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 Nachthorn, 2 ft., prepared  
 Posaune, 16 ft., 32 pipes  
 Trumpet, 8 ft., 12 pipes  
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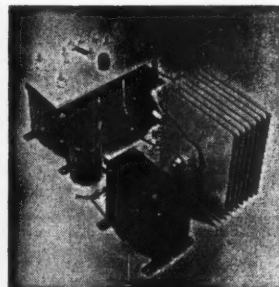
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