

THE DIAPASON

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HIROSHIMA IS SCENE OF MUSIC CONGRESS

THREE DAY MEETING IS HELD

Services, Lectures and Recitals Are
Heard—Evening of Contemporary
Japanese Religious Music Is
Special Feature

Programs and brochures have reached THE DIAPASON for an extraordinary congress of sacred music held Oct. 9-11 in Hiroshima, Japan under the joint auspices of the Reine Elisabeth Junior College and the Japan Church Music Society. The sessions were divided between Xavier Hall, the auditorium of the college, and the striking new Hiroshima Memorial Cathedral for World Peace.

A religious ceremony in the cathedral was a part of each day's schedule. The first day's service included the Gregorian Mass XI, Orbis Factor. The second day's mass according to the Catholic Oriental rites included the Cantus Liturgiae Byzantino-Slavicae and a Credo by Gretchaninoff. The third day's solemn high mass included the Messe au Centenaire de Lourdes and an Ave Maria by Neglia. The organist for these services was Miss Teru Hyodo and the college choir was conducted by the Rev. Ernest Goossens, S.J. and the Rev. Alexis Houssin, S.J.

The daily lectures were on hymnals, Gregorian chant and polyphony, Oriental church music and contemporary religious music.

An organ recital the first evening at the Memorial Cathedral featured Kikuko Kono of Tachikawa Lutheran Church, Hanako Fukuda of Tobi Church, Kasei Furusawa of Seinan Gakuin University and Umeko Kioka, Rikkyo Jogakuin. The program included: Prelude and Fugue in D major, Christ, unser Herr, zum Jordan kam, Jesu Christus, unser Heiland, Wacht auf, ruft uns die Stimme, Wer nur den lieben Gott und Kommst du nun, Jesu vom Himmel, Bach; La Vierge et l'Enfant and Les Bergers, La Nativité, Messiaen; Toccata, Symphony 5, Widor; Chorale in B minor, Franck; Thou Art the Rock, Mulet; Es ist ein Ros' entsprungen, Brahms; O Heiland, reiss die Himmel auf, David, and Concerto in G minor, Handel. The Hiroshima Philharmonic chamber orchestra conducted by Eisaburo Kioka assisted in the Handel.

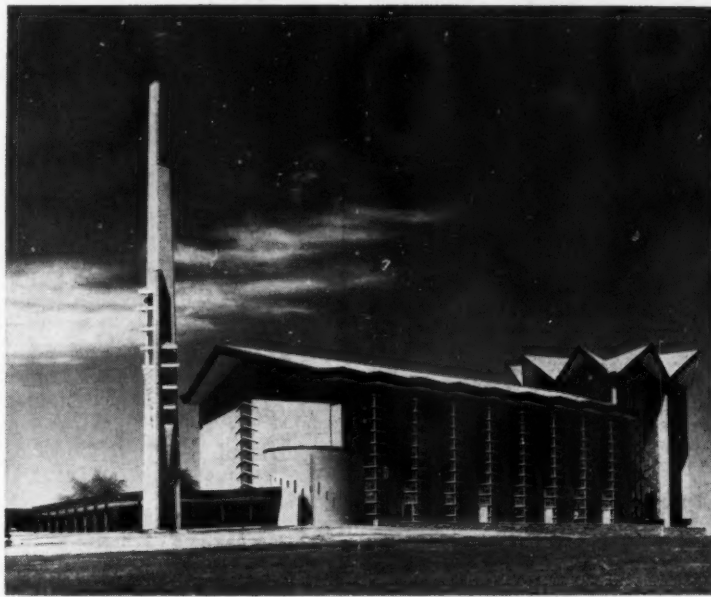
A "spiritual concert" the second day offered the Elisabeth College choir with the same conductors as for the services and with Kazuko Kimura of Tokyo Union Church at the organ.

Most interesting of all seems to us an evening of contemporary Japanese religious music which featured service music by Yasuo Sasaki (a mass based on the melodies of Gagaku, "Etenraku"), Shoko Maita (an Ave Maria and a Sanctus from a Missa Brevis), Kosuke Ichiba (Kyrie from a Mass), Naotada Yamamoto (a Passion of Christ), Saburo Takata (four excerpts from Cantus Mariales), Masao Tomioka (Cradle Song and Postlude for reed organ), Hidetoshi Ikemiya (Passacaglia for violin and organ) and Kazu Makaseko ("and after the fire a small voice" for organ and violin).

Various recitalists took part in a mixed recital Oct. 9 which included a harmonium ensemble. Pipe organ and violin was also a favorite combination.

EIGHT NEW schools were admitted to membership in the National Association of Schools of Music at its thirty-fifth annual meeting Nov. 27-28 in Detroit, Mich. All officers were re-elected.

STRIKING MEMORIAL CHAPEL AT VALPARAISO



MEMORIAL CHAPEL at Valparaiso University in Indiana was designed by Charles Edward Stade, Chicago architect. It is 300 feet long and as high as a ten-story building. It can accommodate a crowd of

4,500.

Situated on high ground on the campus, the chapel dominates the landscape. It replaces a much smaller and more conventional structure destroyed by fire.

UNION SEMINARY'S CAROL SERVICE HELD 1st TIME

The thirty-first annual Christmas candlelight carol service of the school of sacred music was heard Dec. 15 in James chapel, Union Theological Seminary. Assisting the seminary choirs under the direction of Dr. Hugh Porter and Earl Berg were the junior choristers from the Madison Avenue Presbyterian Church directed by Robert B. and Dorothy K. Lee. The organist was Robert Anderson.

An instrumental ensemble—Dr. Porter, organ, Ramona Dahlbord, flute, and Melvin Kaplan, oboe—played preludial music. The program consisted of: Come Creator of the Earth, plainsong; Hodie Christus Natus Est, Wolcum Yole, As Dew in Aprile, There Is No Rose, Balulalow and This Little Babe, Britten; Born Today, Sweelinck; Of the Father's Love Begotten, plainsong; God's Infant Son, Praetorius; O Magnum Mysterium, Victoria; While Shepherds Watched, Winchester Old; Are You a-Sleeping?, D. S. Smith; A Heavenly Song, Dickinson, Alleluia, Honegger; Come Love We God, Vaughan Williams; Christmas Song, Holst; Nunc Dimittis, Tallis.

BACH CANTATA FEATURED AT HELD VESPER SERVICE

An evensong Nov. 1 at the Trinity Episcopal Church, Columbus, Ohio combined flutes and strings with choir and soloists in Bach's cantata, God's Time Is the Best. Wilbur Held was the organist-director and Elizabeth Lange the organ accompanist.

FOX OPENS AUSTIN ORGAN IN HADDONFIELD CHURCH

The Austin Organ at the Haddonfield, N.J. Methodist Church, described in THE DIAPASON for September 1957, was opened Dec. 2 with a recital by Virgil Fox which included music by Bach, Mozart, Franck, Durufé and Reger.

COLBERT-LABERGE GROUP HAS ACTIVE MIDWINTER

The beginning of the new year will be a busy season for the organists in the Colbert-LaBerge fold. David Craighead, whose recital at the Central Presbyterian Church in New York was announced for Feb. 9 will play instead Feb. 16. He will make a short trip to the Pacific coast to play in Sacramento Jan. 19, in Los Angeles Jan. 25 and in Santa Ana Jan. 26. He will also conduct a master class Jan. 23 for the Pasadena Chapter of the AGO. The St. Louis Chapter will sponsor him Feb. 1 at Graham Chapel, Washington, University.

Robert Noehren's recital and master class for the Chicago Chapt.: Jan. 25 and 26 has been included in previous announcements. He will play Jan. 30 at Concordia Seminary, St. Louis, Mo.

William Teague will play in Independence, Mo. Jan. 10 in the series on the new Aeolian-Skinner organ at the Reorganized Church of Jesus Christ of Latter Day Saints. He will play at the University of Michigan Jan. 12.

The dedication recital of the new Austin organ at Central Presbyterian Church Providence, R. I. will be played by John Weaver Jan. 15. Robert Baker's recital opening the new Schantz at the First Presbyterian Church, is announced in the story of that organ elsewhere in this issue. Marilyn Mason who appeared at the midwinter convalesce Dec. 29 will play for the Jacksonville Chapter Jan. 5. Her Jan. 10 concert in Oak Park, Ill. is announced in more detail elsewhere. She will play at Bennett College, Greensboro, N.C. Jan. 22 and for the Fort Worth, Tex. Chapter Jan. 29.

A SERVICE OF PSALMS (settings by Brahms, Franck, Powell, Vaughan Williams and Parry) opened the season's choral vesper series Nov. 15 at the First Presbyterian Church, Wilmington, N. C. with Fred S. Mauk directing.

LARGEST SCHLICHER GOES TO VALPARAISO

DESIGN IS DOUBLE ORGAN

New Chapel Houses Major Example
of a Contemporary Organ Trend
in Building — Bunjes Col-
laborates with Builder

The four-manual Schlicker organ installed in the Memorial chapel, Valparaiso, Ind. University was, as previously reported in this journal, formally dedicated Sept. 27 at a service; that evening E. Power Biggs played a recital before a crowd of 4500.

Philip K. Gehring is the university organist.

The specification was drawn up by Herman L. Schlicker in co-operation with Paul Bunjes, Concordia Teachers College, River Forest, Ill. A discussion of the design written by Mr. Bunjes appears elsewhere in this issue.

The organ is installed in the west gallery of the chapel, one of the largest campus chapels in the United States. It is a double organ and of a size comparable to two large instruments. It is mounted on specially constructed platforms on either side of the west window within the four walls of the nave. The two positives are mounted on the lower level. The pedal divisions are mounted on the second level with the greats on the third level. The louvres of the two swells can be seen on the upper level. The Brust organ, playable from the fourth manual on the console, is located on the left great organ platform.

Projecting horizontally over the gallery from the great platforms is the trompeta real or Spanish trumpet. The resonators of this stop are made of copper with flared ends. The materials used for other pipes in the facade are: 85 per cent tin, oak and electrolytic zinc.

The stoplist is as follows:

- SWELL**
- Div. (2 divisions, playable on Keyboard 3)
- I Gedackt-pommer, 16 ft., 68 pipes*
 - I Principal, 8 ft., 68 pipes
 - II Rohrflöte, 8 ft., 68 pipes
 - II Gambe, 8 ft., 68 pipes
 - II Celeste, 8 ft., 63 pipes
 - II Octave, 4 ft., 68 pipes
 - II Spitzflöte, 4 ft., 68 pipes
 - II Schwegelschwebung, 4 ft. (2 ranks), 122 pipes*
 - II Nasat, 2 3/4 ft., 61 pipes
 - II Waldflöte, 2 ft., 61 pipes
 - II Schreppelfe, 2 ft., 61 pipes*
 - I Plein Jeu, 4-8 ranks, 333 pipes
 - I Fagott, 16 ft., 68 pipes*
 - I Helle Trompette, 8 ft., 68 pipes
 - II Schalmel, 8 ft., 68 pipes*
 - I Helle Klarine, 4 ft., 63 pipes*
 - II Dulzianregal, 4 ft., 68 pipes*

- BRUST**
- (1 division, playable on Keyboard 4)
- Lieblil Gedackt, 8 ft., 61 pipes*
 - Koppelflöte, 4 ft., 61 pipes*
 - Schnabelflöte, 4 ft., 61 pipes*
 - Prinzipal, 2 ft., 61 pipes*
 - Sifföte, 1 ft., 61 pipes*
 - Terzian, 2 ranks, 122 pipes*
 - Quintzimbäl, 3 ranks, 183 pipes*
 - Trompeta Real (Great)
 - Barpfeife, 8 ft., 61 pipes*

- GREAT**
- Div. (2 divisions, playable on keyboard 2)
- I Principal, 16 ft., 61 pipes
 - I Aequalprincipal, 8 ft., 61 pipes
 - I Holzflöte, 8 ft., 61 pipes*
 - II Gedacktpommer, 8 ft., 61 pipes
 - II Octave, 4 ft., 61 pipes
 - I Hohlfloete, 4 ft., 61 pipes
 - II Quinte, 2 3/4 ft., 61 pipes
 - I Octave, 2 ft., 61 pipes

- II Grobterz, 1 3/4 ft., 61 pipes*
- II Mixtur, 5-7 ranks, 396 pipes
- I Scharf, 4 ranks, 244 pipes*
- II Posaune, 16 ft., 61 pipes*
- I & II Trompeta Real, 8 ft., 61 pipes
- I Trompeta, 8 ft., 61 pipes*
- II Schweizertrumpete, 4 ft., 61 pipes*
- Carillon, 61 notes
- Zimbelsten*

POSITIV

- Div. (2 divisions, playable on keyboard 1)
- I Holzgedackt, 8 ft., 61 pipes
 - II Quintadena, 8 ft., 61 pipes*
 - I Principal, 4 ft., 61 pipes
 - II Rohrflöte, 4 ft., 61 pipes
 - II Klein-Octave, 2 ft., 61 pipes
 - I Blockflöte, 2 ft., 61 pipes
 - II Klein-Nasat, 1 1/2 ft., 61 pipes
 - I Sesquialtera, 2 ranks, 122 pipes
 - I Scharfmixtur, 4-5 ranks, 293 pipes
 - II Klingende Zimbel, 3 ranks, 183 pipes
 - I Dulzian, 16 ft., 61 pipes
 - II Krummhorn, 8 ft., 61 pipes
 - I Geigendregal, 4 ft., 61 pipes*
 - Tremolo 1
 - Tremolo 2

PEDAL

- Grossuntersatz, 32 ft., 12 pipes*
- Holzprincipal, 16 ft., 32 pipes
- Principal, 16 ft.
- Kontrabass, 16 ft., 32 pipes
- Subbass, 16 ft., 32 pipes
- Gedacktpommer, 16 ft.*
- Octave, 8 ft., 32 pipes
- Flotenprincipal, 8 ft., 32 pipes*
- Gemshorn, 8 ft., 32 pipes
- Gedacktpommer, 8 ft.*
- Quinte, 5 1/2 ft., 32 pipes*
- Choralbass, 4 ft., 32 pipes
- Querflöte, 4 ft., 32 pipes*
- Nachthorn, 2 ft., 32 pipes*
- Rauschpfeife, 3 ranks, 96 pipes*
- Mixtur, 5 ranks, 160 pipes
- Bombarde, 32 ft., 12 pipes
- Posaunenbass, 16 ft., 32 pipes
- Dulzian, 16 ft.
- Trompeta, 8 ft., 32 pipes*
- Trompeta Real, 8 ft.
- Kornett, 4 ft., 32 pipes
- Zink, 2 ft., 32 pipes
- Carillon, 32 notes

*prepared for only

T. CHARLES LEE



T. CHARLES LEE, DSM, director of the Worcester music festival and minister of music at the First Baptist Church, Worcester, Mass., has been appointed associate organist and choirmaster to Dr. Clarence Dickinson at the Brick Presbyterian Church, New York City. He began his service at the new post Nov. 1. He has also been appointed conductor of the New York oratorio society and conducted this group's annual Messiah performance in Carnegie Hall Dec. 22.

Dr. Lee is a native of Madison, Minn., and began his musical career there at the age of 15 in the Norwegian Lutheran Church. He received his bachelor degree from Oberlin College and his master and doctor of sacred music degrees from the Union Seminary. In addition he has studied with Nadia Boulanger and Charles Scott Kennedy in Europe and with Robert Shaw, Hugh Ross and Julius Herford in this country. He has taught at Clark University and Becker Junior College, both at Worcester, and is represented by several choral works.

BIGGS IS FEATURED GUEST AT ALABAMA U FESTIVAL

E. Power Biggs was the guest artist at a five-day baroque festival on the campus of the University of Alabama. The festival was sponsored Nov. 15-19 by the department of music in cooperation with the art department.

A special feature of the festival was the dedication of the new Schlicker Organ in the recital hall of the music and speech building. Mr. Biggs played two programs to capacity audiences and gave a lecture on baroque organs of Europe.

Other programs included a concert by the university chamber orchestra, featuring two Bach concertos for three harpsichords, a Handel opera, "Acis and Galatea", and a lecture on the subject of baroque art by Dr. Theodore Klitzke, head of the art department. Dr. Wilbur Rowand, head of the department of music, was chairman for the festival. Warren Hutton is university organist.

Mr. Biggs played compositions by Handel, Daquin, Mozart, Bach, Franck, Hindemith and Dupre Nov. 16. The latter part of the program deviated from the baroque period in recognition of the organ dedication. The Nov. 17 program: Partita sopra la Aria della, Pasquini; Concerto No. 3, in G major, Soler; Balletto del Granduca, Sweelinck; Canzona for Brass and Organ, La Spiritata, Gabrieli, Trio Sonata for strings and organ, Corelli, Concerto for organ and strings, Handel, Passacaglia and Fuge in C minor, Bach. Mr. Biggs was assisted by faculty and students from the department of music.

SCHWEITZER 85 JAN. 14— PLAN OFFERINGS FOR WORK

Dr. Albert Schweitzer will be 85 Jan. 14. Plans are afoot in churches and in Guild chapters, we hear, to promote a "Sunday for Schweitzer" in his honor with offerings taken for his hospital in Lambarene, French Equatorial Africa.

Edouard Nies-Berger who has collaborated with Schweitzer in the completion of his Bach edition will play a recital Feb. 7 in his honor at All Saints Episcopal Church, Beverly Hills, Cal.

TOLEDO CHOIRS COMBINE FOR 2ND ANNUAL FESTIVAL

The choirs of Ashland Avenue Baptist, Glenwood Lutheran and Hampton Park Christian Churches Toledo, Ohio, sang Handel's *Utrecht Jubilate* as the major work of a concert commemorating the bicentennial of the composer Nov. 1 at the Hampton Park Church. Paul Marion conducted the choirs, organ, orchestra and soloists. An additional Handel chorus, from Judas Maccabaeus, was conducted by Stanley Yoder. Two selections from *Harmonia Sacra*, Purcell, were sung by Leland Chou. Other soloists were Mary E. Ledlie and Robert Anderson. A recital of organ music by Handel, Purcell and Bach was played by Mr. Yoder.

This was the second annual festival sponsored by the participating churches.

CHURCH BEGINS 150TH YEAR— O'DANIELS IS ORGANIST

Christ Episcopal Church, Binghamton, N.Y. opened its 150th anniversary year with three services. Harold C. O'Daniels, organ and choirmaster provided music. Organ selections included music by Bach, Purcell, Karg-Elert, Tartini, Reger and Wesley. Choral music was by: G. Shaw, Oldroyd, Ley and Stewart.

After choral evensong Dec. 6 an organ recital was played by Lawrence Jamison, Cazenovia, N.Y. including: Toccata in F major and Trio Sonata 2 in C minor, Bach; Sketch in D flat and Canon in B minor, Schumann; Chorale in B minor, Franck; Dieu parmi Nous, Messiaen.

WILLIAMSON TO CONDUCT VOCAL CLINIC IN IDAHO

Dr. John Finley Williamson, founder of the Westminster Choir College and director of the Westminster Choir will conduct a vocal clinic in Boise Valley, Idaho Jan. 18-24. The clinic is sponsored jointly by Inspiration, Inc. and the First Methodist Church. Dr. Williamson will work with civic choral groups as well as with school and church choirs.

THE BACH Society of San Diego County participated in the 200th anniversary of Handel's death with a performance Dec. 6 of *Israel in Egypt*. Soloists, a chorus of 80 voices, and a chamber orchestra were under the direction of Harold W. Baltz with Harold Chaney performing the organ continuo.



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(Peters 6103) *Jesu, meine Freude*
- Motet IV** Be not afraid (10 minutes)90
(Peters 6104) *Fürchte dich nicht*
- Motet V** Come, Jesus, come (10 minutes)90
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- Motet VI** Praise the Lord, all ye nations (9 minutes)75
(Peters 6106) *Lobet den Herrn, alle Heiden (Psalm 117)*

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Midwinter Conference on Church Music

February 1 and 2

featuring

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Registration fee of \$5.00 for the Midwinter Conference on Church Music includes two master classes and two recitals by Marchal and a forum on organ literature.

Further information on the Midwinter Conference on Church Music and Marchal's activities while on campus Feb. 1-4, including private coaching, is available from the Concert Manager, Northwestern University School of Music, Evanston, Illinois.

THE DIAPASON

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ST. PAUL'S EPISCOPAL CHURCH

DEDHAM, MASS.



— GREAT —		PIPES	— SWELL —		PIPES	— POSITIV —		PIPES	— PEDAL —		PIPES	
8' Principal	61		8' Viola	61	8' Gedackt	61	16' Principal	32	8' Bourdon	61	16' Subbass	32
4' Octave	61		8' Viola Celeste	56	4' Nachthorn	61	8' Octave	32	4' Koppelflöte	61	8' Pommer	32
2' Superoctave	61		4' Spitzprincipal	61	2' Gemshorn	61	4' Superoctave	32	Mixture IV	244	Mixture II	64
			2' Waldflöte	61	1½' Quintflöte	61	4' Superoctave	32			16' Posaune	32
			Scharff IV	244	Sesquialtera	122					8' Trompette	32
			16' Fagott	61	Cymbel III	183						
			8' Trompette	61	8' Krummhorn	61						

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CASAVANT REBUILDS PROVIDENCE ORGANS

IN GALLERY AND CHANCEL

1922 Casavant and 1879 Hutchings Are Involved in Grace Episcopal Church's Dual Installation in Rhode Island's Capital City

Grace Church, Providence, R.I., will have the two organs in the church rebuilt by Casavant Frères Ltée. The gallery organ is a Casavant of 1922; the chancel organ is a Hutchings of about 1878. Most of the old pipe work is to be used. A new three-manual console is to be supplied.

The specification drawn up by Edward B. Gammons, and Fred Cronhimer, organist at the church, is as follows:

GALLERY ORGAN

GREAT

- Sub Principal, 16 ft., 61 pipes
- Diapason, 8 ft., 61 pipes
- Hohlflöte, 8 ft., 61 pipes
- Violoncello, 8 ft., 61 pipes
- Dolce, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Flute Couverte, 4 ft., 61 pipes
- Octave Quinte, 2½ ft., 61 pipes
- Super Octave, 2 ft., 61 pipes
- Cornet, 3-4 ranks, 267 pipes
- Fourniture, 4 ranks, 244 pipes
- Scharff, 3 ranks, 183 pipes
- Harmonic Trumpet, 8 ft.

SWELL

- Bourdon, 16 ft., 68 pipes
- Principal, 8 ft., 68 pipes
- Sallcional, 8 ft., 68 pipes
- Sallcional Celeste, 8 ft., 61 pipes
- Spitzflöte, 8 ft., 68 pipes
- Flute Celeste, 8 ft., 61 pipes
- Stopped Diapason, 8 ft., 68 pipes
- Principal, 4 ft., 68 pipes
- Flute Octaviante, 4 ft., 68 pipes
- Flautino, 2 ft., 61 pipes
- Plein Jeu, 5 ranks, 305 pipes
- Oboe, 8 ft., 68 pipes
- Vox Humana, 8 ft., 68 pipes
- Posaune, 16 ft., 68 pipes
- Trumpet, 8 ft., 68 pipes
- Clarion, 4 ft., 68 pipes

CHOIR

- Gemshorn, 16 ft., 68 pipes
- Geigen Principal, 8 ft., 68 pipes
- Concert Flute, 8 ft., 68 pipes
- Quintadena, 8 ft., 68 pipes
- Dulciana, 8 ft., 68 pipes
- Unda Maris, 8 ft., 61 pipes
- Prestant, 4 ft., 68 pipes
- Koppelflöte, 4 ft., 68 pipes
- Flageolet, 2 ft., 61 pipes
- Sesquialtera, 2 ranks, 122 pipes
- Cymbal, 3 ranks, 183 pipes
- Clarinet, 8 ft., 68 pipes
- Harmonic Trumpet, 8 ft., 68 pipes
- Tremulant

PEDAL

- Soubasse, 32 ft., 32 pipes
- Open Bass, 16 ft., 32 pipes
- Principal, 16 ft.
- Violone, 16 ft., 32 pipes
- Soubasse, 16 ft., 12 pipes
- Bourdon, 16 ft.
- Gemshorn, 16 ft.
- Principal, 8 ft., 32 pipes
- Violoncello, 8 ft., 12 pipes
- Rohrbordun, 8 ft., 32 pipes
- Gemshorn, 8 ft.
- Octave Quinte, 5½ ft., 32 pipes
- Choralbass, 4 ft., 12 pipes
- Rohrflöte, 4 ft., 12 pipes
- Waldflöte, 2 ft., 32 pipes
- Mixture, 4 ranks, 128 pipes
- Bombarde, 16 ft., 32 pipes
- Posaune, 16 ft.
- Trumpet, 8 ft., 16 pipes
- Clarion, 4 ft., 12 pipes

CHANCEL ORGAN

GREAT

- Quintaton, 16 ft., 61 pipes
- Diapason, 8 ft., 61 pipes
- Gemshorn, 8 ft., 61 pipes
- Holzgedeckt, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Flute Harmonique, 4 ft., 61 pipes
- Rauschquint, 2 ranks, 122 pipes
- Trumpet, 8 ft., 61 pipes

SWELL

- Lieblighgedeckt, 16 ft., 68 pipes
- Diapason, 8 ft., 68 pipes
- Violo de Gambe, 8 ft., 68 pipes
- Voix Celeste, 8 ft., 68 pipes
- Bourdon, 8 ft., 68 pipes
- Octave, 4 ft., 68 pipes
- Flauto Traverso, 4 ft., 68 pipes
- Nazard, 2½ ft., 61 pipes
- Piccolo, 2 ft., 68 pipes
- Tierce, 1½ ft., 61 pipes

- Plein Jeu, 4 ranks, 244 pipes
- Basson, 16 ft., 68 pipes
- Trompette, 8 ft., 68 pipes
- Hautbois, 4 ft., 68 pipes

CHOIR

- Viola, 8 ft., 68 pipes
- Kleiner Erzähler, 2 ranks, 129 pipes
- Rohrflöte, 8 ft., 68 pipes
- Nachthorn, 4 ft., 68 pipes
- English Horn, 8 ft., 68 pipes

PEDAL

- Subbass, 16 ft., 32 notes
- Diapason, 16 ft., 32 notes
- Gedeckt, 16 ft., 32 notes
- Octave, 8 ft., 32 notes
- Gedeckt, 8 ft., 32 notes
- Super Octave, 4 ft., 12 pipes
- Ophicleide, 16 ft., 32 notes
- Trumpet, 8 ft., 32 notes

Brahms at Rockefeller

For its first choral event of the season Rockefeller Chapel of the University of Chicago departed from its custom and featured a leading, big-name guest soloist in an all-Brahms program. And it was a pleasure to hear such a tremendous voice as George London's filling the nave of the beautiful chapel both in the Serious Songs and in the Requiem.

Yet for all that, the choir as usual stole the show—and in Naenie, a work for some reason not often heard but certainly one of the most moving of all Brahms' works. The Chicago Symphony players played beautifully on this too. And Richard Vikstrom's conception seemed to us almost flawless.

Despite Mr. London and some valiant singing by Millicent Fritschle, we felt the Requiem somehow did not quite make the grade. Perhaps our familiarity with the work contains some prejudices but we felt the second movement never approached the gripping inevitability it must have and the "as a mother" movement never quite caught the tenderness. Perhaps such an intensely romantic work cannot stand the kind of detailed restraint Mr. Vikstrom gave it this time.

The experiment of bolstering the bass line with the organ pedal seemed to us a very unhappy one; we hope it will be abandoned.—F. C.

MARILYN MASON TO PLAY PREMIERES IN OAK PARK

Marilyn Mason will be organist and Thor Johnson conductor in a program Jan. 10 at the First Congregational Church, Oak Park, Ill. Instrumentalists from Northwestern University will assist.

The program will feature the first performance in the Chicago area of Seth Bingham's Concerto for organ, brass, snare drum and timpani and the first performance in the United States of Kabe-lac's Sinfonia for organ, brass and timpani. Other music heard will be by Purcell, Bach, Goller, Mozart and Sowerby.

RCCO PRESIDENT MOVES TO NEW CHURCH POSITION

James Hopkirk, president of the RCCO, has been appointed organist and choirmaster at St. John's Anglican Church, Peterborough, Ont. succeeding Aubrey Bland, ARCO, AAGO, who has returned to England. In Peterborough Mr. Hopkirk will have a choir of boys and men with women altos and will play a large recently-installed Casavant organ. His resignation from St. John's Church, Kitchener, Ont. will take effect about the middle of January.

SCHLICKEA APOBA MEMBER—HADLEY TO EDIT BOOKLET

In addition to the election of John Tyrrell as its president (as reported in THE DIAPASON for November) the Oct. 5-6 meeting of the Associated Organ Builders of America held in the Shoreham Hotel, Washington, D.C. admitted the Schlicker Organ Company, Buffalo, N.Y. to membership and appointed Benjamin Hadley secretary-treasurer. Mr. Hadley will edit a new booklet to replace the association's "The Creation of Organ Beauty and Tone."

NOVEMBER evensongs at St. Bartholomew's Church, New York City included the Brahms Requiem divided between Nov. 1 and Nov. 8; Britten's Rejoice in the Lamb Nov. 15, and Bach's God's Time Is Best Nov. 22.

APOBA

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SINCE NOV. 12 IT IS DR. CLAIRE COCI



CLAIRE COCI is shown with Dr. Kevin McCann, president of the Defiance, Ohio, College, her husband Alexander MacRae and Dr. Charles Eisenhart, dean of the

college. The occasion was the awarding of the honorary degree, Doctor of Music, on Nov. 12 to Miss Coci in recognition of her "contribution to the aesthetic and cultural life of the world."

New Organ Records

It would not be easy to find three records, all with certain excellencies, so sharply contrasted as our review subjects this month. They are recorded on entirely different instruments, in widely divergent moods and each player has a different approach and presumably a different real aim in recording. This seems to us admirable. All three of these are good additions to the growing library of "must" organ records.

We shall consider these in the order we listened to them which happens to be the reverse order from that in which they reached our desk.

Robert Lodine, whose reputation in the Chicago area has been growing steadily for several years undertook to record almost the entire *Livre d'Orgue* of Nicolas de Grigny. His instrument was not the ideal one for the purpose—a not very complete Möller rebuild. And the engineering on his Tone record is not quite the equal of the other two. The music itself is some of the very greatest of its period; it is varied but on the whole is intensely serious and Dr. Lodine's approach matches the music. We found ourselves warming up to the record as it progressed and a second hearing brought much more penetration. This is scholarly music played lyrically and almost too introspectively. The jacket notes are informative and interesting; the jacket illustration will stir many memories.

We find it hard to single out special movements of Dr. Lodine's disk but we enjoyed especially the Trio from the Kyrie, the Recit on Pange Lingua and a wonderful Organ Point movement with which the second side closes.

The Cambridge record of French Noëls of the Seventeenth and Eighteenth Centuries brings us Melville Smith on the Silbermann organ in the Abbey Church at Marmoutier, Alsace. The prevailing mood is one of pure joy and the singing flutes and the buzzing reeds give exactly the right color. Mr. Smith's dancing rhythms and twinkling humor make this very easy listening and should give it marked popular appeal. Seven Noëls of Lebeque are included and five of *Pierre Dandrieu* as well as three of the Daquin favorites. A good addition to side A is the inclusion of the familiar Couperin Carillon and Lebeque's *Les Cloches* both of which sound delightful on the Silbermann. The engineering is top-flight and the jacket notes are good.

Continuing his historical approach of playing organ music on organs which for various reasons seem especially suitable, E. Power Biggs' latest for Columbia offers the first and last of the Mendelssohn sonatas played at London's St. Paul's Cathedral where the composer himself played many times. Since the cathedral's famous (or notorious) reverberation must provide a major part of any organ sound there, Mr. Biggs may well have approximated the sounds the composer heard. The first sonata takes a more deliberate

Books for Organists

We sincerely hope many of our readers received generous money gifts for Christmas because a couple of really beautiful and valuable books have reached our desk recently which hardly a serious musician will willingly forego owning. But both are *expensive*. A two-volume set of The Cantatas of Johann Sebastian Bach by W. Gillies Whittaker (Oxford University Press) costs \$26.90; a large Music of the Polish Renaissance available from Co-Di Music Publications, Chicago importers, is \$15. Both are worth what they cost but that cost may mean that libraries of schools of music may be the chief owners; this is regrettable.

The cantata books are a study of the works, not a compilation of them. They seem to us an extraordinarily comprehensive and thorough examination of the Cantatas and a fine source of exact information both directors and scholars will welcome. There are profuse thematic quotations, appended lists and a meticulous index. Since many of the facts are derived directly from the works themselves there is no regular bibliography but all sources are carefully noted.

Music of the Polish Renaissance is published in Poland but has an English text. This is a really beautiful book with attractive type, illustrations from woodcuts and a fine binding. Even the dust jacket is striking. The music itself is rendered into modern notation; there are many photographs of manuscripts and early editions. The music is divided into these categories: organ (three-stave), harpsichord, lute, instrumental ensembles, a cappella choir (secular and sacred), three choirs a cappella, choir with instrumental accompaniment and solo with instrumental accompaniment. A translation of Polish songs appears before a complete list of the works.

Those of us with less money to spend will want to use some of it, as for so many years, to buy the C. F. Peters music calendar. The 1960 issue will make just as appropriate an award for student accomplishment as ever: it has one of the most beautiful collections of music photographs ever included.—F.C.

advantage of the cathedral's personality but we prefer Mr. Biggs on the sixth. Engineering problems that can be solved at St. Paul's were. Mr. Biggs notes contain chatty excerpts from Mendelssohn letters and are pleasant, stimulating reading.

All in all, here are three records we feel almost all of our readers will enjoy.—F. C.

THE HARTFORD Seminary Foundation performed a program of contemporary church music Nov. 16. John Bullough lectured on contemporary hymody and psalmody and the choir sang hymns by contemporary poets set by Vincent Persichetti. The Gelineau Psalms, a new translation and musical setting, followed. The program will be repeated in the spring.

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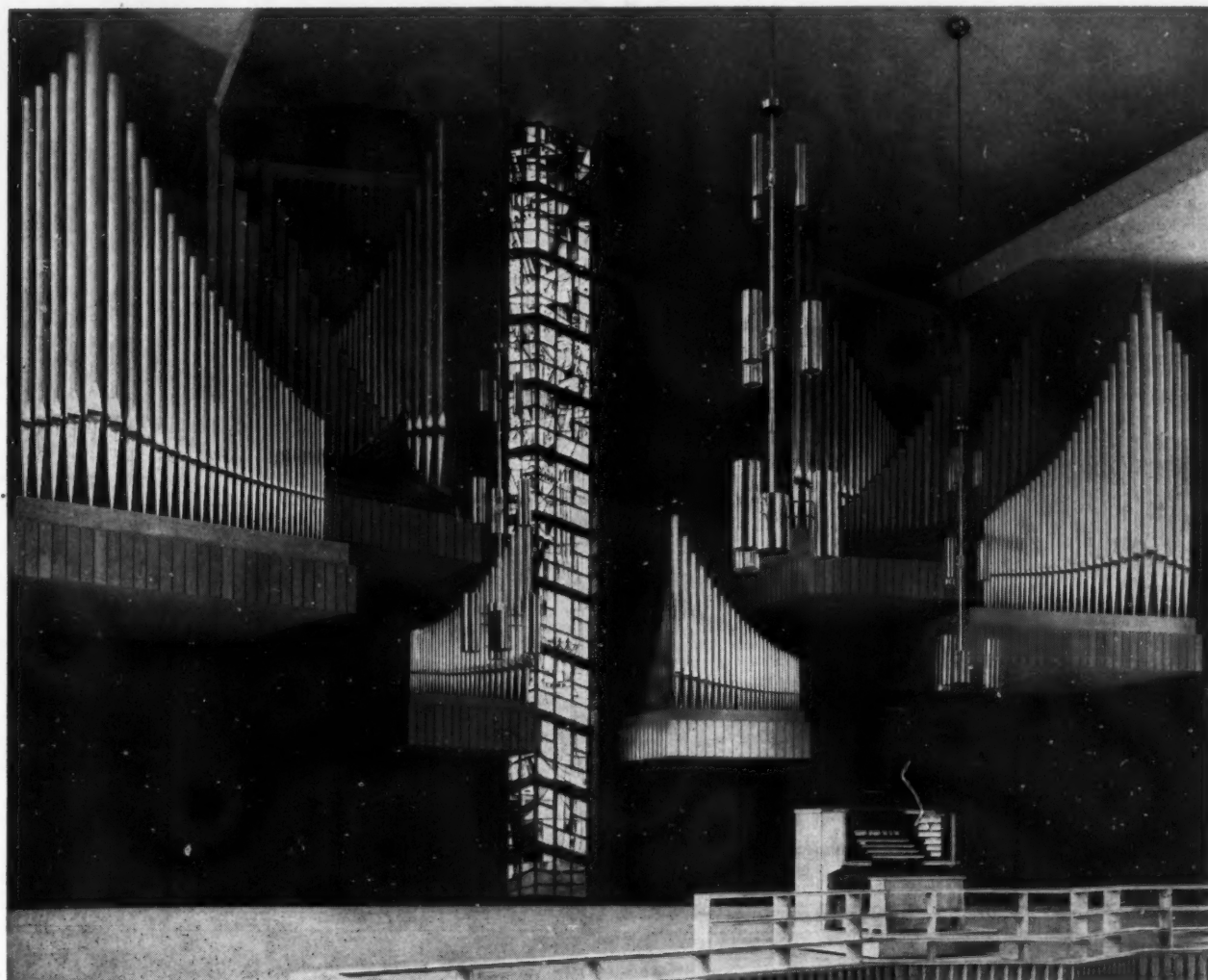
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NEW MUSIC for 1960

ANTHEMS for Lent and Easter

(For Mixed Voices unless otherwise noted)

Alleluia	David H. Williams	.22
Angels, Roll the Rock Away	M. C. Whitney	.22
This is the Day (S.S.A.T.T.B.B.)	Palestrina, ed. Pizarro	.22
Hilariter	Richard Dirksen	.35
Hosanna to the Son	Roger Hannahs	.25
Alone Thou Goest Forth	H. W. Vogel	.18
The Way of Life and Peace	J. Roff	.22
O God of God	S. A. Day	.22
Come Faithful People (S.A.B.)	W. Glen Darst	.22
I Know a Lovely Garden (Unison)	Mary E. Caldwell	.22

ANTHEMS for General Use

(For Mixed Voices unless otherwise noted)

These are Thy Glorious Works	Richard Warner	.22
A Canticle of Thanksgiving	John Huston	.22
For This Cause	Harold Friedell	.22
Softly Sleep	G. F. Handel, arr. Whitney	.22
Behold, O God Our Defender	Jack Ossewaarde	.22
Come Down, O Love Divine	W. Douglas Francis	.18
Spirit of Life	Jane M. Marshall	.22

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Diptyque Liturgique	J. J. Grunewald	1.50

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At the Cross (Lenten Holy Week)	Med. or Low	Robert Graham	.60
The Lord is My Shepherd	High	Kenneth Meek	.60
O Sing unto the Lord	High	Lewis Whitehart	.60
My Soul doth Magnify	High	Margaret Sandresky	.60

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SCHOOL IN OKLAHOMA GETS CHAPEL ORGAN

AEOLIAN-SKINNER 3-BANK

Instrument in Casady's Chapel of St. Edward the Confessor Is Designed by Auchincloss, Harrison and Whiteford

The Aeolian-Skinner Company has completed the installation of a three-manual instrument in the Chapel of St. Edward the Confessor, Casady Episcopal School, Oklahoma City, Okla. The stoplist was drawn by Bayard Auchincloss, G. Donald Harrison and Joseph Whiteford. The installation was by Paul N. Haggard and Arthur Birchall.

Mr. Auchincloss' dedicational recital will be found on the recital page.

The specification is as follows:

GREAT

Quintaton, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Principal, 4 ft., 61 pipes
Octavin, 2 ft., 61 pipes
Mixture, 3-5 ranks, 225 pipes
Chimes

SWELL

Viole-de-gambe, 8 ft., 68 pipes
Viole Celeste, 8 ft., 56 pipes
Gedeckt, 8 ft., 68 pipes
Flute Celeste, 8 ft., 124 pipes
Spitzprincipal, 4 ft., 68 pipes
Plein Jeu, 3 ranks, 183 pipes
Fagot, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Hautbois, 4 ft., 68 pipes
Tremulant

CHOIR

Gemshorn, 8 ft., 68 pipes
Rohrfloete, 8 ft., 68 pipes
Flute Celeste, 8 ft.
Koppelfloete, 4 ft., 68 pipes
Nazard, 2 3/4 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Tierce, 1 3/4 ft., 61 pipes
Clarinet (French), 8 ft., 68 pipes
Tremulant

PEDAL

Principal, 16 ft., 32 pipes
Contra Viole, 16 ft., 12 pipes
Quintaton, 16 ft.

MARIANNE WEBB



MARIANNE WEBB has assumed duties as university organist and organ instructor at Iowa State University, Ames. A native of Topeka, Kans. Miss Webb received her bachelor of music degree, summa cum laude, from Washburn University where she was a student of Gerald Hamilton. Upon completion of her undergraduate work Miss Webb was awarded a scholarship for graduate study with Marilyn Mason at the University of Michigan where she received her master degree in August. Other organ work was done with Max Miller, Boston University, and Richard Gayhart, College of Emporia, Kans.

Rohr Bourdon, 8 ft.
Principal, 8 ft., 32 pipes
Choral Bass, 4 ft.
Mixture, 3 ranks, 96 pipes
Fagot, 16 ft.

MENDELSSOHN'S Elijah was sung Nov. 1 at the Old Stone Church, Cleveland, Ohio with W. William Wagner conducting.

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If You Must Act As an Organ Consultant—

By CHARLES H. HEATON

Any active church organist may, some fine day, be called upon by an "organ committee," requesting his services as a consultant for an intended purchase of a new instrument for its church. When this flattering event happens, probably ninety per cent of us should decline to serve upon grounds of general incompetence. Experience, however, shows that probably that percentage of organists will leap at the chance of designing a pipe organ and if things ultimately go none too well the result will be chalked up to experience. Much has been written about tonal design but little has been said about the personal element involved in dealing with the organ committee. It is unfortunate that schools of music and universities offering studies in sacred music have not yet instituted courses such as "Parish Politics 101" or "Music Committee Manipulation, Advanced Seminar." Until these worthwhile courses appear, many organist-layman relationships will suffer—not from musical incompetence of the organist, but because he does not understand the human relationships involved.

We must realize that the average member of an organ committee probably knows rather less about the pipe organ than he knows about nuclear fission. From time to time exceptions appear, but these may be persons who have "crammed" for the subject by reading after being appointed to the committee, or they may be holdovers from a previous organ committee of the church which functioned the year before the Great Crash. A church which needs a new pipe organ probably needs it because the old organ finally played out after several decades of service, or perhaps because they desire to replace an electronic instrument. In either case one can assume that they have no frame

of reference as to what a good organ should sound like, and then take steps to remedy the situation.

I have found it to be of inestimable value at the outset to arrange an organ tour for the members of the committee. The nearest area which can afford several examples of the various trends of organ design should be visited. One can make arrangements in advance with the various organists to demonstrate the instruments briefly. This initial trip is for the sole purpose of letting the committee members hear sounds, such as the different types of flute, pipes of thirty-two foot pitch, pipes that "chiff," etc. The size of the organs does not matter; it is more important to hear widely different types of organs, taking due care to point out the effect each building has upon the instrument. The demonstration of an unenclosed, well-voiced gemshorn can do more convincing than two hours of theoretical lectures on the physical properties of sound. After all, not everyone has the organists' interest in hearing many different organ installations; a committee's own city may not contain a really good example of the organ builder's art.

When accepting the assignment of assisting the church one naturally will learn the approximate size and location of the proposed organ. It certainly is necessary to be well acquainted with the church's individual needs for an organ, including details of its type of service and whether the organ will be used for recitals, teaching and other uses than the worship service itself. One must know what types of organ and choral music customarily are used, and many similar details.

How much should the organist-consultant do for the church? As I see it, the consultant is not, by any stretch of the imagination, a salesman. Qualified representatives of the various companies are abroad in the land in this capacity. The consultant's duty lies in the delicate area of helping the organ committee decide the type and size of instrument really needed, assisting in drawing up the specification and helping give an impartial evaluation of the several bids and pro-

posals which will be received from organ companies. Ideally, of course, the organ salesman himself should be the one to do this but experience and common sense teaches us that he has a natural prejudice favoring the company he represents and the very small percentage of organ salesmen who employ unscrupulous tactics hamper the honest efforts of the industry as a whole. The chance is that most of the readers know of instances where a pipe organ sale was lost to the electronics field because charges and counter-charges stirred up between rival organ salesmen so confused the organ committee that the members succumbed to the lure of fast delivery and "cathedral" tone.

The organist-consultant may have to lay aside his own preferences for a particular organ builder in order to serve the church best. The problem of maintenance for a certain builder's instrument may influence the decision. The question of cost versus the church's funds invariably will. It is unfortunate but unavoidable that the pipe organ may cost more than the contract price. The cost of preparing for chambers or grillwork often adds to the total. Some builders today sell only with an "escalator" clause in the contract. At least one major builder includes the cost of swell boxes in the contract price, while others require that the church prepare them. These illustrate two points which should be known to the consultant who is to serve the church well. The dyed-in-the-wool tracker buff may meet instances where his conscience tells him that a tracker instrument would not be the best under the circumstances.

The laudable practice of THE DIAPASON of including many complete specifications each month should be utilized to the fullest extent by all organists. Personally, I love the organ as I do life itself, but I would unhesitatingly maintain that any builder has exceeded the average if he produces one superb instrument in five or ten. Hundreds of good pipe organs are installed each year and of course many potentially fine organs are ruined by their environment or perverse whims of design

perpetrated by a committee or consultant initially. My definition of a "superb" instrument is one which you would not alter in the slightest. How many such instruments can you name?

The careful study of organ specifications and the playing of different instruments should lead one to recognize the slowly changing trends in organ design, and, it is hoped, to formulate opinions whether they are good or bad. As an example, over the past several months the stoplists of one American builder indicate a trend towards the substitution of a 2 ft. flute for the more customary 2 ft. diapason in the great organ. Whether this is desirable or not is for you to decide but you do owe it to the profession to attempt to reach a conclusion about such matters. For myself, I wish more of us could get together to dispose of the perennial vox humana, which ought to share honors with the heckelphone as the one thing not needed. Maybe you don't agree!

Undoubtedly many representatives of organ companies would prefer that the organ consultant be out of the picture. Yet committees evidently feel that he is an unbiased source of help to whom they can turn. No reputable builder can resent intelligent cooperation, but a builder certainly has every right to resent the intrusion of a consultant whose tonal ideas would have satisfied Hope-Jones in his hey-day.

CHARPENTIER WORK HEARD IN ATLANTA, GA. CHURCH

Adele Dieckmann directed the chancel choir, strings, trumpet and timpani at the Trinity Presbyterian Church, Atlanta, Ga., in the Te Deum of Marc-Antoine Charpentier. Kathleen Quillen played the organ accompaniment.

Other works heard in the Nov. 2 service were: A Song of David, Darke; Sonata da Chiesa in B minor, Corelli; Prelude and Fugue in F minor and Nun komm der Heiden Heiland, Bach, and Voluntary in C for trumpet and organ, Purcell. Miss Dieckmann was the service organist.

UNDER THE aegis of Huntington Hartford, patron of arts, a unique building is being created by Edward B. Stone at Number Two Columbus Circle, New York City. In contrast to the conventional use of steel this will be a free-standing concrete monolith, with facades of sculptured white marble.

We have been chosen to design and build an instrument for this edifice, which will be known as The Gallery of Modern Art.

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New Choral Music

Much of the music received this month has been issued with emphasis on the not so distant Lenten season ahead. This includes some fairly large works, old and new, and the usual variety of smaller works covering the usual range of uses.

A new edition of a great masterpiece is always noteworthy. This time it is G. Schirmer's new edition of the Bach St. Matthew Passion with a new English text by Robert Shaw. Mr. Shaw's conspicuous success in the choral field certainly entitles his work to careful consideration by every director. Some of his preferences of text rendering are not ours and seem to us to lack the tenderness and even the comfortable prosody of those to which we are accustomed. Many will not agree with us. A careful study of the new edition is certainly in order. Schirmer also brings out Stanley Hollingsworth's Stabat Mater whose Latin text, constantly changing bar lengths and divisi will confine its use to a special group of choirs. Not so a small block harmony He Was Alone, Paxson-Stickles.

There are now available from C. F. Peters Company urtext editions of six-mixed-voice motets by Bach; some of these we have mentioned before but number 2 (The Spirit Also Helpeth Us) and number 4 (Be Not Afraid) are just out. Both are for double chorus. All six should be in the libraries of those who only dream of choirs capable of singing them. Their English translations are excellent.

All the material from Concordia is small scale and most of it is chorale-based; two by Schuetz, TTBB The Lord Is Ruler over All and SAB The Blood of Jesus; Three Chorales for Lent and Holy Week, Praetorius; a very individual group of Ten Chorale Settings by Ernst Pepping, mostly for SAB and with the tune in inner voices.

Also from Concordia: two pieces with strings—TB O How Blessed, Buxtehude, and SA or TB Creator Spirit, Kindermann; Rise My Soul, Albert-Peek, with violin, flute or recorder; two by Berger (Quam Pulchri and Benedixerunt) with Latin texts; three small bits by S. Drummond Wolff (Grant to Us Lord, Lord We

Pray Thee and Lord of Our Life, the last with soprano solo).

Mai Jones' The Light (Mills) available SSA and SATB is in the "pop-religious" category. Cockshott's Danish Carol is pleasant as is also an SA God is Good by Allan Biggs.

Three anthems by highly regarded British musicians come from Oxford; they are acceptable material: Thou Visiteth the East, Waters; Lord, It Belongeth Not to My Care, Armstrong, and Sing unto the Lord, Poston.

Flor Peeters' Missa Laudis (McLaughlin and Reilly) is an easy, short mass for three equal voices with some distinction. His Evening Prayer is a small chant-like piece in block harmony.

Adolph Torovsky has published his own tiny carol, Hark, Ye People.

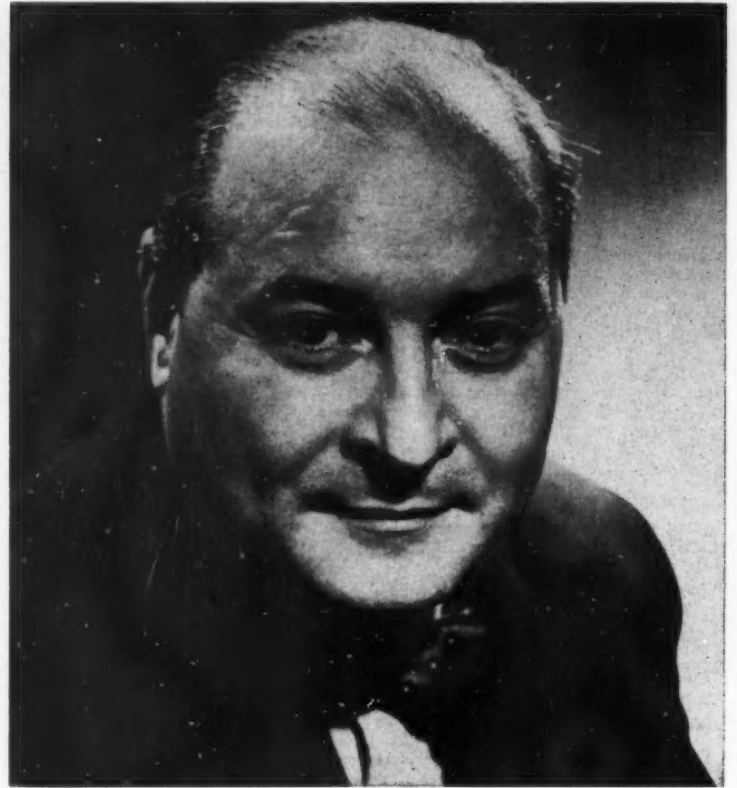
Joseph Kantor's By the Rivers of Babylon has an Oriental flavor and an interesting monotony (Associated Music Publishers).

Three arrangements by William Jonson (Skidmore) are on pungent tunes ("glory" and mountain ones) and have interesting harmony. Using hums and claps they are program rather than service material: Hark from the Tomb, I Want Jesus to Walk with Me and You Can Tell the World. Two by Jack Dane Litten are: Prayer of Supplication for unaccompanied groups whose extreme registers and divisi limit the breadth of its appeal; a hymn anthem on O Brother Man with some ornate accompaniment.

Richard Gore's Angels Holy, High and Lowly is a kind of chorale prelude with a running ritornello (Galaxy).

Clare Grundman's Quiet Christmas (Boosey and Hawkes) comes in five voicings with band or orchestra available. This set of three small pieces is naive and uses many hums. Stanley Glarum's Come unto Me has the narrowest voice ranges we have seen; any choir could handle it. Bow Down Thine Ear by Carl Fredrickson is arranged from Handel. The Glory to God movement of Ron Nelson's The Christmas Story mentioned here previously is now available separately. A couple of Latin motets by Charles Villers Stanford now appear in Boosey's American edition: six-voice Beati Quorum Via and eight-voice Coelos Ascendit Hodie.

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FERNANDO GERMANI will play a series of fourteen recitals in San Francisco at St. Cecilia's Church including the complete organ works of Bach. The first recital will be Jan. 22 and the series will continue through March 6. The San Francisco Bach Society is cosponsoring the series in co-operation with the consulate general of Italy and the University of San Francisco. The newly founded San Francisco Bach Society lists among its honorary directors and advisors an impressive list of American and foreign musicians.



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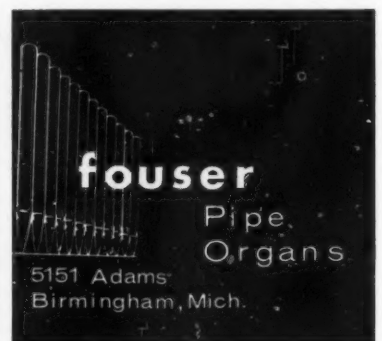
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Letters to the Editor

More Distaff FAGOs

Broomall, Pa., Nov. 16, 1959—

Dear Sir:

Referring to the letter in the current issue of THE DIAPASON signed Frank W. Reynolds, I would like to add the following names of women, members of the Pennsylvania Chapter, who have earned FAGO certificates:

- Roma E. Angel—1930
- Anna N. MacGregor
- Catharine Morgan—1921
- Catharine Stocquart—1932
- Rosemary Clark

Sincerely yours,

ADA R. PAISLEY

The Case for the Case

Amsterdam Zuid, Holland, Nov. 19, 1959—

Dear Sir:

It was with considerable interest that I read your issue of THE DIAPASON for September. Although the issue was devoted largely to the two-manual organ, the point which struck me most was the large number of "exposed" instruments which are currently in fashion in America.

As a Fulbright student in the Netherlands this year, I have heard many organs—old and new, large and small. But one characteristic feature stands out in all these instruments: they are always built in an organ case.

Is an "unenclosed" division really the same thing as an "exposed" division? THE DIAPASON makes no distinction between the two, yet there is a considerable difference. These are some things which should interest Americans at home:

First, a group of organ pipes sounding together does not constitute an ensemble. An ensemble results only when these pipes are blended into a cohesive sound by some agent. The organ case is the only known agent which will perform this task.

Second, when the sounds have been blended into an ensemble, they must next be projected into the room in which the organ stands. Again, the organ case performs this function.

Third, the arrangement of pipes is not a matter of choice, but is dictated by several factors, the most important of which is the production of a unified sound. The case aids in this placement of pipes in two very im-

portant ways: first, it requires that the pipes be compactly arranged. I think that this point cannot be over-stressed, especially when we consider the vast amounts of space required for most American organs. Even large instruments, like those at Alkmaar and Zwolle, require only about one-fourth the space which would be needed for an American instrument of comparable size. This is due to the very compact arrangement of pipes, as well as the fact that the organ cases are relatively high, but quite shallow.

Last of all, the arrangement of pipes within the organ case always shows the largest pipes in the front of the case, with the smallest ones to the rear. This point is extremely important, especially when we stop to think that this arrangement is in diametric opposition to that arrangement commonly used in the "exposed" divisions on American organs, in which the smallest pipes stand in front. It should be obvious that the resultant sound of these two opposite arrangements is vastly different.

But, you may ask, are not organ cases very expensive and cannot good voicing techniques and proper placement within the building make up for the lack of a case? The answer in both cases is an emphatic "no". Organ cases do not cost nearly as much as organ chambers. And the organ case can be dispensed with no more easily than the soundboard on a piano. Without its case, the organ is no more than a hybrid instrument—a group of pipes capable of speaking together. Until the late nineteenth century, the organ case was so much a part of the organ that no one ever dreamed of building an organ without a case. Can such a universal principle be swept aside (as we seem to be doing) without disastrous results?

Sincerely yours,
THOMAS SPACHT

Thinks Organ Writing Is Good!

Beverly, Mass. Nov. 20, 1959—

Dear Sir:

In answer to Wesley Morgan's article in the November issue of THE DIAPASON, I would like to reply that composition for the organ today is astonishingly good. The fact that it is predominantly coming from organists, as it always has, is nothing to the point. Most of our greatest organ music has come from such organist composers as Gullmunt, Karg-Elert, Widor, Vierne and others. Furthermore, after such giants as these some decline was more or less inevitable. Yet very little decline has actually been experi-

enced. Bingham, Dupré and Peeters have been joined by such organist-composers as Alain, Langlais and Messiaen. . . .

Since the development of the modern orchestra, the organ has enjoyed . . . a somewhat lesser role in the world of music. Nevertheless, the work of our best composers has always shown abundant evidence of constant contact with the main stream of musical composition.

With very few exceptions, the major composers have given only a portion of their attention to the organ. The organ as a solo instrument is just not the ideal medium for the expression of highly complex, sophisticated musical ideas. One person at the console can scarcely hope to equal the efforts of many musicians performing under the direction of a conductor.

Modern organ writing exhibits many of the characteristics of a real renaissance. The totally oriented organist-composer gives plentiful evidence of contact with the main stream of musical composition. . . . Careful study of the sacred and secular music of our time will reveal an almost point-for-point correspondence. This has almost always been true. The isolated organist-composer has been a rarity.

Prospects for the future are bright. Foulenc's work and that of certain other contemporary composers suggests the possibility of increased use of the organ with orchestra as well as with smaller instrumental combinations. Never has the musicianship of our recitalists been so high as at present. . . . Our modern composers are doing well for the organ and will continue to do so.

GRANT W. SEIBERT

UNUSUAL EVENTS LISTED AT CATHEDRAL IN ST. LOUIS

Ronald Arnatt was organist and Carolee Coombs the soprano soloist in a recital of music for voice and organ Dec. 6 at Christ Church Cathedral, St. Louis, Mo. Of special interest were Sowerby's Songs of Faith and Penitence and Arnatt's two motets for soprano and organ.

At the Festival of Lights Dec. 13 Rabbi Julius J. Nodel of Temple Shaare Emeth and the temple's double quartet under William Maul's direction shared in the service at the cathedral.

BRAHMS' REQUIEM was sung at the All Saints' Day vesper service at St. George's Church, New York City, with Charles Henderson conducting from the console.

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All honor to those who failed! Failure should not be confused with defeat—these terms are not synonymous.

A final tabulation has revealed a total of 150 candidates for the Guild examinations in June, 1959—almost certainly an all-time record. This has a significance out of all proportion to the number who passed or failed. It indicates that the proportion of those aspiring to academic membership to the extent of actually taking the examinations is exceeding that of the proportional, though unflagging growth of the Guild itself. This is the best possible progress of which the Guild is capable and its maintenance, to be ardently hoped, promises unprecedented service to our profession and merited honor to the Guild.

The examinations—self-imposed—offer to the world of the church musician an example of devotion through high achievement. They are not and never were easy, as the record of successful candidates over a period of sixty-three years eloquently attests. They will not become easier. But is it not better to fail an examination which carries a challenge than pass one which bears its own flag of surrender?

Failure changes to defeat only when the candidate ceases to try. No Pyrrhic victories are won in this field—one's forces are never diminished, no matter what the outcome. In the varied but necessary exigencies of examinations such as ours, the possibility of failure at some point or other is always present, and it is therefore no disgrace to founder. There is a greater failure than the failure to pass, viz., the failure to try.

It is not inappropriate to express, in behalf of the highest interests of the Guild, appreciation to all whose attempt to serve them encourages others to follow an example which, in any case, overcomes the initial failure of not meeting the challenge at all. They are at least in possession of the field. May they never leave it until they have gained their well-earned emblems.

BUFFALO HOSTS RCCO

The Buffalo Chapter played host to members of the RCCO and to members from neighboring AGO chapters Nov. 11. A tour of organs was the feature of the day. The first stop on the tour was the University of Buffalo where Squire Haskin played and demonstrated a Schlicker tracker organ. Continuing the tour the stops were in order: St. Benedict's Roman Catholic Church where Mr. Haskin again played a Schlicker; North Presbyterian Church, and the Westminster Presbyterian Church. The tour terminated at the Trinity Episcopal Church where a supper was served. A program was given in the evening at the Trinity Church with Donald Ingram playing works of Buxtehude, Bach, Hindemith, Walcha and Gierout. The choir under the direction of Reed Jerome sang works of Batten and Holst.

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SACRAMENTO, Sacramento, Cal., Frederick Ertett
ST. JOHN'S COLLEGE, Winfield, Kans., Alma Nommensen, AAGO
SANTA ROSA JUNIOR COLLEGE, Santa Rosa, Cal., Gordon Dixon, AAGO
SOUTHWESTERN AT MEMPHIS, Memphis, Tenn., Dr. Adolph Steuterman, FAGO
SOUTHWESTERN UNIVERSITY, Georgetown, Tex., R. Cochrane Penick
STATE UNIVERSITY OF SOUTH DAKOTA, Vermillion, S. D., James Boeringer
STEPHENS COLLEGE, Columbia, Mo., Heinz Arnold, FAGO
TOLEDO CHAPTER, Toledo, Ohio, Mrs. William H. Engelke
UNION COLLEGE, Barboursville, Ky., William Hays
UNIVERSITY OF DAYTON, Dayton, Ohio, Veryl L. Zech
UNIVERSITY OF MIAMI, Miami, Fla., Dr. Ralph A. Harris, FAGO, ChM
UNIVERSITY OF MINNESOTA, Minneapolis, Minn., Dr. Heinrich Fleischer
UNIVERSITY OF NEBRASKA, Lincoln, Neb., Myron J. Roberts

UNIVERSITY OF NEW HAMPSHIRE, Durham, N. H., Irving D. Bartley, FAGO
UNIVERSITY OF REDLANDS, Redlands, Cal., Margaret Whitney Dow, FAGO, ChM
UNIVERSITY OF VERMONT, Burlington, Vt., Francis A. Weirich
UNIVERSITY OF WISCONSIN, Milwaukee, Wis., Esther Jepson
UNIVERSITY OF WYOMING, Laramie, Wyo., Gerhard Kraft
WAKE FOREST COLLEGE, Winston-Salem, N. C., Paul S. Robinson
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WEST LIBERTY STATE COLLEGE, West Liberty, W. Va., John K. Zorian
WEST VIRGINIA WESLEYAN COLLEGE, Buckhannon, W. Va., Robert E. Shafer
WHEATON COLLEGE, Wheaton, Ill., Jack C. Goode
WILLIAMSPORT AREA, Williamsport, Penn., Louise H. Stryker
YANKTON COLLEGE, Yankton, S. D., Dr. Evelyn Hohf

VARIED CHAPTER PROGRAM

The Riverside-San Bernardino Counties Chapter sponsored a program of music for organ and instruments at the First Congregational Church, Riverside, Cal. Nov. 15. Taking part in the program which consisted of works by Purcell, Handel, Boccherini, Ulrich, Bunjes, Reger, Vaughan Williams and Sowerby were: organists Margaret Whitney Dow, Roberta Bitgood, Robert Derick, Loren Adair, Dorothy Hester and Margret Bray; a string ensemble from the Riverside symphony under the direction of Thomas Facey; the Riverside Gleeman under the direction of John Ulrich, and the Belle-Aires, women's chorus conducted by Eleanor Huckell.

Santa Barbara

The Santa Barbara, Cal. Chapter met at the First Christian Church Nov. 25. The meeting was in charge of the program "Symbols, their Use and Meaning." Dean Brooks Davis conducted the meeting and gave a report on the Handel-Purcell festival held in October, together with plans for the Messiah which was to be given Dec. 6 sponsored by the chapter and the Choral Conductors Guild. Mr. Davis also assisted Mrs. Nitske with the playing of hymns which fit the various symbols and traditions. After the program, altar coverings, antependia and liturgical stoles were inspected as well as books of information on symbolism. Mrs. William Beasley was hostess in the church dining hall.

C. HAROLD EINECKE

Pasadena and Valley Districts

The Pasadena, Cal. and Valley Districts Chapter met Nov. 8 at the All Saints Episcopal Church for a dinner meeting and concert. The program was given by The Choral Arts Society under the direction of George S. Bonorris and accompanied by Elfrida Dolch. Examples of a capella singing included Exultate Justi, da Viadana; Ave Maria, Rachmaninoff; O Vos Omnes, Vittoria, and Missa Secunda, Hassler. Miss Dolch played Allein Gott in der Hoh sei Ehr, Bach; and Prelude and Fugue in E major, Lübeck. In conclusion, organ and chorus joined in a performance of Motet 6, Bach. Before the concert John de Keyser offered a comprehensive display of new organ music.

GAYLORD CARTER

Stanislaus

The Stanislaus Chapter sponsored Alexander Schreiner in a recital Nov. 22 at the First Methodist Church, Modesto, Calif. His program was: O Man Bemoan Thy Fearful Sin and Toccata, Adagio and Fugue in C, Bach; Fantaisie in A major, Franck; Star of Hope, R. K. Biggs; Chanson, Barnes; Fanfare, Sowerby, Meditation Religieuse, Mulet; Water Nymphs, Vierne; Prelude and Fugue in B major, Dupré. Following the recital a reception was given in the church parlor after which a business session was held.

FREDA C. BERT

Orange Coast

The Orange Coast, Cal. Chapter met at the home of Dr. Hunter Meade Nov. 15 to see and hear the organ he built in his home. After a stop at the Washington Inn for dinner members were greeted at their destination by Dr. Meade who talked on organ fundamentals in general and more particularly about his instrument. Dr. Orpha Ochse, Pasadena then played a program of Bach, Mozart and Hindemith on this organ.

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FROM DEPTHS OF WOE I CRY TO THEE—Schuetz (Ehret)20
*GLORY BE TO GOD—Schubert (Rodby)25
HAIL TO THE LORD'S ANOINTED—Schroeter (Ehret)20
JESUS, PRICELESS TREASURE—Crueger (Ehret)20
NOW SING WE, NOW REJOICE—Calvisius (Ehret)20
O LORD, HOW SHALL I MEET THEE—Teschner (Ehret)20
O SAVIOUR SWEET—Scheidt (Ehret)20
O TRINITY OF BLESSED LIGHT—Schuetz (Ehret)20
PRaise GOD, THE LORD, YE SONS OF MEN—Praetorius (Ehret)20
PRaise YE THE NAME OF THE LORD—Archangel'sky (Ehret)25
*PSALM 150 (O Praise Ye The Lord)—César Franck (Band Accompaniment available) (Reynolds)35
PRAYER (from Psalm 102)—Kruel25
SING WE TRIUMPHANT HYMNS—Praetorius (Ehret)25
WAKE, AWAKE FOR NIGHT IS FLYING—Praetorius (Ehret)20

*accompanied

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News of the American Guild of Organists—Continued

Chapter Stages All-day Workshop

The La Jolla Chapter sponsored a church music workshop Nov. 27 on the campus of the Army and Navy Academy, Carlsbad, Cal. About 100 attended. Charlotte Atkinson was workshop chairman. Displays of music, books and organs were arranged.

Irene Robertson, FAGO, University of Southern California, talked on "organs, organists and organ music" with descriptions of her recent European travels. William Atkinson spoke on a "do-it-yourself project" describing the moving and installing of the academy organ. He conducted a tour of the chambers.

After luncheon Roberta Bitgood, FAGO, ChM, SMD gave enlightenment on junior choirs in the form of questions most often asked. Dr. Howard Swan, Occidental College, spoke on "the successful church choir," passing on valuable suggestions.

The final speaker of the afternoon was Dr. Joseph Clokey with a lively account of the historical development of organs, organ playing and organ music with references to choir music as well. He made use of an improvised choir from the group.

The dinner speaker was the Rt. Rev. William P. Remington who shared many humorous stories and incidents.

William Blanchard's "before movies could talk" was a hilarious account of his early years in the theater organ field; a silent Laurel and Hardy was shown to illustrate.

Members of the Los Angeles, Riverside-San Bernardino and San Diego Chapters joined the La Jolla group, students, choir members and music committee members for the workshop.

Sacramento

The Sacramento, Cal. Chapter met Nov. 15 to hear Helen Kilgore and Esther de Young play new Christmas music. Program Chairman Beth Hill announced progress concerning the chapter sponsoring David Craighead and Ray Ferguson in recital. The student group sponsored Tom Rhoades, Palo Alto in a recital Nov. 20. The GSG gave its own recital Dec. 7. Correspondence from national headquarters was read and announcements were made of local events. The meeting was adjourned and members were served dessert and coffee.

San Joaquin Valley

The San Joaquin Valley Chapter met Nov. 10 at the Grace Methodist Church, Fresno, Cal. for a panel discussion on the subject "Integration of Music with the Service of Worship." The panel consisted of the following: The Rev. Robert Oerter; the Rev. Edwin Svendsen; Allen Clarke; Mrs. F. L. Rish; Howard Latta; Mrs. Guogoo Googoolan, and Mrs. Herman Price. The evening was concluded with refreshments served by the women of the church.

Chapter members gave a recital Oct. 13 at the First Baptist Church, Fresno. The purpose was to give the listeners musical suggestions for use in church services for the Advent and Christmas seasons. Donald Cobleigh served as co-ordinator and had a display of music available through the M-V Music Co. The following organists participated in the evening's program: Jo Dull; Zella Woods; Lola Arney; Evelyn Hare; Ralph Rowland, and Leona Burtner. The evening was concluded with refreshments served in the church hall.

JO DULL

Contra Costa County

The Contra Costa County Chapter sponsored an organ recital by Harold Mueller, FAGO, San Francisco Conservatory of Music at the First Presbyterian Church, Concord Dec. 7. Mr. Mueller's program included Trumpet Tune, Purcell; Concerto in D minor, Vivaldi-Bach; Sonata 2, Hindemith, In dulci jubilo, Bach, Dupré and Langlais; Noël in G major, Daquin; From Heaven Above to Earth I Come, Pachelbel; The Night of the Star, Elmore; Shepherds, He Is Born, Peeters, and Carillon, Vierne. A reception was held for Mr. Mueller after the program.

PHYLLIS SCHOLL

Eugene

The Eugene Ore. Chapter met at the First Christian Church Dec. 5. Elwin Myrick, Northwest Christian College played Aria and Allegro, Concerto 10, Handel. Also on the program was the junior choir from the First Christian Church under the direction of Mrs. Dean Morrow and accompanied by Marion Brown. Following the program refreshments were served by Nell Murphy Dickson, Mrs. Robert Graeff and Robert Gault.

The chapter drove to Salem Nov. 10 to hear a recital at the studio of William Fawk. Mr. Fawk played the following program on his twenty-six-rank, two-manual Aeolian organ: Larghetto and Allegro, Concerto 10, Handel; Deux Ritournelles, Rameau-Karg-Elert; Rigaudon, Campra; Bells of St. Anne de Beupre, Russell; Concerto Movement, Dupuis; Chant de Jole, Langlais, and Finale, Suite 2, Barnes. Dr. Deane Hutchinson spoke on European organs. Anna Lisa Anderson sang two numbers. Refreshments were served by the host and his wife.

MARGARET S. GRAEFF

San Diego

The San Diego, Cal. Chapter met Dec. 5 at the Church of the New Jerusalem under the direction of Bertrand Chombeau, blind organist and choir director, who gave a program of organ and choral music for Christmas. Refreshments were served by the social committee.

The chapter and the music department of the San Diego State College cosponsored a program of choral and organ music Nov. 29. Janeen Hoffman, Timothy Oliver and Albert Wagner, all students of Harold Chaney, were the organists. The concert choir under the direction of J. Dayton Smith sang a program of choral music ranging from Lasso to Rogers and Hammerstein.

HELEN SEILER

Northern California

The Northern California Chapter sponsored Flor Peeters in a recital at the Grace Cathedral, San Francisco Nov. 9. Mr. Peeters program was: Fantasie and Fugue in G minor, Bach; Alma Redemptoris Mater, Dufay; Canzona, Demonte, Est-ce Mars, Sweelinck; Chorale in B minor, Franck; Lied Symphony, Peeters. After the program a reception was held.

MARGARET L. FISHER

Portland

The Portland, Ore. Chapter sponsored John Hamilton in a harpsichord and organ recital Nov. 16 at St. Mark's Episcopal Church. The organ numbers were: Concerto in A minor, Little Preludes and Fugues in C major and D minor, Dearest Jesus, We Are Here, and We Thank Thee God, Bach; Prelude in F sharp, Krebs. The harpsichord selections were: Concerto 1, Soler; Chromatic Fantasie and Fugue, Bach; Musette en Rondeau and Tambourin, Rameau; Bagpipe, Bartók; Under the Green Linden, Sweelinck; Four Sonatas, Scarlatti. Nina Sackett assisted on the organ for the Soler number.

MARGARET GRAEFF

Spokane

The Spokane, Wash. Chapter, the Greater Spokane Music Festival and the school district are sponsoring a series of recitals at the Lewis and Clark High School. George Scott, Washington State University, opened the series which run from Dec. 13 to Apr. 24. The annual Christmas party was held Dec. 11 at the J. Johnson residence.

J. JOHNSON

Rocky Mountain

The Rocky Mountain Chapter met at St. Mark's Episcopal Church, Denver Dec. 7. The new organ just finished was demonstrated by James Bratton, host organist. The demonstration was followed by a program played by Phyllis Tremmel, Robert Cavarra and Wesley Selby.

ESTELLA C. PEW

Southern Arizona

The Southern Arizona Chapter met at the Trinity Presbyterian Church Nov. 9. After a business meeting members joined in a tribute to Camil Van Hulse in a reading of portions of the composer's Beatitudes and his latest composition, a Thanksgiving anthem written for the annual combined service of Tucson churches. Dean John McCoy was at the organ and the composer conducted. Dean McCoy and Mr. Van Hulse played selections for the workshop portion of the program. The meeting closed with a review of the activities planned for the Van Hulse festival week.

Salt Lake City

The Salt Lake City, Utah Chapter met at the Avlation Club Nov. 14. Representatives of four Utah churches explained "The Church's Musical Requirements and Expectations of Its Organist and Choirmaster." Participating were N. Lorenzo Mitchell, Dr. Carl Roy Ericson, Frank M. Blish and Father David Goddard. Proposed programs for the year were outlined by Eleanor Todd, sub-dean.

FLORENCE S. ALLEN

Texas

The Texas and Fort Worth Chapters met jointly Nov. 8 at the Union Center, Arlington State College for a dinner meeting. Curtis Pruitt, dean, Fort Worth Chapter, presided. Prior to the program Dean Pruitt introduced the guests at the head tables and officers of both chapters. Otto Hoffman spoke on "New Developments in Organ Building" and traced the development of the American organ from its European ancestry to the present trend in organ architecture. The second part of the program included selections by Bach, Schubert and Brahms sung by members of the student body, faculty and alumni of the Texas Wesleyan College, Fort Worth, under the direction of Howard Skinner.

CARL W. GREEN

Waco

The annual Guild service was held by the Waco, Tex. chapter Nov. 17 at the First Lutheran Church. Chaplain Otterstad was the celebrant at a communion service. The complete Lutheran liturgy was used as in the new hymnal and service book. Mrs. Irvin T. Schulta played the service and the choir was directed by Walter Manka.

PAUL BENTLEY

Central Arkansas

The Central Arkansas Chapter met at the Conrad Farell home, Little Rock, Dec. 8 for a Christmas dinner. Carols were sung and prizes given for the best combination of voices. Guessing games were played. The committee in charge of this affair was Mrs. T. W. Hercher, Mrs. Paul Gerding, Mrs. A. E. Montgomery, Mrs. John Kumpuris, Mrs. Morris Jessup and Mrs. Farell.

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News of the American Guild of Organists—Continued

Tulsa

The Tulsa, Okla. Chapter met Dec. 1 at Trinity Episcopal Church for a dinner meeting. An exchange of Christmas gifts followed the dinner and meeting. Mrs. R. E. Bowlin reviewed the book *Homemade Miracles* by Cousins.

The chapter sponsored E. Power Biggs in a recital Nov. 6 at the First Presbyterian Church. The program was: Partita sopra la Aria, Pasquini; Concerto 3 in G major, Soler; Ballette del Granduca, Sweelinck; Three Noëls with Variations, Daquin; Passacaglia and Fugue in C minor, Bach; Pastorale in E major, Franck; Sonata 2, Hindemith; Variations on a Noël, Dupré. A well-attended master class was held by Mr. Biggs Nov. 5.

SAM BRIGHT

Fort Smith

The Fort Smith, Ark. Chapter met Oct. 5 at the Goddard Memorial Methodist Church. Displays of choral and organ music were available and the hour was spent playing and perusing the new music.

The chapter met Sept. 28 at the First Presbyterian Church. Reports from the regional convention at Little Rock were given by Ollie Thompson and Dr. Hattie Mae Butterfield. The Rev. James Mahon, chaplain, installed the following officers: Alice Louise Davies, dean; Mrs. Howard Bass, sub-dean; Mrs. Charles McDonald, secretary; Esther Graham, treasurer; Mrs. Milton Birkett, registrar. After a business session the meeting was adjourned and a social hour followed.

MRS. CHARLES McDONALD

Fort Worth

The Fort Worth, Tex. Chapter met Dec. 6 at the First Congregational Church. The program consisted of sacred songs of the fourth to sixteenth century and carols of the early German, English and Scottish composers. The Chorale a Capella Chorus, directed by William Guthrie gave this program. The last number was a Vaughan Williams carol and this was announced by Emmet Smith at the organ.

The chapter met jointly with the Texas Chapter Nov. 8 at the Arlington State College. Details of this meeting are in the Texas Chapter's report.

Lake Charles

The Lake Charles, La. Chapter gave its traditional Thanksgiving vesper service at the First Methodist Church Nov. 22. Heard were organists Louis Brewer, George Kreamer, Lorena Carver, Juaneiva Rose and Joyce Bagg. Others taking part were the McNeese State College choir under the direction of Edward Steiner, the choir of the First Methodist Church under the direction of Helen Ritchey. Following the service a reception was held in Fellowship Hall.

WILLIAM STORER

Alamo

The Alamo Chapter, San Antonio, Tex. heard a recital by Dean Harry Currier at the Madison Square Presbyterian Church Nov. 20. The program is in the recital section of this issue. A reception was held in the church fellowship hall following the recital.

The Alamo Chapter held its meeting Oct. 19 at St. John's Lutheran Church, San Antonio, Tex. Mrs. Ronald F. White was in charge of the program and gave a talk and demonstration on repertoire, registration and service playing for the church organist. Those present shared their experiences and time was given for a question and answer period. At the conclusion of the meeting Mrs. White played two selections on the organ.

BRYANT C. WALKER

Salina

The Salina, Kans. Chapter met Nov. 24 at the Immanuel Lutheran Church for the annual clergy-member dinner. The invocation was given by the chaplain, the Rev. Walter Moeller. Group singing was directed by Gerald Hedges. Dean Mayme Porter read the purpose of the Guild and the declaration of religious principles. John Sample announced meeting nights of the Salina Oratorio Society. A quartet—Gerald Hedges, Paul Ryberg, George Brown and Bernard Hulse—sang several numbers. Mrs. John Landes and Mrs. Vern A. Webster, accompanied by Mrs. Norris Carlson, sang a duet. The speaker of the evening was the Rev. Vernon W. Johnson who gave the address "Melody for the Master."

LILA MILLER

Chicago Chapter Sponsors Margaret Hillis Workshop

The Chicago Chapter has two major events in January. On Jan. 11 the chapter sponsors a choral workshop with both morning and afternoon sessions under the guidance of Margaret Hillis whose Chicago Symphony chorus has been a major addition to the symphony series. Miss Hillis' workshop will be held at the Church of the Ascension.

The chapter will sponsor Robert Noehren Jan. 25 as the second number on its annual subscription series. Dr. Noehren will play the new Aeolian-Skinner organ at St. Paul's United Church.

PAULINE OSTERLING

Texarkana

The Texarkana Chapter met at St. James Episcopal Church Nov. 30. Wendell Blake described several famous cathedrals of England and gave his impression of music and choirs he heard while touring this country in the summer. He also played Pastorale on Adeste Fideles, Adams and Trumpet Tune, Purcell. Dean Pelley introduced the Rev. C. V. Westapher who will serve as chaplain for the year. Plans were made for the recital in January by Frederick Swann.

DOBOREY ELDER

Wichita

The Wichita, Kans. Chapter met at Friends University Nov. 20 for a program of organ selections used for the Guild examinations. Royale Downing, Lucille Brunner, Dorothy Poshen and Arnold Lynch played. Mr. Lynch gave a report on the procedures and contents of the different exams.

The chapter sponsored Flor Peeters in a recital Nov. 11. On the following day a group met for a master class and Mr. Peeters discussed and illustrated his organ works. A luncheon at Droll's Gourmet followed the master class.

Indianapolis

The Indianapolis, Ind. Chapter met Dec. 8 at the Second Evangelical and Reformed Church. Erwin W. Mühlenbruch was host organist. Mr. Mühlenbruch gave a varied program of Christmas music, assisted by Miriam Mann, contralto; James Wheatley and Carl G. Schmid, violinists, and the choir. Included on the program were Toccata and Fugue in D minor, Eberlin; Sheep May Safely Graze, Bach; Good News from Heaven the Angels Bring, Pachelbel; Pastorale Symphony, Handel; Noël with Variations, Balbastre; The Searching Carol, Marryot; Carol Rhapsody, Purvis; Carol, Six Pieces for Organ and Love Came Down At Christmas, Thiman; Let Us Now Go Even Unto Bethlehem, Steane; No Candle Was There and No Fire, Lehmann. Lewis W. Lyons was program chairman.

At a joint meeting with the Indianapolis Choir Directors Association Nov. 17 at the Third Christian Church, Robert N. Stofer conducted a choral and organ workshop.

MRS. FRANCIS X. ADAMS

Oklahoma City

The Oklahoma City Chapter met Dec. 7 at the Hickory Pit for a dinner. After dinner members went to the home of Carolyn Wilhoite for a program on the subject of "The Recorder in Church Music." Miss Wilhoite discussed the history of the recorder and demonstrated the instrument. Music performed included that by Gibbons, Purcell, Corelli, Bach, Handel and Dolmetsch.

MARY SCHULTZ

Twin Cities

The Twin Cities Chapter held its dinner-meeting Nov. 17 at the Oakland Avenue Evangelical United Brethren Church, Minneapolis. Jack Fisher read a biographical sketch about the first dean, George H. Fairclough. Henry Engen read a paper about Hamline Hunt, who succeeded Mr. Fairclough. Robert Wolf gave a talk on the history of the AGO and the organizational structure of the Guild and its purposes. Virginia Kendrick displayed a collection of organ music. The program consisted of several organ solos played by Joan Elander, who demonstrated the possibilities of a small organ. This church has a four-rank, two-manual Möller organ.

JANE AXNESS PETERSON

Buena Vista

The Buena Vista Chapter met at the home of Miriam Hartley, Battle Creek, Iowa Nov. 8. Dean Lee McGinnis read the declaration of the religious principals. Howard Johnson began the program by giving a report on the development of German classic and romantic music and its effects upon music today. Leora Strackbein played O Rest in the Lord, Mendelssohn; Virginia Boggs played O wie selig ihr doch, ihr Frommen, Brahms and Andante, Sonata 7, Rheinberger; Ave Verum, Mozart and Calm as the Night, Böhm were played with Mrs. Strackbein at the organ and Miss Hartley at the piano. Refreshments were served following the program.

VIRGINIA BOGGS

Whitewater Valley

The Whitewater Valley Chapter met for its annual Christmas dinner and program Nov. 30 at St. Paul's Lutheran Church, Richmond, Ind. Marjorie Beck Lohman was chairman of the program and arrangements. Following dinner the Rev. Charles Masheck, chaplain, gave the devotions. The Bruce Cain Neel hand bell choir, Middletown, Ohio rang a program of five selections based on hymns and carols and then members sang four anthems with the bells as accompaniment. Dean Lawrence Apgar described the forms of bells and the ways bells can be played and used; in particular he described a large carillon and mentioned his experiences playing the large instrument at Niagara Falls this last summer. Continuing the musical part of the program William Giles conducted the members in singing his Christmas anthem, The Road to Bethlehem.

WILLIAM BREWSTER GILES

Winfield

The Winfield, Kans. Chapter heard Emory Fanning Nov. 3 at the Richardson Auditorium. Mr. Fanning gave analyses and illustrations of selections he was to play on his Southwestern College faculty recital Nov. 15. He told of the life and works of each of the following composers: Pachelbel, Böhm, Telemann, Bach, Dupré and Franck. Elizabeth Everly presided at a short business meeting following the program. Don Gibson was to play a series of four Advent recitals at the First Presbyterian Church beginning Nov. 29. A social hour followed the meeting.

CAROL COMPTON

Chippewa Valley

The Chippewa Valley Chapter met at the Epiphany Lutheran Church, Eau Claire, Wis. Nov. 16. A discussion on hymn singing and playing was held with Mrs. Roland Hopmann, sub-dean as moderator. The film "The Copenhagen Organ in Denmark" which features Finn Viderø playing the music of Buxtehude was shown. In connection with this film a letter from Mr. Viderø concerning idiosyncrasies of this organ was read. A short business meeting was conducted by Dean Jerry Evenrude preceding the program.

MRS. AXEL L. NELSON

St. Joseph Valley

The St. Joseph Valley Chapter met Dec. 8 at the First Presbyterian Church, South Bend, Ind. Some of the music for the service playing certificate was played by Dr. Einar Krantz, Charles E. Hoke, AAGO and Richard Grant. Following the program refreshments were served. Mr. and Mrs. Carroll C. Hyde were hosts.

The St. Joseph Valley Chapter met Nov. 10 at the First Christian Church, South Bend, Ind. with Dean Charles Hoke, AAGO, presiding at the meeting. The feature of the evening was a talk and a showing of color slides by Arthur Carkeek, AAGO, De Pauw University, Greencastle. The subject discussed by Mr. Carkeek was in regard to tracker organs. Refreshments were served following the program.

LUCILLE I. BEAL

Central Nebraska

The Central Nebraska Chapter met Nov. 16 for dinner at the Carter Hotel, Hastings. After dinner the group went to St. Mark's Pro-Cathedral for a program. Dr. Elinore Barber spoke on Antonio Cabezón. Portions of Cabezón's music were played by Mrs. Warren Sharf.

MRS. RONALD VERBURG

Central Missouri

The Central Missouri Chapter in conjunction with the Morning Music Club of Jefferson City gave a performance of Dettingen Te Deum, Handel Dec. 8 at the Central Evangelical and Reformed Church. Dean Carl E. Burkel directed the thirty-voice choir, soloists and instrumentalists.

JACQUELINE RAITHEL

Wabash Valley

The Wabash Valley Chapter met Nov. 22 at the Temple Israel, Terre Haute, Ind. Rabbi Henry Sandman gave a talk on Judaism followed by a question and answer period. Mary Louise Hicks sang portions of the ritual, accompanied by Dean Frederick L. Black, present temple organist. Members then went to the choir loft to examine and play the three-manual organ. Dean Armstrong, retired organist of the temple, told the group about the installation of the organ which had previously been used by a theater in St. Louis. A social hour followed with Billie Osborne as hostess.

MRS. GILBERT LEWBAHN

Mason City

The Mason City, Iowa Chapter sponsored Carl Weirich in a recital Nov. 10 at the First Congregational Church. Mr. Weirich's program is on the recital page of this issue. A reception was held in the church parlor following the recital. On the social committee were Wilma Nycé, Gerald Greeley, Mrs. Melville Hof, Mrs. Frank Pearce, Marie Von Kaenel and Mrs. George Gooder.

WILMA NYCE

Western Iowa

The Nov. 7 meeting of the Western Iowa Chapter was held at the Trinity Lutheran Church, Sioux City, with dinner served by the church choir. The program was given by Mrs. Emil Jebe, dean, who spoke on her recent tour of European organs. Her talk was augmented with slides and recordings of these instruments.

RUTH CORBIN

Madison

The Madison, Wis. Chapter met at St. Andrew's Episcopal Church Nov. 30. Richard Watson played Sonatas, God's Time Is the Best and In dulci jubilo, Bach; Dialogue on a Noël, Warner, and We All Believe in One God, Dupré. After a business meeting Arleen Wallace, Orville Shetney, Ernest Stanke and Lawrence Kellier led the chapter in anthems to be sung at the thirteenth annual choir festival Feb. 14.

Detroit

The Detroit Chapter sponsored Robert Noehren in a recital at the Calvary Lutheran Church, Lincoln Park, Mich. Nov. 8 as its monthly meeting. The program included baroque and romantic music. The recital was preceded by a business meeting and Mildred Ritter described the new organ service playing certificate. Robert Slusser and Marie Curtis reported on the progress of convention plans. Because the convention will feature prominent organs in Detroit, Grosse Pointe and Cranbrook, it will be the policy of the chapter to have programs this year at other suburban points.

MARIE JOY CURTIS

St. Louis

The St. Louis Chapter met at the Eden Seminary Nov. 30 for a dinner meeting with the Rev. Walter Krebs as host. The program was a panel discussion on "the minister and director of music" moderated by Dr. W. Sherman Skinner. Participating on the panel were three clergymen and three organists representing various denominations. Topics covered in the discussion were qualifications of the music director, type of music used in the church services and co-operation between ministers and organists in arranging a unified weekly service.

DOLPHINE WADEL

La Crosse

The La Crosse Chapter met Nov. 29 as guests of the music department of Viterbo College at the St. Rose Convent. Sister M. Cyrilla gave a brief history of the Venetian school of composers preceding a triple program by organ students and instructors. The first part of the program was devoted to chamber music of early composers. The second group of composition included organ works of the classic composers. The last group consisted of modern compositions based on Gregorian themes. An informal get-together was held at Marian Hall.

Central Ohio

The Central Ohio Chapter met at the Bexley Methodist Church, Dec. 7. Mildred Burch was host organist. After a short business meeting an announcement was made of an organ recital of Christmas music to be played by Barbara Workman. Dr. C. Hugo Grimm, Cincinnati, was the speaker. His program was on the technique of modulation. Following the program a social and refreshment hour was held.

ELEANOR CLINGAN

VIRGINIA DENYER REESE

Oklahoma Baptist University
at SHAWNEE

News of the American Guild of Organists—Continued

Monroe

The annual Advent recital of the Monroe, Mich. Chapter was given Nov. 29 at the First Evangelical United Brethren Church. The recital was opened by Hugh E. Baker playing Procession toward Jerusalem, Taylor; Carillon, Young; Prelude on Coventry Carol, Walton; Christmas Reverie, Seeley, and Greensleeves, Vaughan Williams. Vocal solos were Gesu Bambino, Yon and The Little Road to Bethlehem, Head, sung by Mrs. C. T. Gettings. The choir sang Alleluia, Sing to Jesus, Harrison, under the direction of Helen Boughton. Mrs. Boughton concluded the program by playing Praise God Ye Christians and a Babe is Born in Bethlehem, Buxtehude; Noël Varie, Purvis; Theme and Variations for the Holy Night, Monnikendam; Fantasy on Carols of All Nations, Boughton.

VIOLET WERTENBERGER

Milwaukee

The Milwaukee, Wis. Chapter sponsored Flor Peeters in a recital Nov. 22 at the Christ the King Catholic Church. The organ was a Wicks three-manual of thirty-five ranks. The program is on the recital page of this issue. After a fellowship supper at Mount Carmel Lutheran Church organists attended a master class held by Mr. Peeters.

ROBERT W. EDMAN

Fort Wayne

The Fort Wayne, Ind. Chapter met at the First Presbyterian Church Nov. 30 for a dinner meeting. Following the dinner Dr. James Paul Kennedy, Bowling Green State University, was introduced by Program Chairman William Shambaugh. Dr. Kennedy read a paper dealing with various aspects of choral singing and conducting techniques. Following the paper members joined in a demonstration rehearsal at which time many suggestions were given.

FREDRIC D. GENGREICH

Lansing

The Lansing, Mich. Chapter met at the Central Methodist Church Nov. 22. A choral workshop was conducted by Lester McCoy, University of Michigan.

The chapter sponsored Alexander Schreiner Nov. 11 in a recital at the Plymouth Congregational Church. In the afternoon Dr. Schreiner conducted a master class. A dinner meeting followed and was presided over by Dean Helen Sholl.

JEAN PETERSON

Western Michigan

The Western Michigan Chapter met Nov. 2 at the Second Congregational Church, Grand Rapids; William Burhenn was the host. Wendell H. Rooks, M.D. was the guest speaker. Dean Matthew J. Walkotten presided at the business meeting. Refreshments were served in the church parlors.

FRANCES E. ROSE

Youngstown

The Youngstown Chapter met at the Sacred Heart Retreat House Nov. 23 for a lecture and demonstration of liturgical music in use in the Roman Catholic liturgy. A demonstration of items covered in the lecture was given with the aid of phonograph records.

The chapter sponsored Donald McDonald in a recital at the Trinity Methodist Church Nov. 6. His program included works of Bach, Kellner, Roger-Ducasse, Bingham, Sowerby, Langlais and Dupré.

Toledo

The Toledo Chapter met at St. Mark's Lutheran Church, Fremont, Ohio Nov. 17. The program opened with Pachelbel's Prelude, Chaconne and Fugue in D Minor. An explanation of the liturgy in the new Lutheran hymnal was given by the Rev. James E. Garrison. The first part of the service was sung by the pastor and choir using the Georgian setting. The choir then sang Maria Sat in Cattle Stall, Raphael and Command Thine Angel to Appear, Buxtehude, with organ, two violins and cello played by Mrs. William Weng, Mr. and Mrs. Herbert Murphy and Mrs. Willis Posey. Music for recorders by Melchior, Franck, Vivaldi, Praetorius, Knapp and Keiser was played by Anna Marie Stansfield, Mrs. Charles Stotz, Scott Corey, Mrs. William Weng and Harry Cole. After a business meeting refreshments were served.

WALTER R. RYE

Akron

The Akron, Ohio Chapter held its Christmas meeting Dec. 7 at the Oak Hill United Presbyterian Church. Dean Dorothy Warden introduced David Harris who directed the boy's choir from the Episcopal Church of Our Saviour in While by Our Sleeping Flock We Lay, traditional; A Child My Choice, Dirksen; Sing We Noël, traditional; A Sequence of Carols, Hattay; Everywhere Christmas Tonight, Mueller; Recitative, Trio and Chorus, Christus, Mendelssohn; Say Where Is He Born, and There Shall a Star From Jacob Come Forth, traditional. Following the program the annual Christmas party was held with Joann Hart as hostess.

REGINA SANDRIDGE

Lake County

The Lake County Chapter met for dinner at the Parly Hotel, Painesville, Ohio Nov. 23. After dinner members went to the First Church, Congregational, where a program of organ music was played by Connie Peterson, Joyce Cone, Nancy Parson, Mary Bickle and Sue Smith, young students from the local high schools and Lake Erie College. Dean James A. Garter conducted a short business meeting before the program.

LUKE P. DUDLEY

Pennsylvania

The Pennsylvania Chapter held its first dinner meeting of the season at St. Mark's Episcopal Church, Frankford Dec. 5. After dinner the Olney high school graduate choir sang a program of Bach, Berlioz, Clokey and Tschernokoff. They concluded their program with selections from Handel's Messiah. The choir was under the direction of Theodore Nitsche with James Bryan as accompanist. Carol Buerklin and Nelson Buechner played short groups on the Aeolian-Skinner organ installed in 1957.

VIRGINIA M. HEIM

Williamsport

The Williamsport, Pa. Chapter had Dr. George Litch Knight, Brooklyn, N. Y., as its guest speaker at the Nov. 13 meeting. His speech was entitled "Straws in the Wind" and pointed out some of the high-lights and developing trends of church music in the present generation.

The chapter held a choral workshop Oct. 23 under the direction of Louise H. Stryker. A group of voices assembled to read together a selection of numbers suitable for a variety of occasions.

Rockland County

The Rockland County Chapter held its monthly meeting Dec. 14 at the Pearl River, N.Y. Methodist Church. Following the business meeting Inez Roberts discussed Anglican and Gregorian chant in connection with the certificate of service playing examination. Her discussion was illustrated by a demonstration of several of the chants by members of the Trinity Episcopal Church choir, Garverville. The remainder of the evening was spent in singing a collection of unusual carols.

MARILYN W. SNEED

Allegheny

The Allegheny Chapter met at the First Presbyterian Church, Olean, N.Y. Nov. 24. Dean Chester E. Klee opened the session with a brief business meeting. Calvin Johansson played Fantasia and Fugue in G minor, Bach and Variation on a Noël, Dupré. David Childs played compositions of Bach, Edmundson, Langlais and Brahms representing the seasons of Advent, Christmas, Lent and Easter.

PHILIP SMITH

New London

The New London, Conn. Chapter met at St. James' Episcopal Church Nov. 30. National President Harold Heeremans was guest speaker for the chapter's annual Christmas dinner meeting. Dean Beatrice Hatton Fisk presided and directed the St. Cecelia handbell choir in a program of Advent and Christmas music. In recognition of the newly-acquired statehood of Hawaii flowers and artifacts were flown in from this new state. A Christmas bazaar was held before and after the meeting.

Delaware

The Delaware Chapter met at the West Presbyterian Church Nov. 23. Dean Sarah Hudson White presided and announced that the national midwinter conclave will be held in Orlando, Fla. Dec. 28, 29, and 30. Mrs. Firmin Swinnen was named chairman of collection of funds for needy families. Following the business meeting vocal solos were given by Samuel Scott. Mr. Scott also showed pictures of a recent trip to Africa where he spent five months with the Westminster Choir. Frederick White and Elizabeth Lloyd were hosts for the meeting.

CAROLYN CONLY CANN

Chesapeake

The Chesapeake, Md. Chapter met Nov. 22 at the Christ Episcopal Church. Following the business meeting a recital was given by Verle R. Larson which included Prelude and Fugue in E minor, Brahms; Suite on the Second Tone, Clérambault; Prelude and Fugue in B minor, Bach.

MARGUERITE S. BLACKBURN

Central New York

The Central New York Chapter met Dec. 1 at the Grace Episcopal Church, Utica in conjunction with the performance of parts 1 and 2 of the Bach Christmas Oratorio given by the Community Choral Society. The chorus was under the direction of Alastair Cassels-Brown, assisted by trumpet and timpani. George Wald played the postlude. Following the concert the chapter was host to the chorus at a reception in the parish hall. It was announced that the Margarethe Briesen scholarship audition will be held in the Tabernacle Baptist Church Jan. 9.

Rochester

The Rochester, N.Y. Chapter met Nov. 10 at the Twelve Corners Presbyterian Church for the annual organist-clergy dinner. The Rev. Thomas Steen showed pictures taken on his recent European trip and described the conditions he observed.

MARIAN CRAIGHEAD

Auburn

The Auburn, N.Y. Chapter held a choral vesper service Nov. 15 at the First Methodist Church. The service was sung by choirs of eleven area churches under the direction of Franklin Pethel. Organists were Bernice A. Ranf and John S. McIntosh. Refreshments and business meeting followed.

DIANNE BOCKES

Central Hudson Valley

The Central Hudson Valley Chapter met at the First Baptist Church, Kingston, N.Y. Nov. 15. Helen Henshaw, Albany, directed her teen-age bell choir in a program. Members of the Hudson-Catskill and Middletown chapters were also in attendance. A social hour followed the meeting.

REVELLA H. SHAFFNER

Niagara Falls

The Niagara Falls, N.Y. Chapter sponsored Alexander Schreiner, PhD, FAGO in a recital at St. Peter's Episcopal Church Nov. 3. The program was as follows: O Man Bemoan Thy Fearful Sin and Toccata, Adagio and Fugue in C major, Bach; Fantasia in A major, Franck; Chanson, Barnes; Fanfare, Sowerby; Meditation Religieuse, Mulet; Water Nymphs and Carillon du Westminster, Vierne.

The chapter's first event of the season was an organist-clergy dinner held Oct. 13 at the First Presbyterian Church. The discussion on "Problems of Church Music as Viewed by the Pastor and Church Musician" included the viewpoints of the Rev. John G. Mabuce and Edna L. Springborn. The Rev. H. Myron Braun, AAGO introduced the program and served as moderator.

ELSA VORWERK

Johnstown

The Johnstown, Pa. Chapter met Nov. 17 at the First Evangelical United Brethren Church. Following the business session conducted by Dean Helen Flanagan slides were shown by Mary Cagley who was on a good will tour of Europe the summer of 1959 with the All America Chorus. Miss Cagley gave a description of the countries visited and the reception of the chorus in the various countries.

MILDRED E. PAXSON

Queens

The Queens, N.Y. Chapter met Dec. 6 at the Church of the Resurrection, Kew Gardens. The program was given by members of the New York Association for the Blind with Ruth Askenas, director of the Lighthouse Speakers Bureau as guest speaker. Miss Askenas gave an account of the work being done by the association, particularly in its music school. Slides were shown to illustrate the talk. Ruth Johnson, FAGO, a blind teacher in the music school, gave a short organ recital. Refreshments and a social hour followed the program.

The chapter sponsored Lillian Carpenter, FAGO, in a recital Nov. 15 at the First Methodist Church, Flushing. Her program is in the recital section of this issue.

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News of the American Guild of Organists—Continued

CHAPTER TAKES TO AIR

Members of the Boston, Mass. Chapter began weekly radio broadcasts Nov. 28 over station WCRB (AM and FM). Each program is taped in stereo and runs for approximately twenty-four minutes each Saturday night following the Boston Symphony Orchestra concerts. All recitals are recorded at the Episcopal Theological School, Cambridge. The series is to run through May 1960.

The chapter held a convolve Nov. 15 which included Donald Willing playing Symphony in G major, Sowerby at the Episcopal Theological School; Max B. Miller lecturing on Advent and Christmas music; Dean Mary Crowley Vivian playing a recital at Harvard's Busch-Reisinger museum, and an evening prayer service at the Trinity Church with an address by the Rev. Theodore P. Ferris and music under the direction of George Faxon with Robert A. Schilling and Henry Hokans alternating at the console.

A choir demonstration workshop was conducted Nov. 3 at the Hancock Congregational Church, Lexington. The use of sacred dance was illustrated. Helen Borngesser, Carol Buckingham, Georgia Williams, Mary Williamson and Past-dean Herbert Irvine participated. Eight choirs provided the choral portion of the program.

Peter Waring conducted a chapter choral repertoire workshop at St. Stephen's Church, Lynn Oct. 21.

The chapter met for a picnic supper at the A. Stanley Bowering home Oct. 3.

PETER WARING

Monmouth

The Monmouth Chapter gave a program of Christmas music Dec. 6 at the Convention Hall, Asbury Park, N.J. Thelma Mount Rainear, AAGO played Good News from Heaven, Pachelbel; Carol Fantasy, Purvius; Tidings of Joy, Bach, and Christmas in Sicily, Yon. Bruce A. Baver directed the chorus in the singing of The Coventry Carol, traditional; Baloo Lammy, traditional; Praise Ye the Lord of Hosts, Saint-Saens; O Holy Night, Adam. Elaine Baver was the accompanist. A quartet sang Lo, How a Rose, Praetorius; O Nightingale Awake, traditional, and Tell Me, Shepherd, What Did You See? Mueller. Traditional carols were sung by the choir and audience under the direction of James Robinson Scull with Olga Lewis at the piano and Arthur J. Reines at the organ. Lawrence Salvatore directed the children's chorus.

MARIAN W. TATEM

Metropolitan New Jersey

The Metropolitan New Jersey Chapter sponsored Catharine Crozier in a recital at the First Methodist Church, Westfield Nov. 10. The recital was in co-sponsorship with the ministry of music of the church. Miss Crozier played Passacaglia and Fugue in C minor, Bach; Variations on a Noël, Dupré, and Sonata on Psalm 94, Reubke. After the recital a reception was held for Miss Crozier.

LEOLA ANDERSON

Atlantic City

The Atlantic City Chapter met at the First Methodist Church, Ocean City Dec. 5. A short business meeting presided over by Dean Joseph S. Lilly was held. George Ashton, host organist, was in charge of the program. Esther Well, soprano, William Maun, bass-baritone, the U. S. Coast Guard choir under the direction of Donald Strong and a barbershop quartet provided the music for the program.

JOSEPH S. LILLY

Stamford

The Stamford Chapter met at the Springdale, Conn. Methodist Church Nov. 16. Guest players were David Boccagna on the recorder, accompanied by Raymond Tarranto on the clarinet in a program of Elizabethan music consisting of two-part canzonettas by Thomas Morley. Refreshments and a social hour followed.

The chapter joined with the Bridgeport Chapter Oct. 23 meeting reported by the Bridgeport Chapter in the December issue.

PRISCILLA M. CARLSON

Springfield

The Springfield, Mass. Chapter held its annual pastor-organist dinner at the Miltineague Methodist Church Oct. 13. After the dinner members introduced the clergy from their respective churches and Dean Lawrence Buddington conducted a short business meeting. Lewis Martin of the host church introduced the speaker of the evening, Dr. Philip Watters, New York City who spoke on the subject "The human side of hymns." Dr. Watters' speech was informative with examples from various hymns to illustrate both the divine and human aspects of hymns.

The chapter began its season with a silver tea Sept. 13 at the home G. Leland Nichols, Northampton.

LEROY K. HANSON

Waterbury

The Nov. 16 meeting of the Waterbury Chapter was held at the Trinity Episcopal Church, Torrington, Conn. with Charles Billings as host organist. A buffet supper preceded the meeting which considered the Christmas festival, the May Catholic and Protestant festivals and tickets for same. It was announced that Robert A. Requa will leave for Worcester, Mass. soon after Christmas. Following the meeting the members adjourned to the church for the joint recital of Margaret Westlake Powers and Mr. Requa. This program is in the recital section of this issue.

HELENA ASHBORN

Hartford

The Hartford, Conn. Chapter sponsored an adult choir festival at the Central Baptist Church Nov. 15. The combined choir of more than 270 voices sang Cantata 11, Praise Our God, Bach and Gloria in D major, Vivaldi. The chorus was conducted by Jack B. Grove, Manchester and Albert Russell played the service and accompanied the choir. The prelude was Psalm Prelude, Howells; the offertory, Deck Thyself, My Soul, Brahms; the postlude, Postlude, Purvius.

Mrs. RAYMOND W. CASE

Worcester

The Worcester, Mass. Chapter held a joint program with the Worcester Association of Church Musicians at St. Paul's Cathedral Nov. 24. The Rev. Arthur Oullette, choir-master of the cathedral, spoke about music and the Roman Catholic liturgy illustrating his talk with records and demonstrating with eleven boys from the choir. The boys sang the Gregorian Kyrie (Orbis Factor), Ave Verum and In Manus Tuas. Following the talk, cathedral organist Luke Richard demonstrated the three-manual Casavant.

JOHN KEN OGASAPIAN

Portland

The Portland, Maine Chapter met Nov. 18 at the Stevens Avenue Congregational Church with Mrs. Dorrance Douglas as host organist. A short business session with Dean Fred Lincoln Hill presiding was held. The programs for the year were announced by Phyllis M. Cobb. A panel discussion followed with John E. Fay as moderator and panel speakers Mrs. Cobb, Harold Snow, Mrs. Douglass and Dean Hill on the topics of service music, hymn playing and registration, wedding and funeral music. Following this panel discussion members studied a display of organ and choral music supplied by a neighboring music firm. Refreshments and a social hour ended the evening.

MAUD H. HAINES

New Haven

The New Haven, Conn. Chapter met at Bethesda Lutheran Church Dec. 14. After some introductory remarks about good and bad wedding music by Charles Betz, some "bad" music was sung by William Fleming, tenor and played by Bess Newell. The Rev. John Seavo, Bridgeport, gave a talk on the meaning of the marriage ceremony and the use of appropriate music. Examples of suitable pieces were given.

MARY P. REID

Brockton

The Brockton Chapter met Nov. 8 at the Church of the Pilgrimage, Plymouth, Mass. A service technician from the Allen organ company lectured on and demonstrated the Allen organ in general and the particular organ installed in the church. Dean Francis L. Yates assisted at the console in demonstrating the various stops. He also played a few numbers. Karen T. Johnstad played Prelude in B minor, Bach, to show what can be done with a baroque composition on such an organ.

The Oct. 11 meeting of the chapter was held at the home of Emma Nelson. The most important item discussed at the business meeting was the church music workshop planned by the chapter in May. Following the business meeting Dean Yates and Ralph Chase gave a report of the church music workshop they attended at the University of Rhode Island. Karen T. Johnstad then told of organs she visited in Norway and of her concerts there, which included one in the Cathedral of Oslo.

Long Island

The Long Island, N. Y. Chapter held its annual Christmas party Dec. 6 at the First Presbyterian Church, New Hyde Park. Plans for the fourth annual organist-clergy dinner and the thirtieth anniversary recital were discussed. The balance of the evening was given over to a discourse and demonstration of primitive African tribal music by Hepzibah Ross, an impromptu bell choir concert and carol games led by Judy Minnerly and Nancy Christensen.

The Long Island, N.Y. Chapter met Nov. 8 at the Babylon Methodist Church for a buffet supper and meeting. Plans were announced for the organist-clergy dinner to be held in January. Following the business meeting past-dean Norman Hollett, FAGO conducted a workshop of anthems to be used at the chapter's annual evensong service.

CHAPTER GOES BAROQUE

The Monongahela Chapter met Nov. 17 at the Fairmont, W.Va. State Teachers College. Williard Cobb and Virginia Palmer were hosts for the meeting. The program was devoted to renaissance and baroque sacred music given by a madrigal group and played on a harpsichord, clavichord and recorders. The entire program was performed in its original manner and on the authentic instruments. The program included such works as renaissance motets, a des Pres mass, sonatas by Handel and Telemann, a Biblical Sonata by Kuhnau, plus other works.

GEORGE E. SCHAFER

Monadnock

The Monadnock Chapter met Nov. 29 at the Union Congregational Church, Greenfield, N. H. A Christmas organ recital was given by members. The program was by Azalea Wilson, soprano; Grace Tyler, Catherine Ames and George Wilson, Allan Carman and Francis Ingerson, organists. Numbers on the program were by Faulkes, Lorenz, Voris, Gaul, Daquin, Walling, Bingham, Spears, Yon, Bach, Guilman, Kreutzer, Brahms and Stanley. Mrs. Elwood Whitcomb was host organist.

GRACE E. TYLER

Staten Island

A visit to Riverside Church, New York City Nov. 15 was the second activity of the season for the Staten Island Chapter. Members watched Dr. Camil Lefevre play a carillon recital which was followed by a service of motets by Elgar, Handel and Boulanger sung by the ninety-voice choir conducted by W. Richard Weagley with Frederick L. Swann at the organ. Mr. Swann played the Fugue-Finale from Reubke's Sonata on Psalm 94. Following supper in the church cafeteria a demonstration of the organ was given by Mr. Swann. Dr. Doris Watson handled arrangements for the meeting.

HARALD C. NORMANN

Bridgeport

The Bridgeport, Conn. Chapter sponsored Catherine Crozier in recital Nov. 9 at the United Congregational Church. Miss Crozier played Passacaglia and Fugue in G minor, Bach; Variations on a Noël, Dupré and Sonata on Psalm 94, Reubke.

Eastern New York

The Eastern New York Chapter met at St. John's Episcopal Church Nov. 17. Dean Helen Henshaw presided at the business meeting. The program "Service Playing" was given by Walter Marland and H. Wellington Stewart. Mr. Marland stressed the importance of careful registration and pedaling in accompanying anthems and solos. Transposition was also emphasized. Mr. Stewart discussed the choir-master's examination with special emphasis on the liturgy of the Episcopal Church. Playing of hymns was also discussed. Lunch was served by Ottilie Steinhilber and her committee.

HELENA SAETVEIT

New York City

The New York City Chapter sponsored a program of "Church Music of Our Time" Nov. 23 at the Cathedral of St. John the Divine. The cathedral choir under the direction of Alec Wyton, FAGO, FRCO, ChM, sang Hymn to St. Peter, Britten; Let Down the Bars, O Death, Barber; Lord, When the Sense of Thy Sweet Grace, Berkeley; Sanctus, Benedictus, Gloria, Magnificat and The Revival, Rubbra, and Nunc Dimittis in E minor, Sowerby. Organ numbers included Prelude and Fugue, Britten; Wondrous Love, Barber; Meditation, Rubbra and Deus Tuorum Militum, Sowerby.

EVELYN FISHER

New Hampshire

The New Hampshire Chapter sponsored its fifty-fourth recital Dec. 2 at the Congregational Church, Goffstown. Organ recitalists were Janice Whittaker, William McAllister and Herbert Hooper. Henrietta Hand was soprano soloist. The Concord South Congregational Church quartet sang four numbers with Mary McLaughlin accompanying. Mrs. Nathaniel Bigelow, Jr. and Mrs. Clayton Nettleton were hostesses at a reception following the program. William McAllister was acting chairman for the evening.

EVELYN FISHER

Suffolk

The Suffolk Chapter met at the home of Eva Stewart, Huntington, N.Y. Nov. 8. After a brief business meeting Dean Madsen introduced Mrs. Stewart and Donald Studholme who played a program on two pianos. Mrs. W. G. Foote, accompanied by Mrs. Stewart, sang several songs. After the program a covered dish supper was served and a social hour held.

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News of the American Guild of Organists—Continued

Upper Pinellas

The Upper Pinellas Chapter met at the Calvary Baptist Church, Clearwater, Fla. Dec. 6 for its third annual junior choir festival. The program "The Birth of Christ in Prophecy and Gospel" was sung by 150 children from eight churches under the direction of Mrs. Walter Hardin. Carols were interspersed with scripture readings and a tableau scene of the Nativity in the background.

Robert Setzer was sponsored by the chapter in a workshop at the First Methodist Church Nov. 23. Mr. Setzer prepared a sample service of worship for the group to examine and analyze. A comprehensive list of anthems and organ music was distributed and music listed was on display. Voluntary on Psalm Tune 100, Purcell was played by Mr. Setzer as a prelude and Voluntary in C, Purcell as a postlude. The church musician's dedication to his faith and sympathy with his church program were stressed. Refreshments were served following the program.

CHARLOTTE GROSS

St. Petersburg

The St. Petersburg, Fla. Chapter held a musicale and tea at the Women's Club, Snell Isle Nov. 10. Marguerite Talbot Foster arranged the program. John Miller opened by playing a group of four organ numbers. This was followed with baritone solos by Jesse L. Forker, Josephine Duell, violinist, accompanied by Helen Mangan at the organ, played Tales from the Vienna Woods, Strauss. Walter J. Whitmus, tenor, sang three solos. Miss Foster played Sonata Eroica, Carre. The program closed with a group of soprano solos by Virginia Lasley accompanied by Mary Hein.

FLORENCE G. ANDERSON

Danville

The Danville, Va. Chapter met Nov. 16 at the home of Christine Hicks. The program was a survey of organ music appropriate for the Advent and Christmas season. Plans were made for a junior choir festival to be held in the spring.

KATHARINE CRUMPTON

Huntington

The Huntington, W. Va. Chapter met at the Beverly Hills Methodist Church Nov. 16. The program was a panel discussion on "Choral Problems" with Lee Fiser, Marshall College as the moderator. Members of the panel were Joe Burtland, Janice Chandler and Eleanor Copenhaver. Following the program members enjoyed a social hour in charge of Mrs. Louis Brandstetter, Mrs. Ralph Brown and Mrs. Charles Tucker.

The chapter met at the Trinity Episcopal Church Oct. 19. The program consisted of an evensong service. The choir sang Gounod's *Gallia* under the direction of John Crighton, Marshall College. James Haworth gave a talk on the work and on plainsong. Hostesses for a social hour which followed the program were Mrs. L. C. Shinn and Mrs. Thomas Boyd.

ALMA N. NOBLE

Greenwood

The Greenwood, S. C. Chapter met at the Main Street Methodist Church Nov. 23 with Dean Roberta Major presiding. The program for the evening "Vocal solos in the church service" included introductory remarks by James D. O'Nan and a group of representative and suitable illustrations by Mr. O'Nan and Evelyn Martin, both accompanied by William Bobo on the organ. Hostesses for the social hour were the Erskine College delegation.

The regular monthly meeting of the chapter was held Oct. 23 at the Main Street Methodist Church. James D. O'Nan was elected to the office of chapter secretary. Dean Major announced the dates of the midwinter convalesce to be held in Florida. The program for the evening "the life of Handel" included a paper by Mary Hansard and a portion of a recording of Handel's *Dettingen Te Deum*.

JAMES D. O'NAN

Tampa

The Tampa, Fla. Chapter held its annual Christmas party Dec. 7 at the recital hall of the Cannon Music Company. A program of Christmas music was given by Mrs. George F. Hayman and Hal Yohe, vocalists and Mrs. James M. Hudson, organist. Refreshments were served by Mr. and Mrs. Fletcher C. Cannon.

WILMA W. SHOKES

Richmond

The Richmond, Va. Chapter met Nov. 8 for a lecture-recital of five organists at St. Paul's Episcopal Church with a commentary by Lawrence Robinson. The program was: Prelude and Fugue in F and Nun lasst uns Gott dem Herrn, Lübeck, played by William Schutt; Prelude and Fugue in A minor, Bach, played by Lidetta Rice; Brahms' *Schmücke dich, O wie selig und Es ist ein Ros' entsprungen* were played by James R. Sydnor; John B. Haney played *Jesu, geh voran, Karg-Elert*, and *Langlais' Te Deum* and *Messiaen's Le Banquet Celeste* were played by Granville Munson, Jr. Prior to the recital plans were discussed for a choir festival in February.

GRANVILLE MUNSON, JR.

Jackson

The Jackson, Miss. Chapter met Nov. 8 at the Capitol Street Methodist Church. Solo cantatas by Buxtehude, Teleman, Beyer and Bach were sung by Mr. and Mrs. Charles McCool. Assisted by Marjorie Black Hurst, organist, Virginia Hoogenakker and Sylvia Krout, violinists, Sidney Rosenbaum, flutist, Gray Layton, violist and Lee Jones, cellist Mr. and Mrs. McCool demonstrated the development of the sacred solo cantata in the baroque era.

MRS. TOM BRATCHER, JR.

New Hanover

The New Hanover, N. C. Chapter met Nov. 30 at St. Andrew's Covenant Presbyterian Church, Wilmington. Lawrence B. Hardy played the following recital: Fugue in B minor, Herr Jesu Christ, dich zu uns wend and O Lamm Gottes, unsehndlich, Bach; Organum Triplex, Perotin; Elevation, Tierce en Taille, Couperin; Cantabile, Symphonic Fantasy, Clokey; Prelude and Fugue in F minor, Palmer.

HELEN DOBSON

Patapsco

The Patapsco Chapter held its second meeting of the season Nov. 7 at the home of Herbert Frisby, Baltimore, Md. Sub-dean Norman Ross presided over the business meeting. Members listened to a report of the regional convention held at Asbury Park, N.J. given by William Glascoe. At the conclusion of the report members were served refreshments.

FRANCES CHAMBERS WATKINS

Greenville

The Greenville, S. C. Chapter met at the Buncombe Street Methodist Church Nov. 17. Charles Ellis presided over the business meeting. It was announced that James Greasby will be director of the children's choir festival in the spring with Edwin Clark and George Mackey assisting. The mid-winter convalesce in Florida was announced. Each member was given the chapter's new year book. Putnam Porter played recordings by Marchal. Mrs. Clyde Jones and Mrs. John Fonville were hostesses for the social hour.

DAISY D. FONVILLE

North Mississippi

The North Mississippi Chapter had its annual all-day fall meeting in Booneville, Nov. 14. The first part of the program in the First Baptist Church included organ numbers by Mrs. W. L. Stroup and Mrs. William McCord. A demonstration worship service at the Methodist Church was directed by Harry McCord, Foster Hotchkiss and A. Thomas Talbert. The service included a performance of the Cantata "O Come, Let us Praise the Lord," Carl Heinrich Graun. After a lunch and business meeting at the Town Motel Dean Lester Groom gave a lecture on improvisation at the First Methodist Church and Foster Hotchkiss followed with an organ group. The afternoon's program closed with organ groups by Mrs. V. B. Harrison and A. Thomas Talber at the Northeast Mississippi Junior College. A coffee hour was held at the home of Mabel Hill.

ESTHER OELRICH

Memphis

The Memphis, Tenn. Chapter met for a dinner meeting Nov. 10 at St. Mary's Cathedral with Joe Morrow as host organist. The guest of honor was Ronald K. Arnatt, the chapter's guest recitalist for the season. Dean William Gravesmill introduced Mr. Arnatt and requested that he repeat a bit of advice he had given at a summer convalesce of organists at Sewanee. The gist of Mr. Arnatt's talk was that an effective organist must be a well-rounded musician and a personality of many and varied interests. Dean Gravesmill conducted the business session after which the meeting was adjourned and the group assembled in the church to hear Mr. Arnatt's recital on the cathedral's recently re-built Schantz organ. The program is listed in the recital section of this issue.

EUGENIA EASON

Lexington

The Lexington, Ky. Chapter went to the Maxwell Street Presbyterian Church Dec. 8 to hear a program of Advent music. Mrs. Norman Chrisman conducted the thirty-voice choir, soloists and ten piece instrumental ensemble in portions of The Magnificat, Bach; The Messiah, Handel, and Honnegger's King David. Mrs. William Lloyd Mahan was organist. Following the program the chapter went to the home of Mrs. Mahan for punch and cookies.

The chapter met Nov. 10 at the Christ Episcopal Church to hear a recital played by Hammond Porter, May Walker and David Bowman. The program was as follows: Mr. Porter—Entre, Suite Médievale and Pièces Modales, Langlais. Miss Walker—Movement 3, Sonata 3, Hindemith and Toccata in D minor, Bach. Mr. Bowman—Prelude in A minor and O Thou of God the Father, Bach; Fantasia, Sonata 1, Hindemith. Following the recital the chapter went to the First Presbyterian Church where a business meeting was held and a social hour enjoyed. Priscilla Hepburn, Mrs. Aimo Kiviniemi and Mrs. Conrad Steiner served as hostesses.

Spartanburg

The Spartanburg, S. C. Chapter sponsored a choral festival Nov. 22 at Twichell Auditorium. Organist for the program was Rachel B. Pierce. John E. Williams, and Paul C. McKearin shared the conducting of the 300 voice mass choir. Mary Ellen McDaniel assisted on the piano.

The chapter met at the Oak Hall Inn, Tryon, N. C. Nov. 20 for its annual "Dutch" dinner meeting. After dinner the chapter went to the Congregational Church of Christ and heard a program of baroque organ music played on the Schlicker organ. The program consisted of the following: Prelude and Fugue in C minor, Bach, played by Betty Brewer; Voluntary on Psalm Tune 100, Purcell and Wer nur den Lieben Gott lasst walten, Bach, by Ruth Graham; Jesu, Meine Freude, Walther, played by William Bradley, and Prelude and Fugue in G minor, Buxtehude, by Rachel Pierce. Following the program the chapter went to the Church of the Holy Cross for coffee and the business meeting.

CAROL BIZZELL

Greenville

The Greenville, S.C. Chapter held its annual pastor-organist banquet Oct. 19 at the First Presbyterian Church. Each guest was recognized and extended a welcome by Dean Charles Ellis. The subject "How can the music be most effective in the worship service?" was discussed. The Rev. J. Milton Frick moderated the discussion with the assistance of the Rev. Lloyd Self. Emphasis was placed upon the fact that effective church music must be a preparation and aid to worship and the musicians consecrated Christians.

DAISY D. FONVILLE

Alexandria

The Alexandria, Va. Chapter met at the First Baptist Church Nov. 9. Following the business session Dean Margaret Garthoff introduced Lawrence Sears, Washington, D.C. Mr. Sears gave a lecture on *The Influence of Gregorian Chant on Organ Music*. He traced the history of the Gregorian chant from the temple in Jerusalem to its present day influence on church music. After his recital of organ music relating to the subject the members looked over Mr. Sears' exhibit of ancient and unusual books and music pertaining to Gregorian chant.

HELEN HARDY

Charlotte

The Charlotte, N.C. Chapter went to Davidson College Nov. 16 for its meeting. Dinner was served in the Student Union. Dr. Robert Lord then gave an organ recital in the Davidson Presbyterian Church. The program included: Three Fifteenth Century Hymns; Verses on Ave Maria Stella, Tite-louze; Prelude and Fugue in G minor, Lübeck; Second Suite, Clérambault; Come Savior of the Heathen and Prelude and Fugue in E minor, Bach; Three Modal Pieces, Langlais. Guests greeted Dr. Lord after the recital at a reception in the church parlor.

NELL MORGAN

Knoxville

The Knoxville, Tenn. Chapter met Dec. 7 at the Central Methodist Church for its traditional Christmas party. Small gifts were exchanged at the dinner table and the program, under the direction of Dean Wallace Zimmerman and David Brandt, included words of wisdom to all with demonstrations and hints on improvisations.

The chapter met Nov. 2 at the Central Baptist Church for a dinner meeting. Reba Gentry was host organist. Dean Zimmerman presided over the business session. A program of sacred music was given by the chorus and orchestra of the Bearden High School under the direction of Corrine Rhodes.

BETTY WHITTLE

Sarasota

The Sarasota, Fla. Chapter met Nov. 8 at the home of Mrs. Stacy E. Simpson for a program of Christmas music. Mrs. Simpson and Mrs. Vernon Stevens played two-piano sonatas by Mozart and Von Weber. Edith Butehorn sang two Christmas solos and gave a short history of the selections. Mrs. L. H. Dittrich spoke on the origin of Christmas carols and gave biographies of their composers. The dean, Mrs. Arthur Grossman, presided over the business session.

EMILY I. SIMPSON

Louisville

The Louisville, Ky. Chapter met at the Crescent Hill Methodist Church Nov. 9. Following the dinner Dean Joseph Schreiber spoke of coming programs including David Craighead in a recital at Christ Church Cathedral Nov. 20. The program of the evening consisted of a workshop with a children's group under the direction of Mabel Warkentin and a demonstration of a choir rehearsal conducted by William Bushnell.

MRS. WALTER KENNEDY

Daytona Beach

The Daytona Beach Fla. Chapter held its annual organist-clergy dinner at the YWCA Nov. 16. The chapter voted to have the Daytona Plaza Hotel as the State Convention headquarters May 2, 3 and 4. The Teenettes double quartet sang several choral numbers under the direction of Mrs. Charles Stickle. The guest speaker was W. Warren Cole.

MARJORIE JACKSON

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The stoplist is as follows:

GREAT

- Sub Principal, 16 ft., 61 pipes
- Principal, 8 ft., 61 pipes
- Hohlflöte, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Koppelflöte, 4 ft., 61 pipes
- Twelfth, 2 2/3 ft., (prepared)
- Fifteenth, 2 ft., 61 pipes
- Forniture, 4 ranks, 244 pipes
- Acuta, 3 ranks, (prepared)
- Chimes, (prepared)

SWELL

- Rohrflötenbass, 16 ft., 80 pipes
- Geigenprincipal, 8 ft., 68 pipes
- Rohrflöte, 8 ft., 68 notes
- Viole de Gambe, 8 ft., 68 pipes
- Viole Celeste, 8 ft., 61 pipes
- Spitzflöte, 8 ft., 85 pipes
- Flute Celeste, 8 ft., 61 pipes
- Principal, 4 ft., 68 pipes
- Flute Harmonic, 4 ft., 68 pipes
- Spitzflöte, 2 ft., 61 notes
- Larigot, 1 1/3 ft., (prepared)
- Plein Jeu, 3 ranks, 183 pipes
- Fagotto, 16 ft., 80 pipes
- Trumpet, 8 ft., 68 pipes
- Fagotto, 8 ft., 68 notes
- Vox Humana, 8 ft., (prepared)
- Clarion, 4 ft., 68 pipes
- Tremolo

CHOIR

- Viola, 8 ft., (prepared)
- Gedeckt, 8 ft., 68 pipes
- Dolcan, 8 ft., 68 pipes
- Dolcan Celeste, 8 ft., 61 pipes

- Fugara, 4 ft., 68 pipes
- Nachthorn, 4 ft., 68 pipes
- Nasard, 2 2/3 ft., 61 pipes
- Spillflöte, 2 ft., 61 pipes
- Tierce, 1 3/5 ft., 61 pipes
- Sifföte, 1 ft., (prepared)
- Cymbal, 3 ranks, 183 pipes
- Clarinet, 8 ft., 68 pipes
- Schalmei, 4 ft., 68 pipes
- Harp (prepared)
- Tremolo

PEDAL

- Subbass, 32 ft., (prepared)
- Contre Basse, 16 ft., 32 pipes
- Subbass, 16 ft., 32 pipes
- Sub Principal, 16 ft., 32 notes
- Rohrflötenbass, 16 ft., 32 notes
- Gedeckt, 16 ft., 12 pipes
- Octave, 8 ft., 32 pipes
- Subbass, 8 ft., 12 pipes
- Sub Principal, 8 ft., 32 notes
- Spitzflöte, 8 ft., 32 notes
- Gedeckt, 8 ft., 32 notes
- Twelfth, 5 1/3 ft., 32 notes
- Super Octave, 4 ft., 12 pipes
- Flute, 4 ft., 12 pipes
- Mixture, 3 ranks, (prepared)
- Bombarde, 16 ft., 32 pipes
- Fagotto, 16 ft., 32 notes
- Bombarde, 8 ft., 12 pipes
- Fagotto, 8 ft., 32 notes
- Bombarde, 4 ft., 12 pipes

**CHOIRS IN RHODE ISLAND
COMBINE FOR EVENSONG**

Choirs of men and boys from St. Mark's Church, Hoxie, R.I. and Christ Church, Westbury, R.I. joined the choir of the Church of the Transfiguration, Edgewood, R.I. Dec. 6 in evensong at the latter church. Bach's Cantata 140 and Purcell's Let My Prayer Come up into Thy Presence were sung. George E. Kent, Jr. and two oboists were heard in a performance of Telemann's Concerto in D for trumpet and oboes. Ronald L. Gould, AAGO conducted the program.

**SCHOOL IN TEXAS HEARS
PROGRAM OF EARLY MUSIC**

The Collegium Musicum of the North Texas State College school of music gave a program of early music Nov. 19 under the direction of Kenton Parton, AAGO. Recorders, strings and oboe took part in a program extending from the 1250 Montpelier Codex to C.P.E. Bach.

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MY REDEEMER*-----	WILLIAM BILLINGS-SANDERS	.18
O COME, CREATOR SPIRIT (SAB)-----	HERMENE EICHHORN	.20
ST. JOHN PASSION (ATB)*-----	WILLIAM BYRD	.30

Palm Sunday and Easter

ALLELUIA, COME GOOD PEOPLE*-----	K. K. DAVIS	.20
JESUS, FOUNT OF CONSOLATION-----	BACH-DAVIS	.20
O, CLAP YOUR HANDS-----	VAUGHAN WILLIAMS	.40
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NUNC DIMITTIS

PROMINENT K. U. ORGANIST DIES PLAYING A BACH FUGUE

Guy Criss Simpson, member of the University of Kansas organ faculty since 1930, died Nov. 15 while playing a faculty organ recital in the university's Hoch auditorium on the Lawrence campus. He was in the middle of Bach's great Fugue in A minor. Remaining to be played for the audience of 250 were the Widor Symphony Gothique, long a favorite of Mr. Simpson, and Whitlock's Plymouth Suite.

Born in Auburn, Neb. in 1902 Mr. Simpson earned his bachelor degree at the university and his master degree at the University of Michigan. In addition to regular recitals through the years he was a familiar campus figure performing such university organist duties as convocations and football rallies.

MAURICE GARABRANT DIES; AT CRANBROOK TEN YEARS

Maurice Garabrant, organist and choir-master at Christ Church, Cranbrook, Bloomfield Hills, Mich. for ten years, died Sept. 29 after a long illness. He was a native of Mendham, N.J. and received his training at Columbia University and at Harvard. He served as assistant at St. Thomas' Church, New York City, was director of music at St. Thomas' Chapel and was for twenty-two years organist and master of the choristers at the Cathedral of the Incarnation, Garden City, N.Y.

While at Garden City, Dr. Garabrant was head of the Adelphi College music

department. He was the founding director of the Long Island choral society doing work in broadcasts and motion pictures. He made several tours of the United States, Canada, England and Europe.

He was a fellow of Trinity College, London, a member of the St. Wilfred Club, of Torch International and of the Guild of Carillonners.

An AAGO, Dr. Garabrant served as dean of the Detroit Chapter and on the Michigan Episcopal diocesan commission on church music. He headed the Cranbrook conference on sacred music.

Funeral services were held at Christ Church, Cranbrook. A choir of eighty voices sang Noble's Souls of the Righteous under the direction of August Maekelberghe. Dr. Garabrant is survived by his widow, two daughters and a son.

HARRY STEUTERMAN DIES— ATTORNEY AND ORGANIST

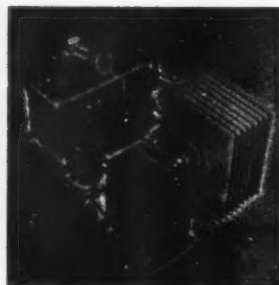
Harry John Steuterman, 63, organist and attorney, longtime member of the AGO and brother of Adolph Steuterman, died Nov. 12 in Memphis, Tenn. after a long illness. He was well-known among organists all over the country; he had attended many national conventions. He was a former dean of the Memphis Chapter of the AGO and was a recitalist at the 1929 national convention in Memphis.

Among Memphis churches he served were Grace Episcopal, Bellevue Baptist and the Church of the Holy Communion. He leaves his widow, a daughter, a sister and three brothers.

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CHICAGO, JANUARY 1, 1960

Looking Forward to the Future

The golden anniversary issue of THE DIAPASON was something of a vast extension of our monthly Looking Back into the Past column. This, we feel, was appropriate and desirable on such an occasion and gave something of the autumn feeling the gold on our cover suggested.

Now we must about-face and have a good look at the road ahead. It is no turnpike or thruway but rather a many-lane obstacle course. Certainly the first of a new year is an ideal time to start our journey.

The AGO and this journal both are faced with the same basic necessity: we must not merely hold to our present standards but must strive to raise them ever higher. This will not be easy for either of us. The Guild will continue to face the kind of largely self-seeking opposition it encountered in its decision to raise the requirements for the playing competition. THE DIAPASON will be faced with the temptations ever higher costs pose for mechanical economies; and certain people will continue to oppose our forthright stands and to question our motives.

As we all wish each other Happy New Year we hope all our readers will toast both the Guild and THE DIAPASON this way: "May you continue to stand firmly for what you believe is best for us all!"

Myna Birds at the Console

Pet dealers tell us that the holiday season just past broke all previous records in the number of talking birds purchased for Christmas gifts. As expected the colorful and meddlesome little parakeet led the list but this year the larger, more expensive myna bird made impressive inroads. (Yes, we know: it can also be spelled mynah, mina or maina!)

We hope all those who received these talking tokens of "love at Christmas" like being surrounded by a cloud of meaningless chatter. And perhaps they do. "There's no accounting for tastes," said the old

lady as she kissed the cow (one of our grandmother's favorite sayings!)

The myna bird fixation seems to be invading the console at an alarming rate. No more do we hear nude Bach or stark Buxtehude or even undressed Creston. Each now comes carefully, or at least heavily, swaddled in a fabric of words. These garments are rarely becoming, often unsuitable and usually superfluous. They remind us of the charming draperies with which statuary was adorned in the golden days of Anthony Comstock.

The perhaps leading exponent of the talking school of organ virtuosos tells us how much his talking relaxes him within a demanding program. Won't some kind doctor prescribe for him a supply of tranquilizers for this function?

One use of myna birding is to sandwich in one's pet encores in places where applause is outlawed. Three major recitalists used this device in the Chicago area within a single month. This seems to us a pretty seedy trick.

Several players have told us—with straight faces—that they are trying to be helpful. They assume, of course, that their audiences cannot read or at any rate cannot comprehend their already copious printed notes and must have a "there, there! little one" translation made for them. Most of us organists got as far as the seventh grade in school and some of us resent these implications of illiteracy.

Even the organist whose "talking dog" record is rightly a best-seller (this is very clearly an entirely different matter as is the out-and-out lecture recital) and whose recitals have in the past been models of decorum, has recently succumbed a time or two. We hope he got a myna bird for Christmas and that he doesn't like it.

O for the good old days when a recital was of music instead of embroidered anecdotes from one's tours or garbled composites from Grove's Dictionary.

Winter Vacation?

As the bindery stitches were being applied to this issue of our journal our editor was in Florida for the midwinter conclave. Unless this was a vastly different meeting than the ones our national organization has held in the past, the hours he spent basking in the Florida sunshine were not numerous enough to engender very bitter envy among the stay-at-homes.

But if the convention met its advance promises he was still having the time of his life; even casual readers of THE DIAPASON are likely to have little trouble judging the extent of his stimulation, we feel sure.

The February issue will record a running report of the conclave by an eyewitness wearing what we trust were clear rather than rose-colored glasses.

Like a Cathedral Organ?

The columns of *The Wall Street Journal* and the financial pages of other newspapers in reports on the plethora of "portable organs" face us again with the unpleasant and discouraging realities of the state of contemporary music interest in the average American home. (Is there an average American home?)

To quote the *Journal*: "The box-like instrument (essentially a small electric accordion on legs) is a product that came into existence barely sixteen months ago" yet "the new industry's members confidently expect the 1959 retail volume to swell to forty-five million dollars" which is "300,000 instruments at an average retail price of \$150." We do not know whether these figures were borne out.

We must ask ourselves: "What effect will this phenomenal invasion of a crude instrument have on taste, on musical interest and on the real study of music?" We see only negative answers. In the first place these instruments and their immediate forebears, the electronic spinets, have already effectually killed the

piano manufacturing business. But at the piano one can learn much about music which will provide sound background for whatever musical activity may follow. The vast variety of literature which the piano can bridge makes these new toys seem even cruder than they are: no music sounds really satisfactory on them. Yet they are not even—despite the advertisements—actually easier to play simply than a piano is when its study is directed by a competent person. They have no durability, no variety of sound and provide no continuing challenge.

These contrivances are being sold principally in *appliance* stores rather than in music stores. This is suitable, for they bear about the same relationship to organs as dime-store horns do to orchestral instruments. Reports indicate that they will soon be available in chain drugstores and surely the supermarkets will soon sandwich them between the canned goods and the freezer cabinets.

The claims made in window displays comparing the harmonica sound of these abominations to that of cathedral organs is clearly libelous. Better Business Bureaus and other agencies which regulate fair trade practices seem to us under immediate obligation to take steps against such abuses.

In the meantime the flood continues. Perhaps it is significant that the inundation of these strange instruments is coming more and more from Germany and Italy and may depress prices in the American market to the point that gadget inventors and buyers will soon turn to something new and these creations will join the hula hoop and the Davy Crockett hat in deserved oblivion.

But this is small consolation for the effect they are having and will have on music study and resulting musical performance in America.

SLEEPERS WAKE! GIVES WAY TO LIGHTS OUT! (NOT BACH)

Bach's cantata 140, Sleepers Wake! was brought to an abrupt halt in a performance Nov. 22 at the Trinity Church, Southport, Conn. More than 300 singers gathered for a festival evensong to be followed by the cantata with orchestra. In the middle of the famous tenor chorale the lights of the church went out. The Rev. William E. Soule immediately took over and led the congregation and choirs in singing hymns and Christmas carols for more than an hour in the light from the candles at the altar. Father Soule lined out each line.

Franklin Coates, Bridgeport, played the prelude for the service and Ronald Finman, Norwalk, was to have played the postlude. Dr. Samuel Walter, Stamford, was organist for the service and the cantata. Combined girls and boys choirs sang unison chorales by Bach.

MARLENE BAVER CONDUCTS MEMORIAL AT D.C. CHURCH

The chancel choir of the National Presbyterian Church, Washington, D.C. sang a choral vespers service Nov. 8 under the direction of Marlene Bayer. It was a tribute to the memory of Theodore Schaefer, for nearly twenty years organist and choirmaster of the church. The choir was assisted by a chamber orchestra and Harry E. Tibbs, organist on the faculty of Howard College, Birmingham, Ala. Works heard were: I Will Give Thanks, Emma Lou Diemer; Te Deum, Caldara; Psalm 114, Caamano, and Britten's Rejoice in the Lamb.

DR. BECKER PLAYS OPENER ON NEW TELLERS REBUILD

Arthur C. Becker was assisted by the church choir and trombones in a program Dec. 13 dedicating the rebuilding by the Tellers Company of the organ in St. Vincent de Paul Church, Chicago. Dr. Becker's organ numbers by duMège, Clérembault, Pachelbel, Sowerby, Bach, Alain and Peeters were divided by Ecce Sacerdos for choir, trombones and organ by Bruckner, an unaccompanied choir group and, after benediction, an accompanied choir group. A reception followed the program.

Looking Back into the Past

Fifty years ago the following news was reported in the issue of Jan. 1, 1910—

Ferdinand Dunkley, FAGO, FRCO, wrote in praise of the unit organ. He boasted that a Hope-Jones instrument of ten ranks "had the power of an organ of sixty stops."

Pictures were printed of the Hook and Hastings organ in the First Church of Christ, Scientist, Boston, Mass. and the Hinners instrument in the American Church, Manila, P.I.

A three-manual Hinners at the First Presbyterian Church, Champaign, Ill. had nineteen eight-foot stops out of a total of twenty-three; seven were open diapasons.

A statement representing 3,000 members of the National Association of Manufacturers ended with a warning to "preach conservatism and fight wild speculation."

Twenty-five years ago these occurrences were recorded in the Jan. 1, 1935 issue—

The NAO and the AGO merger was completed with THE DIAPASON chosen the official journal. The NAO held a farewell dinner in New York City Dec. 10 with Dr. William C. Carl as host.

A congregation of 1,000 turned out at the Holy Cross Lutheran Church, St. Louis, Mo., for a cantata, "The Love of God Made Manifest," by Walter Wismar.

Stoplists were included of three-manual Möllers in the studio of Hugh McAmis, New York City, at Howard University, Washington, D.C. and at the Grace Episcopal Church, Jamaica, N.Y.

The Westminster Choir School opened its new buildings at Princeton, N.J. The Bach B minor Mass and a recital by Carl Weinrich were features of the dedication.

Ten years ago the following events were published in the issue of Jan. 1 1950—

Four Holtkamp organs were ordered by Syracuse, N.Y. University.

Walter Flandorf, Chicago, Alan Irwin, Nashville, Tenn. and Katherine Ward Fellows, Aurora, Ill. died with the month.

A tour for Fritz Heitmann was announced.

Stoplists included: a three-manual Aeolian-Skinner in the Church of the Good Shepherd, Nashua, N.H.; a three-manual Holtkamp in the First Congregational Church, Elyria, Ohio; two three-manual Reuters at Grace Church, Newark, N.J.

The Organ Blower's Complaint

"This frame of mind naturally induced an amazing abstraction in the organist, never very vigilant at the best times. He would hear the cathedral clock strike one, and go the next minute to see what time it was. 'I never seed such a man as Mr. Julian is,' said the head blower. 'He'll meet me anywhere out-of-doors, and never wink or nod. You'd hardly expect it. I don't find fault, but you'd hardly expect it, seeing how I play the same instrument as he do himself, and have done it for so many years longer than he. How I have indulged that man, too! If 'tis Pedals for two martel hours of practice I never complain; and he has plenty of vagaries. When 'tis hot summer weather there's nothing will do for him but Choir, Great and Swell together, till yer face is but a vapor; and on a frosty winter night he'll keep me there while he tweedles upon the Twelfth and Sixteenth till my arms be scrambled for want of motion. And never speak a word out-of-doors!"

The Hand of Eitelberta (1876)
by Thomas Hardy
courtesy of Charles Peaker

EUROPE'S MUSIC FESTIVALS GO FROM MAY TO OCTOBER

European music festivals this year begin May 1 and terminate Oct. 4. Those at Wiesbaden, Florence, Prague, Bordeaux, Vienna and Stockholm begin in May and all except the first extend into June.

The June openings include Zurich, Helsinki, Strasbourg, Holland and Granada. Dubrovnik, Aix-en-Provence, Bayreuth and Santander begin in July; Athens, Munich and Lucerne have August opening and September entries include Besançon, Venice, Perugia and Berlin.

**HARRISBURG CHURCH
TO HAVE NEW MÖLLER**

THREE-MANUAL FOR 1960

**Colonial Park United in Pennsylvania
City Vacates Old Building for High-
way Cloverleaf—Completion
Planned for November**

The Colonial Park United Church of Christ, Harrisburg, Pa., has placed an order with M. P. Möller, Inc. to build a new three-manual organ to be installed in a new edifice. The church must vacate its present building, erected in 1926, to make way for a new cloverleaf intersection of highway. The new church, designed by William Lynch Murray and Associates of Harrisburg, will seat approximately 500 and is scheduled for completion by November, 1960.

The great and pedal divisions will be unenclosed and exposed on either side of the chancel with the enclosed divisions divided behind the exposed work. Specification and negotiations were handled by Möller's representative, H. M. Ridgely, Jr.

The stoplist is as follows:

GREAT

- Quintaton, 16 ft., 61 pipes
- Diapason, 8 ft., 61 pipes
- Bourdon, 8 ft., 61 pipes
- Octave, 4 ft., 61 pipes
- Grave Mixture, 2 ranks, 122 pipes
- Furniture, 3 ranks, 183 pipes

SWELL

- Rohrgedeckt, 16 ft., 12 pipes
- Rohrflöte, 8 ft., 61 pipes
- Viole de Gambe, 8 ft., 61 pipes
- Viole Celeste, 8 ft., 49 pipes
- Nachthorn, 4 ft., 61 pipes
- Plein Jeu, 3 ranks, 183 pipes
- Trompette, 8 ft., 61 pipes
- Hautbois, 4 ft., 61 pipes

CHOIR

- Gedeckt, 8 ft., 61 pipes
- Erzähler, 8 ft., 61 pipes
- Erzähler Celeste, 8 ft., 49 pipes
- Koppelflöte, 4 ft., 61 pipes
- Nazard, 2 1/2 ft., 61 pipes
- Blockflöte, 2 ft., 61 pipes
- Cromorne, 8 ft., 61 pipes
- Harp
- Chimes

PEDAL

- Bourdon, 16 ft., 32 pipes
- Rohrgedeckt, 16 ft.
- Principal, 8 ft., 32 pipes
- Bourdon, 8 ft., 12 pipes
- Rohrflöte, 8 ft.
- Octave, 4 ft., 12 pipes
- Rohrflöte, 4 ft.
- Octavin, 2 ft., 12 pipes
- Contre Trompette, 16 ft., 12 pipes
- Trompette, 8 ft.

ROYAL D. JENNINGS



ROYAL D. JENNINGS, AAGO, has been appointed organist at the Woodland Methodist Church, Wichita, Kans. He was formerly minister of music at the Grace Methodist Church, Wilmington, N.C. and was the dean of the New Hanover Chapter. On the occasion of his move to Wilmington in 1956 THE DIAPASON printed a summary of his background.

Feike Asma Recital

A reviewer is all too frequently disappointed. He is often inclined to build up anticipation for an unheard artist a little intemperately, especially when he is by nature an enthusiast. But rarely must he be subjected to the shocking sort of disappointment that the first hearing of Feike Asma brought.

Our hearing of this much-touted Dutch organist was on a small but generally satisfactory Möller organ in a recital at the Kalamazoo, Mich., College Nov. 16 under the aegis of neighboring Hope and Calvin Colleges. Before writing this review we took the precaution of consulting respected colleagues about recitals played in other centers. This review is in no sense a composite but its opinions are exactly corroborated by these reports and by a hearing of Asma records available in this country.

To come directly to the point in a sad and unwelcome duty: Feike Asma's program seemed to us the sloppiest, most inept, inaccurate, unmusical public organ recital we have heard in more than forty years of listening. This player displays no rhythmic sense: the tempo changes radically from bar to bar. His co-ordination between hands and feet is so faulty that in chords three separate attacks are par for the course and his left hand regularly anticipates the beat. His registration seems to us not just unimaginative but inappropriate, ineffective and generally tasteless.

His selection of music was on the whole of very small caliber. The contemporary Dutch music he chose, including his own Prelude, Fugue and Chorale, was a maudlin succession of clichés and in no sense representative of serious contemporary Dutch writing. Whether the choice of program represents Mr. Asma's preference or results from his apparent inability to cope with the technical and musical problems of the real literature for our instrument is a question we are not prepared to answer.

No class A American or Canadian college music department would be likely to give a sophomore student a passing mark on the basis of such a recital as Mr. Asma played in Kalamazoo. The agency of the Netherlands government in charge of cultural exchange should take immediate steps to counteract this unfortunate tour by arranging for us North Americans to hear one of the many good Dutch organists playing representative music by some four centuries of great Dutch organ composers.—F. C.

RUSSELL WICHMAN gave a lecture recital Nov. 19 at the Eastman School of Music, Rochester, N.Y. on Ten Organ Preludes on Hymn Tunes by Leo Sowerby.

Möller Pipe Organs...

FIRST CHOICE AGAIN AND AGAIN

Our most sincere thanks to the many churches and institutions choosing Moller in 1959. Their confidence in us is our finest recommendation. A partial list of recent Moller installations and contracts includes...

ORGANS INSTALLED DURING 1959:

Burbank, California	First Methodist	Manuals
Los Gatos, California	First Presbyterian	3
Jacksonville, Florida	St. Mark's Episcopal	3
Sarasota, Florida	First Presbyterian	3
Atlanta, Georgia	First Church of Christ, Scientist	4
La Grange, Georgia	La Grange College	3
Chicago, Illinois	Northern Baptist Theological Seminary	3
Peoria, Illinois	St. Paul's Episcopal	4
Rock Island, Illinois	Augustana College	4
St. Charles, Illinois	Bethlehem Evangelical Lutheran	3
Sioux City, Iowa	Brier Cliff College Chapel	3
Baltimore, Maryland	Cathedral of Mary Our Queen	4
Baltimore, Maryland	Zion Church of the City of Baltimore	3
Bethesda, Maryland	Bethesda Methodist	3
Greenfield, Massachusetts	St. James Episcopal	3
Dearborn, Michigan	Emmanuel Lutheran	3
Grosse Pointe Farms, Michigan	Grosse Pointe Memorial Church	4
Minneapolis, Minnesota	First Baptist	4
Wayzata, Minnesota	Wayzata Community Church	3
Summit, New Jersey	Central Presbyterian	3
Douglaston, New York	Zion Episcopal	3
New York, New York	Church of our Saviour, R. C.	4
Rochester, New York	Lutheran Church of the Reformation	4
Ardmore, Pennsylvania	First Presbyterian	3
Lancaster, Pennsylvania	First Methodist	3
Anderson, South Carolina	First Presbyterian	3
Columbia, South Carolina	Lutheran Church of the Incarnation	3
Greenwood, South Carolina	South Main Street Baptist	3
Chattanooga, Tennessee	Red Bank Baptist	3
Chattanooga, Tennessee	Second Presbyterian	3
El Paso, Texas	First Christian	3
Fort Worth, Texas	Travis Avenue Baptist	4
Houston, Texas	First Christian	4
Houston, Texas	St. Luke's Methodist	4
Lubbock, Texas	First Presbyterian	4
Martinsville, Virginia	Anderson Memorial Presbyterian	4
Richmond, Virginia	Ginter Park Methodist	4
La Crosse, Wisconsin	Christ Episcopal	4

CONTRACTS RECEIVED DURING 1959

Laguna Beach, California	Community Presbyterian	Manuals
Litchfield, Connecticut	St. Michael's Episcopal	3
Miami, Florida	St. Mary's Catholic Cathedral	3
Arlington Heights, Illinois	Faith Evangelical Lutheran	3
Elmhurst, Illinois	Elmhurst College	3
Mt. Prospect, Illinois	St. Paul's Lutheran	3
Springfield, Illinois	Douglas Avenue Methodist	3
Wheaton, Illinois	Trinity Episcopal	3
Davenport, Iowa	St. John's Methodist	3
Lexington, Kentucky	Calvary Baptist	3
Silver Spring, Maryland	Woodside Methodist	3
Niles, Michigan	First Presbyterian	3
Columbus, Mississippi	First Baptist	3
St. Louis, Missouri	St. Peter's Episcopal	3
New York, New York	Interchurch Center Chapel	3
New York, New York	Union Theological Seminary	3
Ogdensburg, New York	First Presbyterian	3
Charlotte, North Carolina	St. Mark's Lutheran	3
Charlotte, North Carolina	Sardis Presbyterian	3
Charlotte, North Carolina	Selwyn Avenue Presbyterian	3
Hickory, North Carolina	Lenoir-Rhyne College	3
Shaker Heights, Ohio	Heights Christian Church	3
Springfield, Ohio	Central Methodist	3
Westerville, Ohio	Otterbein College	3
Greenville, Pennsylvania	First Presbyterian	3
Harrisburg, Pennsylvania	Colonial Park United Church of Christ	3
Philadelphia, Pennsylvania	Holy Trinity Episcopal	3
Corpus Christi, Texas	First Presbyterian	3
Dallas, Texas	St. Mary's Episcopal	3
Fort Worth, Texas	Southwestern Baptist Theological Seminary	3
Houston, Texas	University of Houston	3
Manchester, Vermont	First Congregational	3
Radford, Virginia	Radford College	3
Beaver Dam, Wisconsin	Wayland Academy	3
Kenosha, Wisconsin	St. Mary's Evangelical Lutheran	3

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Member of the Associated Pipe Organ Builders of America

**KARG-ELERT IS SUBJECT
OF REUTER CCWO PROGRAM**

Sigfrid Karg-Elert was the subject of a lecture-recital Nov. 16 by Robert Reuter at the First Methodist Church, Oak Park, Ill., for the Chicago Club of Women Organists. His program included these of the composer's works: Praise to the Lord, the Almighty; What God Doth, That Alone Is Good; Jesus, Joy and Treasure; My Dear Jesus I'll Not Leave; How Brightly Shines the Morning Star; From Heaven Above to Earth I Come; O Rejoice, My Soul; A Mighty Fortress Is Our God; Cathedral Windows; Improvisation, and Pastel in F sharp major.
EUGENIA WRIGHT ANDERSON

**WEHR NARRATES GILLIS
PIECE WITH BOISE GROUP**

David A. Wehr, Boise, Idaho, narrated Don Gillis' The Man Who Invented Music Nov. 24 with the Boise civic symphony under the composer's direction. The Cathedral bell choir made its initial appearance at the annual Christmas festival at the First Methodist Church Dec. 6. The bell choir is one of the eleven directed by Mr. and Mrs. Wehr.

**SEARLE WRIGHT DIRECTS
ST. PAUL CHAPEL CONCERT**

A choral concert Nov. 22 at St. Paul's Chapel, Columbia University, offered the chapel choir, organ and brass directed by Searle Wright. Composers represented were: Joubert, Orff, Purcell, Sweelinck, Delio Joio, Bingham, Howells, Stravinsky and Lili Boulanger.



The Royal Canadian College of Organists

OFFICERS OF THE R.C.C.O.

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All correspondence should be directed to the secretary

West Coast Plans for RCCO Meet Develop

Plans are taking form for next summer's RCCO convention to be held in Vancouver and Victoria, B.C. Aug. 16-19. Planners hope to include some of the Vancouver festival in the schedule. Group rates on trains and planes will be offered and the scenic aspects of the trip are expected to whet special interest. First observance of RCCO Sunday on St. Cecilia's Day, Nov. 22 was widely observed in churches throughout the Dominion.

Hamilton

The Hamilton Centre met at St. Stephen's-on-the-Mount Anglican Church Nov. 11. Chairman Florence Clark introduced the Rev. D. G. Chercher, Coldwater, Ont. who contributed the main item of the evening which took the form of a travelogue of Paris and Salzburg with special emphasis on their churches, the birthplace of Mozart and the famous Salzburg Festival. Refreshments followed the meeting.

HOWARD W. JEROME

Edmonton

The Edmonton Centre met Nov. 23 at the Convocation Hall, University of Alberta to hear John Searchfield lecture on "Anthem Accompaniment, Service and Hymn Playing and Improvisation." Mr. Searchfield illustrated his talk by playing selections on the three-manual Casavant organ and by conducting the group in the singing of an anthem. He stressed the importance of the selection of a prelude which will assist in the setting of a mood of reverence and of anthems and offertories to maintain the mood during the service of worship.

DIANNE FERGUSON

Brantford

The Brantford Centre met at the Grace Anglican Church Nov. 22 for a service of commemoration marking the fiftieth anniversary of the founding of the College. Donald Wakely directed the choir in Lead Me, Lord, Wesley; O Lord, We Beseech Thee, George Fox and Morning Star, Curry. The Ven. H. F. Appleyard conducted the service of evensong and the Rev. H. F. Thomasson delivered the sermon. Following the service a reception was held in the parish hall. George C. White, a founder of the College, was given a book suitably inscribed by George Sweet.

ELEANOR MUM

Winnipeg

The Winnipeg Centre met at All Saints' Anglican Church Nov. 23. Don Hadfield, ARCM, host organist, spoke about changes and additions that had been made to the organ. He gave a recital playing works by Bach, Sweelinck, Stanley, Festing, Haydn, Mendelssohn and Bonnet. Future recitals include one by George Markey at St. Andrew's River Heights United Church in February.

F. A. ANDERSON

Kitchener

The Kitchener Centre met Nov. 21 at the Zion Church for a program of Haus Musik arranged by Dr. Glenn Kruspe. Schubert lieder, Telemann Flute Sonatas, the Double Violin Concerto in D minor, Bach and a wood-wind trio and a harp, violin and piano trio were heard. Members toured the new east wing of the church. Chairman Gwilym Bevan discussed plans for the carol service held in December. Helen Critchison, Mrs. Lorne Pfug and Mrs. Leonard Grigg had charge of the social hour which followed.

GLENN KRUSPE

NEW CENTRE UP NORTH

The inaugural meeting of a new centre in Northern Ontario, the North Bay Centre, was held Nov. 1 in the form of an organ recital in the Church of St. John the Divine, North Bay, by the organist of the church, William M. Cameron, vice-chairman of the new centre. Mr. Cameron played compositions by Dunstable, Byrd, Marcello, Bach, Handel, Schumann, Böllmann and Florence Clark.

At an organizational meeting, held Sept. 27, Reginald Geen flew to North Bay and helped in the formation of the Centre with Alan R. Crabtree as chairman, Mr. Cameron, vice-chairman, and William Wood as secretary-treasurer.

The North Bay Centre sponsored a College service in St. John the Divine Anglican Church in which a number of organists and members of the clergy took part. This service on St. Cecilia's day was in observance of the first College Sunday.

Oshawa and District

The Oshawa and District Centre met Nov. 25 to hear John Hooper, Toronto speak on the importance of teaching a choir to sing words clearly and intelligibly. He stressed the necessity for natural singing both from the point of view of accent and breathing and stated that clarity is obtained more by unanimity than by over-emphasis and artificiality.

MARGARET DRYAN

Toronto

The Toronto Centre met Nov. 30 at St. Paul's Avenue Road United Church. Dr. W. Raymond Ackerman and Frederick Geoghegan gave the program. Mr. Geoghegan talked about methods of practicing and learning music, hymn playing and the general accompaniment of the church service. Dr. Ackerman talked about the attitude towards volunteer choir members, choral repertoire and placed the choral library of his church at the disposal of interested members. Dr. Ackerman directed members in several anthems from his library. Following a brief discussion period the meeting closed with refreshments.

The Toronto Centre met in Buffalo, N.Y. Nov. 11 with that city's chapter of the AGO. The point of rendezvous was the music building of the University of Buffalo where a two-manual Schlicker organ was demonstrated. A three-manual Schlicker was heard at St. Benedict's Roman Catholic Church. At North Presbyterian Church a modern two-manual Casavant was played. The pilgrimage proceeded to Westminster Presbyterian Church where a large four-manual Aeolian-Skinner was heard. At Trinity Episcopal Church a buffet supper was followed by a recital by Donald Ingram, supported by the choir under the direction of Reed Jerome.

RUSSELL CRIMP
JOHN DEDRICK

Bay of Quinte

The members of the Bay of Quinte Centre were joined by their ministers in a panel discussion on Wedding Music in Christ Church, Belleville Oct. 3. The panelists were the Rev. L. A. Page, the Rev. F. R. Sherwin, A. R. Kendall, Mrs. C. V. Wilkins with J. C. Withers as moderator. A discussion was participated in by all. A summation of the discussion was given by the moderator and conclusions noted. Because the material of the discussion is of great interest to organists and ministers alike it was decided that the next issue of *The Diapason* will carry a resume of the evening's discussion complete with lists of music. Copies will be sent to members, clergy, the executive of the College and *THE DIAPASON*.

F. E. MOORE

Stratford

The Stratford Centre sponsored an organ recital by Frederick G. James Nov. 24 at St. Andrew's Presbyterian Church. Mr. James played: Toccata and Fugue in F major, Buxtehude; Werde munter, mein Gemüte, Pachelbel; Fugue in G major, Bach; Chorales for organ and oboe, Kauffman; Concerto 4 in B flat major, Walther; Heavenly City of Jerusalem, Before the End of Day and Thou Splendor and Power, Dupré; Introduction and Allegro, Stanley; Saeculum Vitae, Peeters; Sortie, Vierne. Gordon D. Scott, tenor and Edwin Hysen, oboist assisted.

London

The London Centre met Nov. 22 at the First St. Andrew's United Church. A recital of church music in honor of St. Cecilia was sung by the choir under the direction of Barrie Cabena with John Cook at the organ. Instrumentalists and vocalists assisted. The program included Author of Light, John Cook; Voluntary for Double Organ in D minor, Purcell; Trumpet Voluntary, Boyce; Four Twentieth Century Anthems, Balshaw; Valiant for Truth and Set Me As a Seal Upon Thine Heart, Vaughan Williams; Psalm Prelude, Howells and Dettmering Te Deum, Handel. A brief business session was held at the conclusion of the program in Mr. Cabena's studio. Chairman T. C. Chaffon presided. The proceeds from the recital were given to the RCCO building fund.

MARGARET NEEDHAM

Vancouver

The Vancouver, B. C. Centre met Nov. 21 in the lounge of the West Point Grey United Church for a meeting and panel discussion called "Biting Words." Members of the panel consisted of the Rev. G. B. Baker, Lawrence R. Cluderay, David Rogers and Dr. J. D. Randall. The discussion proved to be very lively and members from the floor also joined in.

The opening meeting of the centre was held Oct. 5 in the Jamaica Inn Restaurant. Members were serenaded by Bob Hay at the console of the pipe organ. The program for the evening consisted of an outline of the highlights of the recent national convention of the RCCO by Leonard Wilson and tape recording featuring Hugh McLean.

G. HERALD KEEFER

Montreal

The Montreal Centre met Nov. 21 at the Westmount Park Emmanuel United Church. The senior and junior choirs under the direction of Wayne Riddell gave a program of choral music. Mr. Riddell played Fugue in G minor, Alle Menschen müssen sterben, Wer nur den lieben Gott lässt walten and Prelude and Fugue in C major, Bach. A short business meeting was held after the program. Refreshments were served by the women of the choir.

DAVID T. BROWN

Peterborough

The Peterborough Centre met Nov. 7 at the All Saints' Anglican Church. The program opened with a recital by Norman Hurrie, ARCO, ARCM. Mr. Hurrie played Fantasia in G major, Bach; Fantasia in F minor, Mozart, and Nalads, Vierne. Following the recital a short business meeting was conducted by Chairman Gordon Fleming. Walter Downes showed films of his recent trip to England and the Continent. Bill Perry thanked those responsible for the evening and refreshments followed.

WALTER E. DOWNES

Calgary

The Calgary Centre met Nov. 14 at the Grace Presbyterian Church. Greetings and an invitation to visit with the Edmonton Centre were brought by Edmonton Chairman A. B. Crighton, a guest at the Calgary meeting. After a business session the meeting was turned over to the program convener, John Searchfield, who called upon three members to give a demonstration of church choral conducting. Robert Bell chose for his illustration Hide Not Thou Thy Face, Farrant. Phyllis Ford selected My Soul There is a Country, Parry. Eric McKay used Here Is the Little Door, Howells. Much helpful information was gained by the members who acted as the choir for the demonstration.

OLIVE L. MOON



Survival of the Fittest?

Despite the fact that simpler and less costly types may be equally efficient, (and which we also build), the stop knob form of console continues to enjoy widespread preference. Built in our own factory, and representative of the fine construction throughout the organ, the Keates drawknob console is a beautiful example of painstaking craftsmanship. An individual pneumatic behind each stop knob and coupler tablet assures fast and positive operation by the piston mechanism, yet permits a very definite on or off toggle action when manually controlled. Illustrated is the new four-manual Keates console recently installed in Knox Presbyterian Church, Galt, Ontario, as part of a major organ rebuilding program. You will find it worth your while to consult us when considering a new organ or the rebuilding of an existing instrument.

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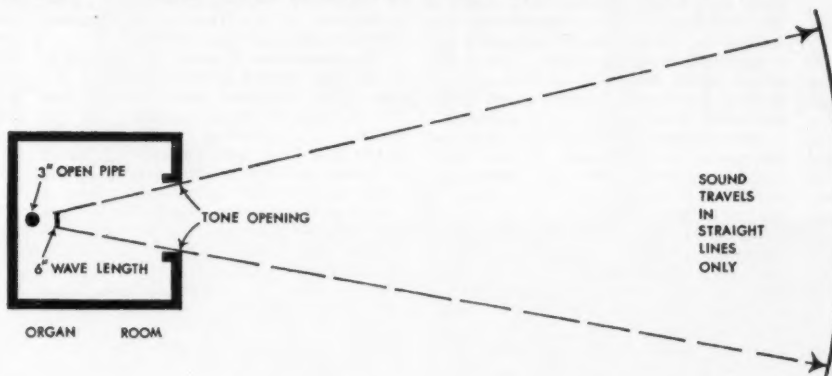
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SOUND BEHAVIOR

Wherever possible, pipe organ builders today recommend that some organ pipes be exposed. The over-simplified diagram below illustrates one of the reasons—behavior patterns of wave lengths.



Wave lengths smaller than the obstacles they encounter are shaded by those obstacles. Small pipes have their sounds heard fully only by a listener in straight line with the pipes. The sound from pipes 2' and smaller will strongly be affected by placement of the pipes . . . by obstructions in the sound path (grille coverings, display pipes, etc.) . . . and by closeness to tone openings. Conclusion: exposed pipes, being favorably placed and having their sound paths unobstructed, give sound in full value to the listener.

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OPEN SCHANTZ ORGAN IN VINELAND CHURCH

INSTALLED IN CHAMBERS

Robert Baker Will Play Dedicatory
Jan. 17 of New Jersey Instrument—
Walter D. Ross, Minister of
Music, Joins in Design

The Schantz Organ Company, Orrville, Ohio has completed the installation of a new three-manual organ for First Presbyterian Church, Vineland, N. J. The instrument is one facet of an extensive remodeling program recently completed by the church. The organ is installed in two chambers at the rear of the newly constructed chancel, large two tone openings permit free egress of the tone. The fine acoustics of the church were not disturbed in the remodeling.

The organ was designed for use with the extensive choir program of the church under the direction of Walter D. Ross, minister of music. The choir school consists of six choirs including children from three years of age through an adult group. As part of an extensive dedication series, Dr. Robert Baker will be heard in a dedicatory recital Jan. 10, and the chancel choir of the church under Mr. Ross' direction will sing a performance of the Brahms Requiem Jan. 17.

The stolist drawn up by Edgar Mangam, Philadelphia representative of the company, and Mr. Ross, in consultation with John Schantz, tonal director of the company, is as follows:

- GREAT**
Quintaton, 16 ft., 73 pipes
Principal, 8 ft., 61 pipes
Quintaton, 8 ft.
Octave, 4 ft., 61 pipes
Koppelflöte, 4 ft.
Fifteenth, 4 ft., 61 pipes
Fourniture, 3 ranks, 183 pipes
Chimes, 25 bells

- SWELL**
Rohrflöte, 8 ft., 85 pipes
Viola, 8 ft., 73 pipes

- Viola Celeste, 8 ft., 61 pipes
Principal, 4 ft., 73 pipes
Rohrflöte, 4 ft.
Plein Jeu, 3 ranks, 183 pipes
Fagotto, 16 ft., 97 pipes
Trompette, 8 ft., 73 pipes
Fagotto, 8 ft.
Fagotto, 4 ft.
Tremulant

CHOIR

- Gedeckt, 8 ft., 73 pipes
Flauto Dolce, 8 ft., 73 pipes
Flute Celeste, 8 ft., 61 pipes
Koppelflöte, 4 ft., 73 pipes
Nazard, 2 2/3 ft., 61 pipes
Flute, 2 ft.
Tierce, 1 3/4 ft., 61 pipes
Krummhorn, 8 ft., 73 pipes
Tremulant

PEDAL

- Bourdon Quint, 32 ft.
Contrabasse, 16 ft., 68 pipes
Quintaton, 16 ft.
Rohrbourdon, 16 ft., 12 pipes
Viola, 16 ft., 12 pipes
Octave, 8 ft.
Bourdon, 8 ft.
Viola, 8 ft.
Quinte, 5 1/2 ft., 44 pipes
Super Octave, 4 ft.
Bourdon, 4 ft.
Octave Quint, 2 2/3 ft.
Octavin, 2 ft.
Fagotto, 16 ft.
Fagotto, 8 ft.
Fagotto, 4 ft.

STEED'S GROUPS PERFORM IN WINDSOR, ONT. CONCERT

The Graham Steed Chorale and a string orchestra gave a recital of choral and instrumental music Nov. 3 at St. Andrew's Presbyterian Church, Windsor, Ont. with Mr. Steed conducting. The program included Eine Kleine Nachtmusik, Mozart; Acis and Galatea, Handel; Serenade in E minor, Elgar, and Three Songs of Farewell, Parry.

FIVE organists took part in a recital of the music of Bach Nov. 8 at the Trinity Memorial Church, Philadelphia; they were: Franklin L. Bateman; George F. Dorrance; Joan Reeve, Ernest Hilbert and Paul Wilkinson.

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- Lord of Our Life—S. Drummond Wolff..... .25
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Michael Praetorius20
- Rise, My Soul, and Praise God's Kindness—Albert-Peek .20
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- The Blood of Jesus Christ Cleanses Us—H. Schuetz.... .22
For SAB or TBB
- The Lord Is Ruler Over All (TTBB)—Schuetz-Lenel.... .20
- Oh, How Blessed—Buxtehude..... .25
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Plainchant Use in the Works of Maleingreau

By HARRY W. GAY

The organ symphonies opus 19, opus 20 and opus 24 by Paul de Maleingreau offer a rare opportunity for a study of the use of plainsong in works of this nature. These works are specifically: *Symphonie de Noël*, *Symphonie de la Passion* and *Symphonie de l'Agneau Mystique*. In these three works are found eight different themes quoted or derived from plainsong.

The *Symphonie de Noël* is the one most abundantly supplied with such themes. This work, in four movements, uses the "alleluia de la Vigile" (*Liber Usualis*, p. 361), the hymn "Jesu Redemptor" (*Liber Usualis*, p. 365 and called by Maleingreau in a footnote "Veni Redemptor"), the antiphon "Angelus ad Pastores ait" (*Liber Usualis*, p. 397) and the introit "Puer Natus Est" (*Liber Usualis*, p. 408).

The first movement, entitled "Vigile de la Fete", opens with a massive sounding section of orchestral proportions, marked *moderement anime*. After two and one-half pages, a *plus anime* division suggests the theme which is to follow. Here for one page the texture is thinner and more linearly conceived. At the indication *au mouvement*, the alleluia theme is clearly stated in the pedals on 8- and 4-ft. foundations bounded basically by a four-part structure on swell strings.

The first phrase of the theme is used eight times—twice in each of four sections each of which is separated from the succeeding one by the one measure suggestion of the introduction. A bit of the introduction reappears; and the theme has its last statement in the pedals in octaves under massive chords on the manuals. Three softer measures intervene before the movement comes to a bombastic finish in seven measures of writing for the bombardiers and all couplers.

This movement, as can be gathered, is a loosely fitting work with little sections tied together in obvious fashion when tied together at all. Generally it is a situation calling for blocks of colors and tone and presents nothing in the way of opportunity for colorful registration. The writing is wandering and chromatic and only sometimes seems to be inspired.

The second movement is entitled "Vers la Creche". This section is very expressive of the suggested movement towards the cradle. The nature of the theme is such as to supply great opportunity for upward movement in pitch line and for rhythmic exploitation in forward motion. There is an organum-type statement of the theme which could as well have been written with no time signature instead of the variable 6/4, 3/4, 7/4 etc. A second section, sometimes suggestive of the theme, carries the motion of sound and pitch from the lowest manual note to the last *b* but one on the keyboard. Another section presents the thematic material treated in a fuller harmonic scheme. A return to the first section again shows the theme stated in the uppermost note of large chords.

Another *B* treatment is of more subdued character. The fourth of five statements of the initial theme is also on a softer level. The last of four statements of the *B* material employs reeds and adds stops to build to a great height to allow the fifth and final statement to be heard *fortissimo*. With sixteen-foot stops in use the writing, which is accompanied by some double pedal work, reaches the highest *g* on the keyboard.

One gains the impression here that visitors have approached from a distance and are joyous upon seeing the child, then are struck with awe, finally regaining their abilities of expression, singing forth in great volume the hymn "Jesu Redemptor". Other factors effecting this conclusion are the harmonic increases in the writing and the fact that in the initial appearances of the first theme the succession of key changes are such as to have the beginning note raised a minor tenth

in pitch each time. At the suggested point of awe the pitch drops a major sixth; but at the final statement the raising of the minor tenth is again in evidence. The total rise in initial pitch has been, therefore, three octaves. This is a very powerful, tense and elevated movement.

The third movement, "L'Adoration Mystique", begins with a pedal motif of two measures which is immediately rescued by the right hand and connected into a typical Maleingreau theme. The use of dotted notes, eighth notes tied into an ensuing eighth-note triplets and a quasi-plainchant type theme are characteristic of this composer. This motif is developed throughout the movement. A brief interruption of about seventeen measures about two-thirds into the movement, allows a brief statement (unindicated) of the alleluia of the first movement. The beginning theme is taken up again; and near the end an accompanying figure resembling the alleluia is heard under the final statements of the first theme. This movement is copiously adorned with the dual rhythmic features of the composer. It is aptly suggestive of the religious motive outlined in the title.

The finale of this four movement composition is entitled "Dies Laetitiae" and uses as its introductory theme that of the antiphon "Angelus ad Pastores ait". This is set in rapidly moving sixteenth and thirty-second notes in a style suggesting shepherd pipes. After a page and a half of this treatment in pastoral manner the second theme enters. It is the introit "Puer Natus Est". The theme is begun in the pedals and continues there for the portion of the text that follows "Puer natus est nobis, et filius datus est nobis." (To us a child is born and a son is given us.) Immediately the material is transferred from the linear motion of the pedal to the manuals appearing here in chordal fashion to the text "cujus imperium super humerum ejus." (Whose government shall be—upon his shoulders.) After a freer conclusion of the manual exposition, the pedal phrases are repeated. A *plus anime* section follows, which features the alleluia theme of the first movement as a solo.

Another appearance of the "Puer Natus Est" occurs after a ten-measure harmonic build-up; only the first phrase is used and after another ten measures of increase the second phrase of the theme is heard. Here a statement of the "Veni (Jesu) Redemptor" from the second movement is heard in octaves in the right hand and simultaneously in the pedals. Staccato figures in thirds and fourths accompany this setting which dissolves into a free suggestive treatment of the opening theme "Angelus ad Pastores ait". For a final presentation the "Puer Natus Est" appears as a recapitulation of the first complete statement. This moves bluntly to a one page coda of vast harmonic proportions, which in itself is suggestive of an earlier passage near the end of the first movement, and based upon the "Alleluia de la Vigile".

There is a certain cyclical element to be found in this symphony—assuredly more so here than in the other two works in the discussion following. Often in the less essential material, there are striking suggestions of earlier passages or foreshadowings of sections yet to come. The incorporation of the theme of the first movement in the third movement, even though the suggestion is brief and slight, is a further indication of this element.

The second movement has no reflections of the first; however, it is suggested itself in the fourth. Thus movements one and two are seen in four, and three is associated with one, thereby creating a definite element of some unity to the whole. The opus is a representative piece of mystical impressionism and suggests as well, by the various untied section, the fleeting character of the mind as one contemplates such involved religious material as is represented by the music.

More dramatic than the *Symphonie de Noël* is the more famous *Symphonie de la Passion*. Plainchant is used three times in this work—in the second, third and final movements. This second movement is one of the most famous of all organ compositions and is the section which has made the whole work known. This, of course, is the "Tumult in the Praetorium".

After a mournful, but placid, "Prologue" as a first movement, the sudden charge furnished by the opening scalar passages is very effective. Here in the first section of this piece in three large divisions, are presented the impressions of the tumult of the mob, the snarls of the scorners and deriders of Christ and the general tension of impending riotous expectation. This is followed by a setting of the antiphon "Oblatus est quia ipse voluit".

The tenderness of some of this part is in marked contrast to the violence of the rest of the movement and delineates well the opposing principal characters of the drama. The pulsating, throbbing figure in the bass here continues the suggestion of unrest and foreboding. Snarls of the mob, perhaps, are heard again; and a return to the opening of the work leads into the frenzied, tumultuous conclusion ending on a dominant ninth chord with an added sixth. The quiet, poignant chant-type line which is given as an epilogue to this drama, provides a powerful conclusion to this work which ends in the low register of the manuals and pedals. This is an expressive suggestion of the dejection which leads into the third movement—"Marche au Supplice".

It is interesting to note that while all the Gospels tell the story of a tumult at Pilate's suggestion that Jesus was innocent only the Gospel according to St. Mark uses the word Praetorium. The story here is found in chapter fifteen with specific reference in verse sixteen—"And the soldiers led Him away into the hall, called Praetorium; and they called together the whole band." St. Matthew tells the story in chapter twenty-seven, with reference to the tumult at verse twenty-four; St. Luke, with milder language, makes reference in verse twenty-three of chapter twenty-three; and St. John's account is found in verse fifteen of chapter nineteen. (All references are to the Authorized Version of 1611.)

From this point Jesus is led away, and Maleingreau depicts this journey to infamy in the "Marche au Supplice". The plainchant used in this movement is the notable "Vexilla Regis Prodeunt"—the royal banners forward go. This movement begins with some hesitating broken octaves in the pedals. A swaying motion is introduced on the manuals under which the pedals move in a jerking double-dotted figure. The chant theme enters on the manuals over the continual octave motion in the pedals. After a few statements of the form ABA'B', the chant occurs as a part of B' in connected octaves in the pedals accompanied by triplet figures in the left hand and manual chords in the right hand which contain the theme in advance canon with the pedals. This bombastic section dissolves well into the initial idea of the work and draws to an effective close.

The chant which easily becomes a part of the motion of the movement without force is used most effectively in this movement and is such as to lend itself to the particular setting chosen by the composer. This incessant plodding comes to a soft conclusion, as though the procession has reached the end of the journey with wearied heads hung down. Suddenly, as if heads are lifted and eyes behold the place of infamy, a sweeping fortissimo scalar passage of over two octaves ushers in the confused emotions of the final movement—"O Golgotha!"

This movement is filled with many metric changes, as was movement three, and with many figures of wild gyration, misplaced accents and rhythmic complexities. This voracious vilification continues to the point which seems to suggest the blows of the hammers as the nails are driven in (measures 140-149) and perhaps even the piercing of the side as depicted in measures 149 and 150. Here a measure of rest is followed by a slow, quiet section of great weight which leads into a setting of "Christus Factus Est". This one page presentation permits the theme to be heard in the uppermost part of the four-part structure. This penetrating setting in such mournful fashion is a dramatic conclusion to such wildness of passion so graphically presented in this work.

It is most unfortunate that this work is almost never performed in its entirety. Almost invariably we hear the second movement extracted from the pageantry

of the whole. This section suffers by the soft conclusion because the listener is not permitted to experience the whole idea behind the entire work and is asked to cast his thoughts from, perhaps, a preceding scherzo into the very core of the passion of our Lord. At least when the "Prologue" is played before, the listener has some opportunity to relegate his contemplations before this great outburst of virtuosity descends upon him. All in all this symphony makes more conclusive and dramatic use of the themes than the first such discussed, and does so in a more definite manner. This opus is certainly deserving of more frequent performances as a whole.

Most popular as an entire symphony is the *Symphonie de l'Agneau Mystique*. This work has as its basis of representation the famous Eisenheim altar piece in the Cathedral at Ghent. The work, cast in three movements, features as the first movement a description of the disciples of Christ, doctors and martyrs under the title of "Images". The second movement, entitled "Rhythmes", depicts the virgins, angels, hermits and pilgrims. The last movement, "Nombres", describes the host of people appearing in the background of the painting and approaching the altar on which is found the Lamb. This work is subtitled "Agnus Dei, fons bonitatis et loetitiae"—(Lamb of God, fount of goodness and happiness). It is in this final movement that the single use of plainsong is found. The first seventeen measures hint at the theme before, at measure eighteen, it is stated positively. This theme is the antiphon 7 for Maundy Thursday, "Mancant in vobis". This is from the foot-washing ceremony of that memorable night. The text is that from St. Paul which reads "and now abideth faith, hope and charity, these three, but the greatest of these is charity." These qualities are undoubtedly those emanating from the Lamb of God and represent the forces of goodness and joy in our lives. Possibly the multitude of sections of this movement represents the numbers (Nombres) of people of all types who approach the altar in the art work.

This movement has a type of rondo-variation structure. It is well planned dynamically and features many possibilities for colorful registration. The section C is a beautiful pastoral division, and D is a very tender study in rhythmical flexibility. The contrasts found in this writing are such as to make this movement a favorite for extraction from the whole work. Unless one has seen the altar piece in question, or a reproduction of it, a full understanding of the pictorial elements present in the music is not entirely possible. This symphony, obviously, makes the least use of plainchant; but the exciting and colorfully varied use of the single theme in this movement is quite masterfully achieved.

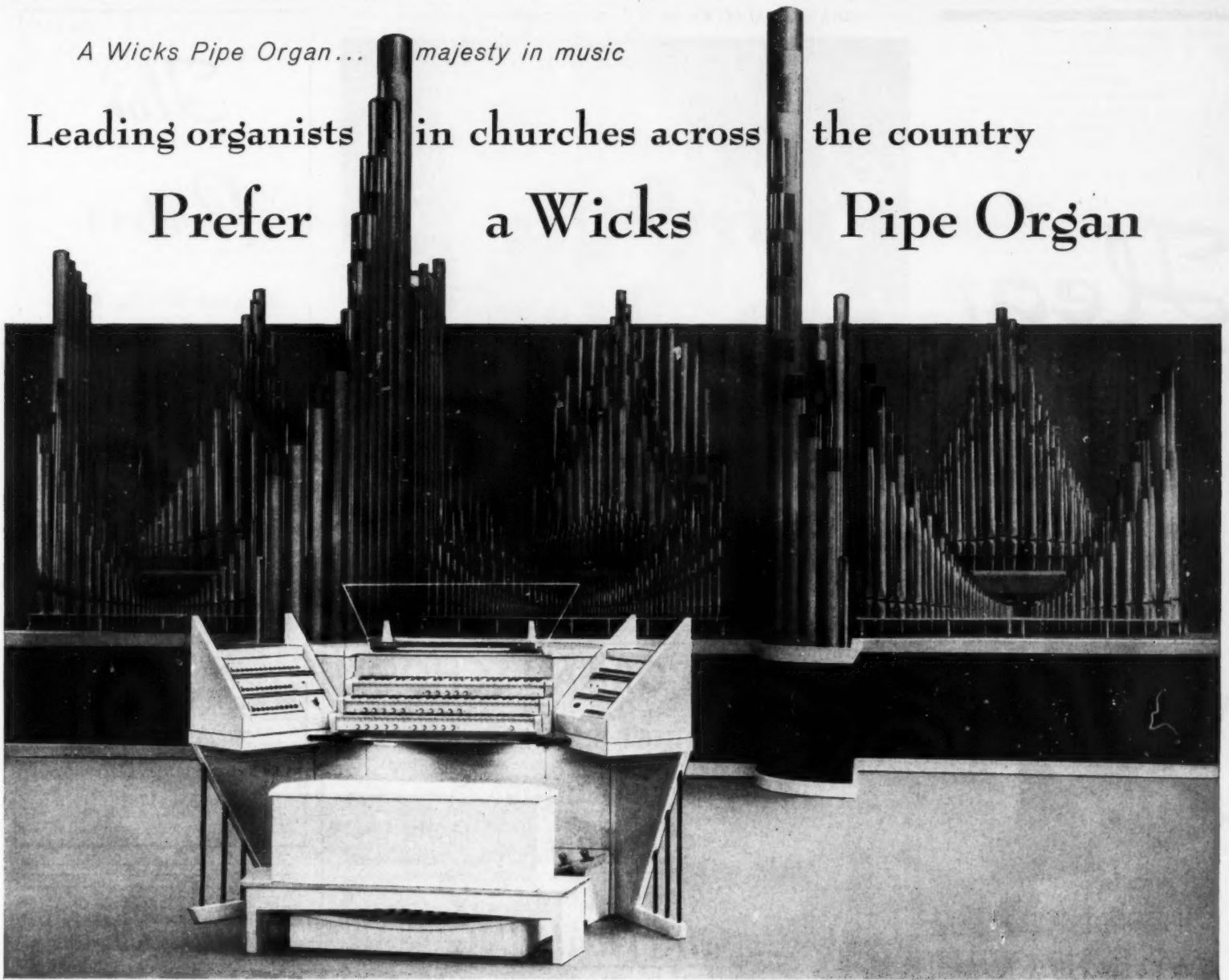
Certainly one cannot help but see the indication, at any rate, made by this composer to the use of such themes by other younger contemporary French and Belgian composers. Maleingreau's works vary much from the more sketchy but infinitely more mystical treatments of Tournemire. His form is unlike this French master, but perhaps more nearly like that of some of the younger present-day writers of such works in France. Definitely conceived more as concert material, even though the composer himself is known as a great churchman, they do not lose the appeal when removed from the church to the concert hall as do many of the works by Messiaen, Alain, Tournemire and other composers of this type of music. This Belgian master has pointed a way in the past; and he deserves the recognition of the organ world for his dynamic contributions to the literature of the instrument.

JACKSONVILLE WILL HEAR ALL-BACH MUSIC VESPER

An all-Bach vesper service will be heard Jan. 17 at St. Mark's Episcopal Church, Jacksonville, Fla. Robert L. Hutchinson, Jr. will direct the following music: Nun danket alle Gott, Wachet auf, ruft uns die Stimme, Ich ruf zu Dir, Herr Jesu Christ, Jesu, Meiner Freude, Toccata and Fuge in D minor, Closing Chorus, St. Matthew Passion.

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Define Principles of Valparaiso Organ Design

By PAUL G. BUNJES

The Reddel memorial organ erected in the new chapel of Valparaiso, Ind., University by the Schlicker Organ Company, Buffalo, N. Y., was dedicated Sept. 27, 1959 and heard in its first public recital on the evening of the same day. The recitalist was E. Power Biggs.

The instrument is compounded of five independent organs, great, positiv, swell, Brust and pedal, each of which presents a complete and comprehensive tonal corpus comprised of principals, gedacks, flutes, reeds, mixed voices and mixtures. Four of the organs are physically and tonally divided, so that there appear two greats, two positifs, two swells and two pedals. The entire instrument is controlled by a movable console of four manuals and pedal.

Each of the four divided organs is mounted on a pair of floors symmetrically positioned on either side of a perpendicular stained glass window which divides the west wall of the gallery into two equal parts. On each side of the window are three cantilevered floors projecting from the structural network of the west wall; one additional floor on each side appears as an *étage* erected upon the highest cantilevered member.

The lowest pair of floors abutting the window supports the two divisions of the positiv. Since this organ was designed to serve as a *chororgel* its position needed to be near the choir and, most important of all, right behind it; in effect it is nestled among the singers and its pipes are entirely exposed, so that its sound waves can propagate unhindered upward, downward, sideways and forward.

The highest pair of projected floors supports the two divisions of the great. These floors occupy a central position in either half of the west wall. Thus located, the great as a whole is in a most advantageous position to rule and command the entire nave of the chapel. Both divisions of the great are unexpressive, the tone having free egress in every direction.

Upon the *étages* erected over the great are mounted the two divisions of the swell organ, each in its own swell box of wood. The louvres open ninety degrees and are separately controllable from the console. The two divisions are located in the highest plane, approaching the ceiling of the chapel.

Flanking the great and swell divisions on the outside are the two divisions of the pedal organ, supported by projecting floors somewhat lower than those of the great divisions. The pedal sections embrace the other organs, tying the members together both physically and tonally. Unenclosed and occupying a forward position, the pedal organ has opportunity to propagate its sound waves advantageously into the nave.

The various floors and *étages* are so arranged as to provide full longitudinal, latitudinal and vertical dispersion of the tonal resources of the instrument without dismembering the separate organs. Accordingly, full advantage is taken of the phenomenon of aural parallax, whereby the ear of the listener can effectively detect the *locale* of the various organs being played as near or far, as right or left, as high or low.

The various facades of the instrument feature the largest pipes of the principals, gedacks and reeds. Inasmuch as the pedal organ is a part of every other organ in the instrument, its largest members appear profusely; in such advantageous locations its grave tones have a chance to develop fully and propagate easily. In some instances, significant voices from tonal spectra of the several organs appear as enclosing frameworks of the respective organs. As in the case of the chests the facades are also symmetrically arranged so that the south group reflects the north.

Tonally each organ occupies a contrasting and complementary position in the scheme of the group. It is laid out so that its tonal corpus differentiates strongly from every other either as a whole or in part. Further, the various organs are so arranged that each successive one will ef-

fectively reinforce and enlarge the spectrum of its progenitor, bringing the two to a tonal entity of a higher order. To achieve this double function within the group, the tonal disposition of each organ is controlled by

1. its principalbasis and framework
2. its tonal crown (s)
3. its reed structure
4. its complement of gedacks
5. its complement of flutes (i.e., all open pipes outside of principals and reeds)
6. its disposition of aliquot and mixed voices.

The principalbases, frameworks and crowns of the various organs present the following picture:

Great: 16 ft. Principal, 8 ft. Aequalprincipal, 4 ft. Octave, 2 3/4 ft. Quinte, 2 ft. Octave, 1 3/8 ft. Grabtzer, 7-rank Mixtur, 5-rank Scharf

Swell: 8 ft. Principal, 4 ft. Octave, 5-rank Plein Jeu

Positiv: 4 ft. Principal, 2 ft. Klein-Octave, 4-rank Scharf-mixtur, 3-rank Klingende Zimbel

Brust: 2 ft. Principal, 3-rank Quintzimmel

Pedal: 32 ft. Grossuntersatz (substitute for the Principal), 16 ft. Holzprincipal, 8 ft. Octave, 5 1/2 ft. Quinte, 4 ft. Choralbass, 5-rank Mixtur

The reed structure results in choruses in four of the organs, as follows:

Great: 16 ft. Posaune, 8 ft. Trompete, 4 ft. Schweizertrumpete. These are all of conical resonators of normal or double length. In addition there appears an 8 ft. Trompeta Real, a solo voice executed in copper with exponential bells, and mounted nearly horizontally outside of the facade of the great.

Swell: 16 ft. Fagott, 8 ft. Helle Trompete, 4 ft. Helle Klarine. These are of conical resonators of normal length. In addition an echo chorus appears as 8 ft. Schalmei (conical resonators of normal length) and 4 ft. Dulzianregal (cylindrical, fractional resonator)

Positiv: 16 ft. Dulzian, 8 ft. Krummhorn (both of cylindrical resonators of half length) 4 ft. Geigendregal (fractional resonators)

Brust: 8 ft. Barpfeife (compound, fractional resonators) In addition the Trompeta Real is playable from this keyboard

Pedal: 32 ft. Bombard (in wood) 16 ft. Posaunenbass, 8 ft. Trompete, 4 ft. Kornett (all of conical resonators of normal length). In addition there occurs a 2 ft. Zink of cylindrical resonators of half length. The 16 ft. Dulzian of the Positiv and the Trompeta Real of the great appear in the pedal as transmissions

The gedacks, either entirely or partly covered, appear on each division in the graver and only in foundational pitches:

Great: 8 ft. Gedacktflöte

Swell: 16 ft. Gedacktpommer, 8 ft. Rohrflöte

Positiv: 8 ft. Holzgedackt, 8 ft. Quintadena, 4 ft. Rohrflöte

Brust: 8 ft. Lieblich Gedackt, 4 ft. Koppelflöte

Pedal: 32 ft. Grossuntersatz, 16 ft. Subbass

The flutes (i.e., all open, cylindrical, labial pipes beside principals) are so arranged that each successively higher pitch presents either a larger scaled air column or one more cylindrical in shape than its subpartner, or both.

Great: 8 ft. Holzflöte: moderate scale, cylindrical; 4 ft. Hohlflöte: wide scale, cylindrical

Swell: 4 ft. Spitzflöte: moderate scale, conical; 2 ft. Waldflöte: wide scale, conical

Positiv: 2 ft. Blockflöte: moderately wide scale, conical

Brust: 4 ft. Schnabelflöte: narrow scale, cylindrical; 1 ft. Sifflöte: moderately wide scale, cylindrical

Pedal: 16 ft. Kontrabass: narrow scale, cylindrical; 8 ft. Gemshorn: moderately wide, conical; 4 ft. Querflöte: moderate scale, overblown; 2 ft. Nachthorn: wide scale, cylindrical.

In addition, certain non-functional registers appear among the open flutes as 8 ft. Gambe and Celeste, 4 ft. Schwegelschwebung of two ranks, 8 ft. Flötenprincipal.

Among the mixed voices and aliquots four orders appear:

1. those compounded of unison sounding ranks only

2. those incorporating fifth-sounding ranks

3. those incorporating third-sounding ranks

4. those incorporating seventh-sounding ranks

Great: No real aliquots since all the mutations there are members of the principal class.

Swell: Aliquots and mixed voices of the first, second, third and fourth orders: 2 ft. Waldflöte (aliquot)

2 3/4 ft. Nasat (aliquot)
1 3/8 ft. and 1 1/4 ft. Schreipfeife (mixed voice)

Positiv: Aliquots and mixed voices of the first, second and third orders: 2 ft. Blockflöte (aliquot)

1 1/2 ft. Klein-Nasat (aliquot)
2 3/8 ft. and 1 3/8 ft. Sesquialtera (mixed voice)

Brust: Aliquots and mixed voices of the first, second and third orders:

1 ft. Sifflöte (aliquot)
1 3/8 ft. and 1 1/4 ft. Terzian (mixed voice)

Pedal: Aliquots and mixed voices of the first, and second order:

2 ft. Nachthorn (aliquot)
3-rank Rauschpfeife (mixed voice)

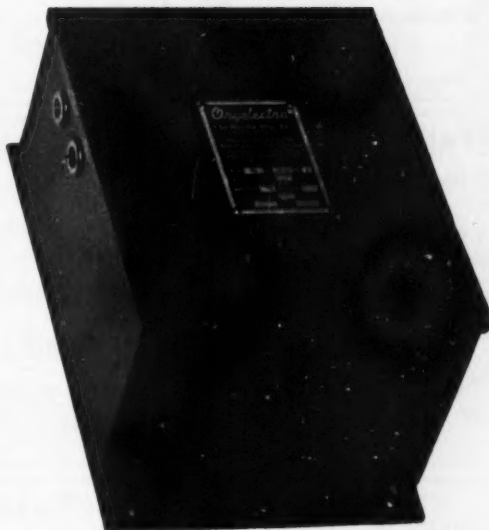
Such then are the compelling principles underlying the physical and tonal dispositions of the Reddel Memorial Organ. The full specification of the instrument, as well as a picture of it appear elsewhere in this issue.

The membering of the chests and the facade and the tonal disposition were evolved by the present writer. Stade and Associates, architects, refined the facade, bringing it into harmony with the general architectural elements of the chapel. Herman Schlicker assisted by his staff scaled and intoned the registers and executed the entire instrument, erecting and finishing it in the building during the previous summer months.

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**SUBURBAN CHURCH
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Faith Evangelical Lutheran, Arlington
Heights, Ill. Is to Have Three-
Manual Organ Installed
in Chancel Area

The Faith Evangelical Lutheran Church, Arlington Heights, Ill. recently embarked on a large building program which included remodeling and enlarging the present sanctuary. As part of this program a new three-manual organ, built by M. P. Möller, Inc., will be installed in the chancel area. The architect is Walter Kroeber. The specification was designed by Möller's representative, Henry Beard, in consultation with the organist, Ted Lams. The stoplist is as follows:

- GREAT**
Quintade, 16 ft., 61 pipes
Rohrflöte, 8 ft., 61 pipes
Salicional, 8 ft., 61 pipes
Quintaton, 8 ft., 12 pipes
Principal, 4 ft., 61 pipes
Nachthorn, 2 ft., 61 pipes
Furniture, 3 ranks, 183 pipes
Chimes, 21 bells
Tremulant
- SWELL**
Bourdon, 16 ft., 12 pipes
Viola, 8 ft., 61 pipes
Viola Celeste, 8 ft., 54 pipes
Bourdon, 8 ft., 61 pipes
Spitzflöte, 4 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Trompette, 8 ft., 61 pipes
Schalmel, 4 ft., 61 pipes
Tremulant
- CHOIR**
Gedeckt, 8 ft., 61 pipes
Erzähler, 8 ft., 61 pipes
Koppelflöte, 4 ft., 61 pipes
Doublette, 2 ft., 61 pipes
Sesquialtera, 2 ranks, 122 pipes
Tremulant
- PEDAL**
Violone, 16 ft., 32 pipes
Quintade, 16 ft.
Bourdon, 16 ft.
Geigen Principal, 8 ft., 12 pipes
Quintade, 8 ft.
Bourdon, 8 ft.
Octave, 4 ft., 12 pipes

TWO PSALMS by Holst, Bach's Cantata 79 and the Mozart C major Sonata for organ and strings were heard on the Thanksgiving choral service Nov. 22 at the First Presbyterian Church, Evanston, Ill. Richard Enright was director and Jerry Compton organist.

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CHOIR
Geigen Principal, 8 ft., 68 pipes
Melodia, 8 ft., 68 pipes
Dulciana, 8 ft., 68 pipes
Rohr Flute, 4 ft., 68 pipes
Nazard, 2 3/4 ft., 61 pipes
Flageolet, 2 ft., 61 pipes
Tierce, 1 3/4 ft., 61 pipes
Clarinet, 8 ft., 68 pipes
Chimes, 25 tubes

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The Keates Organ Company Limited has completed the renovation of the organ in Knox Presbyterian Church, Galt, Ont. Originally built by Casavant Frères in 1918, the instrument has been enlarged in all divisions except the echo and tonal revisions and revoicing have been extensively carried out. A new four-manual drawknob type console has been installed. The specifications were drawn up by Bert Keates in consultation with Ewart Bartley, organist of the church, and are as follows:

ECHO
Salicional, 8 ft., 68 pipes
Viola, 8 ft., 68 pipes
Celeste, 8 ft., 68 pipes
Cor de Nuit, 8 ft., 68 pipes
Wald Flute, 4 ft., 68 pipes
Pedal Bourdon, 16 ft., 32 pipes
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GREAT

Quintaten, 16 ft., 68 pipes
Open Diapason, 8 ft., 68 pipes
Violin Diapason, 8 ft., 68 pipes
Hohl Flute, 8 ft., 68 pipes
Dolce, 8 ft., 68 pipes
Octave, 4 ft., 68 pipes
Harmonic Flute, 4 ft., 68 pipes
Twelfth, 2 3/4 ft., 61 pipes
Fifteenth, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Trumpet, 8 ft., 68 pipes
Clarion, 4 ft., 68 pipes
Chimes

PEDAL

Open Diapason Wood, 16 ft., 32 pipes
Open Diapason Metal, 16 ft., 32 pipes
Bourdon, 16 ft., 32 pipes
Gedaekt, 16 ft., 32 notes
Octave, 8 ft., 12 pipes
Principal, 8 ft., 12 pipes
Stopped Flute, 8 ft., 12 pipes
Choralbass, 4 ft., 12 pipes
Trombone, 16 ft., 32 pipes
Tromba, 8 ft., 32 pipes
Clarion, 4 ft., 12 pipes

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SWELL

Bourdon, 16 ft., 68 pipes
Open Diapason, 8 ft., 68 pipes
Stopped Diapason, 8 ft., 68 pipes
Viola da Gamba, 8 ft., 68 pipes
Voix Celeste, 8 ft., 49 pipes
Aeoline, 8 ft., 68 pipes
Flauto Traverso, 4 ft., 68 pipes
Gemshorn, 4 ft., 68 pipes
Quint, 2 3/4 ft., 61 pipes
Piccolo, 2 ft., 61 pipes
Mixture, 3 ranks, 183 pipes
Oboe, 8 ft., 68 pipes
Vox Humana, 8 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Tremulant

PEETERS TOUR FEATURES
SERIES OF MASTER CLASSES

In addition to the many events of Flor Peeters' tour already reported in these columns were a series of master classes in Portland, Ore., Wichita, Oklahoma City, Milwaukee and Cleveland featuring his own works and a performance of his Lied Symphony at Grace Cathedral, San Francisco. The symphony is dedicated to cathedral organist Richard Purvis.

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PIZARRO HEARD IN HANDEL
PROGRAM AT DUKE CENTER

A Handel commemoration program Nov. 15 at the Methodist student center of Duke University, Durham, N.C. featured David Pizarro at the Schlicker organ and a quartet of string players. Organ Concertos 6 and 11, two Sonatas for violin and clavier and a Sonata for violoncello and clavier comprised the program.

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**BROOKLYN, N.Y. LUTHERANS
HAVE INSTRUCTION VESPER**

As so many Lutheran churches are doing these days, the Lutheran Church of the Epiphany, Brooklyn, N.Y. had an instruction choral vesper Nov. 1 in the use of the 1959 hymnal. The service was sung in English without accompaniment except on the hymn.

The service was sponsored by the Lutheran Church of the Holy Redeemer and the choirmaster, Perry Marshall, was from this church. The organist was Richard Davis, Incarnation Lutheran Church.

**BLOOMINGTON, IND. CHOIRS
SING ISRAEL IN EGYPT**

The choirs of the First Baptist and First Christian churches, Bloomington, Ind. sang Handel's Israel in Egypt, Dec. 6 in the First Baptist Church. Thirteen of the twenty choruses were sung, plus the arias, duets and recitatives. The instrumentation included trumpets, trombones, flutes, oboes, bassoons, strings, timpani, harpsichord and organ.

VINCENT CARPENTER'S new The Hill of Bashan was featured Oct. 12 on Earl Barr's faculty organ recital at Macalester College, St. Paul, Minn.

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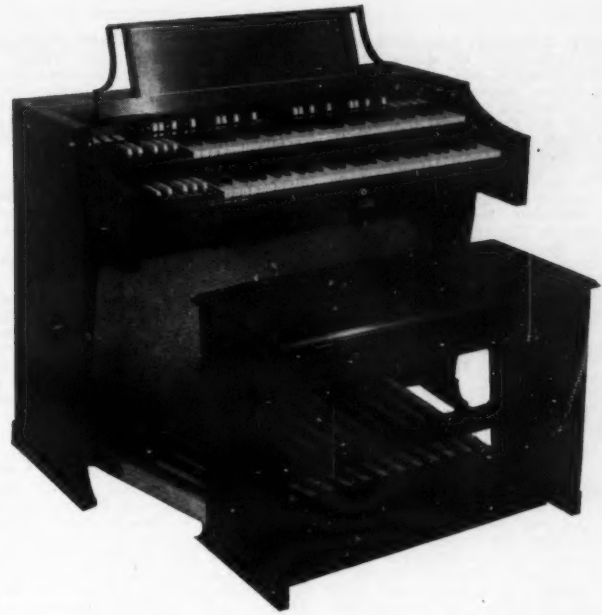
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Programs of Organ Recitals of the Month

Carl Weirich, Princeton, N.J.—First Congregational Church, Nov. 10, sponsored by the Mason City Chapter, A.G.O.: Prelude and Fugue in A minor, Brahms; The Knight's Song, Cabezon; Fantasie in F minor, Mozart; Toccata, Adagio and Fugue in C major, and Prelude and Fugue in A minor, Bach; Sonata 1, Hindemith; Divertissement, Vierne; Benedictus, Reger.

David K. Blanchar, Sioux Falls, S.D.—East Side Lutheran Church, Oct. 18: Verses from the Te Deum, unknown; Fugue on the Kyrie, Couperin; Trumpet in Dialogue, Clérambault; Noël with four variations, Kubastre; O Sacred Head Now Wounded, Kuhnau; We Pray Now to the Holy Spirit, Buxtehude; Our Father Who Art in Heaven, Today God's Only-Gotten Son Arose from Death and Triumph Won and Prelude and Fugue in C major, Bach; Largo, Concerto in D minor, Vivaldi-Bach; Requiem Organ Mass, Liszt; Sehr Langsam, Sonata 1, Hindemith; Andante Cantabile, Symphony 4, Widor; Te Deum, Langlais.

J. Herbert Springer, Hanover, Pa.—St. Matthew's Lutheran Church, Dec. 20, Gloria in excelsis Deo and Pastoral Suite, Bach; Divinum Mysterium and Greensleeves, Purvis; Von Himmel hoch, Edmundson. Dec. 13: Suite in D major, Stanley; Sonata 1, Hindemith; Gothic Suite, Böllmann; Clair de Lune and Carillon de Westminster, Vierne. Dec. 6: Prelude in G major, Six Schuebler Chorale-Preludes and Prelude and Fugue in D major, Bach; Sonata 6 in D minor, Mendelssohn; Fantasy and Fugue on B-A-C-H, Liszt.

Arthur C. Becker, Mus.D., Chicago—St. Norbert Abbey Church, De Pere, Wis., Nov. 15: Grand Jeu, du Mage; Basse et Dessus de Trompette, Clérambault; vom Himmel hoch, Pachelbel; In dulci júbilo, Nun freut euch, lieben Christen g'mein and Toccata and Fugue in D minor, Bach; Carillon, Sowerby; Pièce Héroïque, Franck; Adoration, Bingham; Salve Regina, Becker; Le Jardin Suspendu, Alain; Concert Piece, Peeters.

Robert Elmore, Mus. D., Bethlehem, Pa.—St. Stephen's Episcopal Church, Providence, R.I., Nov. 9: In dulci júbilo, Rejoice Greatly, Beloved Christians and Toccata, Adagio and Fugue in C major, Bach; The Chimes of St. Mark's, Russolo; The Squirrel, Weaver; Jesus Makes My Heart Rejoice, Elmore; Outburst of Joy, Messiaen; Sonata on Psalm 94, Reubke.

Susan Logan, Fort Worth, Tex.—Travis Avenue Baptist Church, Nov. 8: Toccata in D minor, Bach; My Heart Is Filled with Longing, Brahms; Cortège et Litanie, Dupré; Concerto 2, Handel; Prelude, Fugue et Variation, Franck; Thou Art the Rock, Mulet. Sue Rhea Blocker, soprano and the choir assisted.

Gerhard Krapf, Laramie, Wyo.—St. Matthew's Cathedral, Nov. 22: Te Deum Laudamus, Buxtehude; Clavierübung, part three, Bach.

Jerald Hamilton, Athens, Ohio—Helen Mauck Galbreath Memorial Chapel, Ohio University, Nov. 8: Prelude, Fugue and Chaconne, Buxtehude; Wake, Awake, for Night Is Flying, My Soul Doth Magnify the Lord and Sonata 1, Bach; Prelude, Fugue and Variation, Franck; Pasticcio and Nazard, Langlais; Toccata, Sowerby.

Mary Moore Grenier, Middle Haddam, Conn.—First Methodist Church, Beaumont, Tex., sponsored by the Sabine Chapter, A.G.O., Nov. 30 and Trinity Episcopal Church, Tulsa, Okla., Nov. 29: Prelude, Fugue and Chaconne, Buxtehude; Come, Saviour of the Gentiles, Rejoice, Ye Christians, We All Believe in One God, Adagio, Toccata in C and Fantasie and Fugue in G minor, Bach; Le Jardin Suspendu, Alain; Toccata, Suite in Modo Coniuncto, van der Horst; Plainte, Suite Breve, Langlais; Variations on a Noël, Dupré; Prayer of Christ and Outburst of Joy, Ascension Suite, Messiaen.

Josef Schnelker, Salem, Ore.—First Methodist Church, Nov. 15: Chorale in E, Franck; Eleven Chorale Preludes, Op. 122, Brahms; Variations on Weeping, Sighing, Sorrowing, Liszt. Nov. 1: Prelude in E flat, Kyrie, God Father for Evermore, O Christ, Our Hope Alone, Kyrie, God the Holy Ghost, All Glory be to God on High, These are the Holy Ten Commands, We Believe in One God, Our Father, Thou in Heaven Above, To Jordan Came Our Lord, the Christ, From Depths of Woe I Cry to thee, Jesus Christ, Our Blessed Saviour and Fugue in E flat, Bach.

Harold Heeremans, FAGO, ChM, FTCL, Brooklyn Heights, N.Y.—The First Unitarian Church, Dec. 13: Der du bist drel in Einigkeit, Alberti; Ach Gott, vom Himmel sieh darein, unknown; Auf meinen lieben Gott, Ein feste Burg and Erbarm dich mein, Hanff; Vom Himmel hoch, Pachelbel; Lobe den Herrn, Walther; Was mein Gott will, W. F. Bach; In dulci júbilo, and Prelude and Fugue in B minor, J. S. Bach.

Emory Fanning, Winfield, Kans.—Richardson Auditorium, Southwestern College, Nov. 15: Prelude and Fugue in C major, Böhm; Deck Thyself My Soul with Gladness, Telemann; How Brightly Shines the Morning Star, Pachelbel; Our Father Which Art in Heaven and Prelude and Fugue in E flat major, Bach; Fantaisie in A major, Franck; Prelude and Fugue in G minor, Dupré.

Bertha Hagarty, Detroit, Mich.—Fort Street Presbyterian Church, Nov. 15: Toccata and Fugue in D minor, Pastorate in F major, Vivace, Sonata 2, Toccata in F major, I Call to Thee, Lord Jesus Christ, Jesus, Priceless Treasurer, Hark! A Voice Saith: All Are Mortal, Fantasie and Fugue in G minor, Bach.

Ronald L. Gould, Edgewood, R. I.—Cathedral of St. John the Divine, New York City, Nov. 8: Toccata in A minor, Sweelinck; Pavanne, Byrd; Prelude on Song 46, Sowerby; Psalm Prelude, Howells; Fugue in B minor, Bach; Toccata in B minor, Tournemire.

Robert Noehren, Ann Arbor, Mich.—Westminster Church, Buffalo, N.Y., Nov. 8: Fugue in E flat major, O God be Merciful, Allegro, Trio Sonata 5 in C major and Fantasie and Fugue in G minor, Bach; Noël, Daquin; A Rose Breaks into Bloom, Brahms; Fantasie and Fugue on B-A-C-H, Liszt; Sketch in D flat major, Schumann; Lied, Litaize; Finale, Symphony 1, Vierne. First Parish, Milton, Mass., Nov. 3: The Brahms and Bach Allegro repeated from above recital along with Prelude, Fugue and Chaconne, Buxtehude; Largo, Concerto in D minor, Vivaldi-Bach; Vater unser in Himmelreich, Mendelssohn; Impromptu, Vierne; Joie et Clarté des Corps Glorieux, Messiaen; Prelude, Wigglesworth; Land of Rest, Donovan; Prelude and Fugue in D major and Toccata and Fugue in D minor, Bach.

Gordon Young, Detroit, Mich.—Ford Auditorium, Detroit, Oct. 27: Introduction and Allegro, Concerto 2, Handel; Adagio, Toccata, Adagio and Fugue in C and Toccata and Fugue in D minor, Bach; Carillon, Young; Comes Autumn Time, Sowerby; Chant de Paix, Langlais; Toccata, Symphony 5, Widor. The Greenfield Presbyterian Church, Berkeley, Oct. 4: The Handel, Bach, Young and Widor repeated from above plus Sonata 2 in C minor, Mendelssohn; St. Edith and What A Friend, Young; The Primitive Organ, Yon; The Squirrel, Weaver.

Robert Knox Chapman, Springfield, Mass.—Christ Church Cathedral, Nov. 15: Ricerare, Toccata and To God on High be Glory, Pachelbel; Prelude and Fugue in G major, Air, Suite in D, and Fugue in C major, Bach; Sonata 6 in D minor, Mendelssohn; The Primitive Organ, Yon; Lord, Keep us Steadfast in Thy Word, Peeters; Fugue in C sharp minor, Honegger; Cortège et Litanie, Dupré.

Charles Barnett, Austin, Tex.—Central Christian Church, San Antonio, Dec. 21: Prelude and Fugue in G major, Now Come, Saviour of the Heathen, From God, Naught Shall Divide Me, Bach; Chorale in B minor, Franck; Awake! The Voice Is Calling, Lord Jesus Christ, Be Present Now, Now Thank We All Our God, Fairest Lord Jesus, Schroeder; Variations on a Noël, Dupré.

Richard E. Phipps, Muncie, Ind.—First Baptist Church, Nov. 8: Psalm 19, Marcello; Two Pieces for Mechanical Clock, Haydn; Toccata and Fugue in D minor, Bach; Pastorate, Franck; Faith of Our Fathers and Deck Thyself, Schehl; Toccata, Monnikendam; Prelude, Offertory and Interlude, Van Hulse.

Lawrence Robinson, Richmond, Va.—St. Stephen's Episcopal Church, Dec. 1: Prelude and Fugue in F sharp minor, Buxtehude; Trio Sonata in E flat and Prelude and Fugue in D major, Bach; Roulade, Bingham; Epilogue on a Theme by Frescobaldi, Langlais; Chorale in B minor, Franck; Carillon-Sortie, Mulet.

Heinrich Fleischer, Minneapolis, Minn.—Rockefeller Chapel, University of Chicago, Nov. 29: Kyrie and Benedictus, Couperin; Passacaglia in G minor, Raison; Passacaglia and Fugue in C minor, Bach; Chorale in A minor, Franck; Sonata on Psalm 94, Reubke.

Phillip Steinhaus, Pontiac, Mich.—All Saints' Episcopal Church, Nov. 22: Prelude and Fugue in B minor, Trio Sonata 1, Prelude and Fugue in D major, O Lamm Gottes unschuldig, Valet will ich dir geben, Fantasie in B flat major and Fantasie and Fugue in G minor, Bach. Oct. 25 Grand Jeu, du Mage; Pange Lingua, de Grigny; Suite du deuxième ton, Clérambault; Da Jesus an dem Kreuze standt, Scheidt; Mein junges Leben hat ein End', Sweelinck; Prelude and Fugue in F sharp minor, Buxtehude. Fort Street Presbyterian Church, Nov. 8: Prelude and Fugue in F sharp minor, Buxtehude; Mein junges Leben hat ein End', Sweelinck; Pange Lingua, de Grigny; Sonata 1 in E flat major and Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; Scherzetto, Vierne; Prelude and Fugue in G minor, Dupré.

Harry N. Currier, San Antonio, Tex.—Madison Square Presbyterian Church, Nov. 20: Trumpet Tune, Purcell; Rejoice Now, Christian Souls, My Heart Is Filled with Longing and In dulci júbilo, Bach; Suite for a Musical Clock and Concerto 5 in F major, Handel; Processional, Shaw; The Interior Song, Benoit; Introduction and Toccata in G major, Walond; Three Modal Interludes, Karg-Elert; Festal Time, Walton.

James Boeringer, AAGO, Vermillion, S. D.—First Lutheran Church, Mitchell, Nov. 6: Est-ce Mars?, Scheidt; Voluntary in D minor, Stanley; Adagio, Sonata 3 in E major for violin and keyboard, Bach. Improvisation, Suite Medieval, Nazard, Suite Française and Incantation pour un Jour saint, Langlais. Grace Nocera, violinist, assisted on the Bach number.

John S. Mueller, Winston-Salem, N.C.—Massachusetts Institute of Technology, Cambridge, Oct. 18: Mein junges Leben hat ein End, Sweelinck; Fantasie in F minor, Mozart; Wachtet auf, ruft uns die Stimme, Ach bleib bei uns, Herr Jesu Christ, Nun komm', der Heiden Heiland, and Prelude and Fugue in E flat major, Bach.

Rosamond Drooker Brenner, Waltham, Mass.—Massachusetts Institute of Technology, Cambridge, Oct. 4: Prelude and Fugue in G minor, Buxtehude; Fugue in D major, Pachelbel; Prelude in E minor, Bruhns; Christ unser Herr zum Jordan kam, Trio Sonata 6 and Fugue in E flat major, Bach.

Antony Garlick, Toronto, Ont.—Convocation Hall, University of Toronto, Nov. 16: Fantasie in F minor, Mozart; Basse de Cromorne and Recit de Nazard, Suite du Deuxieme Ton, Clérambault; Offertorio, Zipoli; Fuga, Benigni; Concerto 4 in B flat, Walther; Ein feste Burg, Reger.

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Programs of Organ Recitals of the Month

John Weaver, New York City—The Church of the Redeemer, Baltimore, Md., Nov. 2: Now Thank We God, Jesu, Joy of Man's Desiring and Passacaglia and Fugue in C minor, Bach; Flute Solo, Arne; Variations on a Noël, Daquin; Dialogue sur les Mixtures, Langlais; How Fair and How Pleasant Art Thou, Dupré; Sonata on Psalm 94, Reubke.

C. Thomas Rhoads, Palo Alto, Cal.—First Baptist Church, Sacramento, Nov. 20, sponsored by the Sacramento Guild Student Group, AGO: Schönster Herr Jesu, Schroeder; Zu Bethlehem geboren, Walcha; Psalm 19, Marcello; Cantabile, Franck; Wachet Auf, Ruff uns die Stimme, Vater Unser Im Himmelreich, Herzlich Thut Mich Verlangen, Prelude and Fugue in D minor, Prelude and Fugue in F major, Prelude and Fugue in C minor, and Fugue in G minor, Bach; Benedictus, Reger; Gardiner, Rhoads; La Nativité, Langlais; Toccata in C minor, Boëllmann.

R. Evan Copley, Mus. D., Mt. Pleasant, Ia.—First Methodist Church, Oct. 11: Tiento de quarto tono por E la mi, de Araujo; 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 de Chiesa, unknown; Prelude and Fugue on B-A-C-H, Liszt; O Sacred Head Now Wounded and Procession, Copley.

David W. Hinshaw, Austin, Tex.—Central Christian Church, San Antonio, Dec. 7: Prelude in D minor, Pachelbel; Concerto in G, Soler; Adagio for Strings, Barber; Litanies, Alain; Veni Emmanuel, Hinshaw; Sleepers Awake, A Voice Is Calling, Come Saviour of the Gentiles, Comest Thou Now, Jesus? and From Heaven High to Earth I Come, Bach; Weihnachten, Reger; Prelude and Fugue in E major, Lübeck.

Lee Norrell, San Antonio, Tex.—Travis Park Methodist Church, Nov. 15: Prelude and Fugue in A major, Selby; Come, Saviour of the Gentiles, Rejoice, Beloved Christians and Fugue in E flat major, Bach; Pastorella, Rathgeber; The Squirrel, Weaver; The Cuckoo, Daquin; Intermezzo, Schroeder; Chorale in A minor, Franck; Requiescat in Pace, Sowerby; Thou Art the Rock, Mulet.

Charles Shaffer, Hollywood, Cal.—Catalina Methodist Church, Tucson, Ariz., Nov. 19: Offertoire sur les Grands Jeux, Couperin; Wir glauben all' an einen Gott, Nun komm, der Helden Heiland and Fantasia in G major, Bach; Kleine Praeludien und Intermezzi, Schroeder; Scherzetto and Adagio, Symphony 3, Vierne; Fantaisie-Toccate sur le Dies Irae, Van Hulse.

Allanson C. Y. Brown, FRCO, Leamington, Ont.—Leamington United Church, Nov. 23, sponsored by the Windsor Centre, RCO: Modal Trumpet, Karam; Urbs Beata, Brown; Allegro Brillante, Sonatine, Hill; Evening Song, Baintow; Bourée et Musette, Karg-Elert; Five pieces from Water Music, Handel; Introduction and Fugue, Mozart.

Robert Baker, New York City—Grace Episcopal Church, Sandusky, Ohio, Oct. 28: Grand Jeu, du Mage; Two Ritornelles, Rameau; Chaconne in E minor, Buxtehude; Voluntary in D minor, Purcell; Voluntary in D major, Boyce; Concerto 4 in F major, Handel; Dorian Toccata in D minor, Concerto in G major, Four Chorale Preludes and Prelude and Fugue in A minor, Bach.

Roger Heather, Cincinnati, Ohio—North Presbyterian Church, Nov. 22: Trumpet Tune and Air, Purcell; The Filters, Dandrieu; Sheep May Safely Graze and Prelude and Fugue in C minor, Bach; Rondo for the Flute Stop, Rinck; Vom Himmel hoch da komm' ich her, Pachelbel; Two Modal Pieces, Langlais; Clair de Lune, Debussy; Now Thank We All Our God, Crüger-Bach-Means; All My Heart this Night Rejoices, Bunjes; Old Hundredth, Thomson; Brother James' Air, Wright; Chorale in A minor, Franck.

Lillian Carpenter, FAGO, New York City—First Methodist Church, Flushing, N.Y.—Con Moto Maestoso, Sonata 3, Mendelssohn; O Welt, Ich muss dich Lassen, Herzlich, thut mich Verlangen and Schmücke dich, O liebe Seele, Brahms; Toccata in F and Wenn wir in höchsten Nothen sein, Bach; Chorale in B minor, Franck; Allegro Vivace, Symphonie 1, Vierne; Prelude, Suite, de Maleingreau; Te Deum, Langlais.

David M. Lowry, Cleveland, Ohio—Kulas Musical Arts building Oct. 19: Now Thank We All Our God, Bach-Lowry; Welnen, Klagen, Bach-Grace; Prelude and Fugue in B minor, Bach; Invocation, Ross; Introduction, Passacaglia and Fugue in E flat minor, Willan. Province 21 convention Phil Mu Alpha Nov. 6: Nave, Robert Hebble; Fantasia, Chorale and Toccata on Veni Emmanuel, Corliss Arnold.

Franklin E. Perkins, St. Louis, Mo.—Sibley Chapel, Lindenwood College, St. Charles, Mo., Nov. 3; Fugue in D minor and Toccata in F major, Bach; Concerto 2 in D major, Avison; Pieces for a Mechanical Organ, Haydn; Fantasia in F minor, Mozart; Schönster Herr Jesu, Schröder; Herzlich thut Mich verlangen, Brahms; Mit Frueden Zart, Pepping; Sonata 2, Hindemith.

Robert Whitley, San Francisco, Cal.—First Presbyterian Church, Fort Bragg, Nov. 30: Two Trumpet Tunes and Air, Purcell; Beautiful Saviour, Schroeder; Toccata in F major, Bach; Scherzo, Titcomb; Arioso, Sowerby; Roulade, Bingham; Pastel 3 in F sharp, Karg-Elert; Noël, Daquin; The Celestial Banquet, Messiaen; Allegro, Symphony 2, Vierne.

F. Carroll McKinstry, Great Neck, N. Y.—Community Church, Dec. 14: Concerto 4 in C major, and Ten Advent and Nativity Chorales, Bach; Behold, a Rose Is Blooming, Brahms; Pièce Héroïque, Franck; Invention for Organ, Dupré; Etoile du Soir, Vierne; Noël in G, Daquin; Melcombe and Italian Hymn, McKinley.

Alexander Schreiner, Salt Lake City, Utah—St. John's Episcopal Church, Detroit, Mich., Nov. 9: Prelude and Fugue in E flat and Allegro, Sonata 5, Bach; Sonata 1, Mendelssohn; Fantasia in G major, Maelkelberghe; Clair de Lune, Vierne; Come Ye Saints, Jenkins; Prelude and Fugue in B major, Dupré. Nov. 10: My Heart Longs for My Saviour and Fantasia in G major, Bach; Sonata 1 in G minor, Becker; A Flemish Prayer, Night Soliloquy and Impromptu-Etude, Maelkelberghe; Maestoso in C sharp minor, Nalades, Communion in E and Carillon de Westminster, Vierne.

William Earl Gray, Jr., Columbia, Miss.—The First Methodist Church, Oct. 18: Psalm 19, Marcello; Toccata in E minor, Pachelbel; A Child Is Born, and Fugue in C major, Buxtehude; Premier Concerto, Handel; In Death's Strong Grasp our Saviour Lay and Hark! A Voice Saith, All Are Mortal, and Prelude and Fugue in G major, Bach; What Child Is This, Purvis; Brother James' Air, Wright; Litanies, Alain.

Berdelle Linberg, St. Louis, Mo.—Trinity United Church of Christ, Nov. 15, anniversary recital: Mooz Zur, Millikan; Ronde Francaise, Boëllman; Isthair, Stoughton; La Concertina, Yon; Belgian Mother's Song, Courboin; The Squirrel, Weaver; Prelude and Fugue in E minor, Bach; Pièce Héroïque, Franck; Echo Caprice, Mueller; Toccata and Finale in D minor, Nevin. Elvera Westbrook, contralto and Tod Winchell, bass assisted.

Theodore Herzel, Detroit, Mich.—Fort Street Presbyterian Church, Nov. 22: Chaconne in D minor, Pachelbel; Sleepers Wake, A Voice Is Calling, Now Thank We All Our God and Prelude and Fugue in A minor, Bach; Slane, Young; Kyrie Eleison, Cathedral Windows, Karg-Elert; Pavan, Rhythmic Suite, Elmore; Pasticcio, Langlais; Carillon de Westminster, Vierne.

Luis Harold Sanford, AAGO, Winter Park, Fla.—Christ Congregational Church, New Smyrna Beach, Nov. 15: Basse et Dessus de Trompette, Clérambault; The Musical Clocks, Haydn; Arioso and Now Thank We All Our God, Bach; Harmonies of Evening, Karg-Elert; Allegro Vivace, Symphony 1, Vierne; Cantilene, Piermé; Rosace, Mulet; Fairest Lord Jesus, Schmutz.

Walter Rye, Toledo, Ohio—St. Mark's Episcopal Church, Oct. 20: Organum Triplex on Mode VII, Pérotin; Le Moulin de Paris, unknown; Benedicta es, des Pres; Toccata, Adagio and Fugue in C and Prelude and Fugue in C minor, Bach; Chorale, Symphony 2, Vierne; Brother James' Air and Greensleeves, Wright; Canon, Chaconne and Fugue, Sowerby.

Russell Hayton, AAGO, Upper Montclair, N.J.—St. James' Church, Nov. 22: Concerto 2 in B flat, Handel; Elevation, Mass for Parishes, Couperin; Dialogue, Clérambault; Toccata and Fugue in D minor, Bach; Variations on a Noël, Daquin; Noël, Mulet; On Christmas Night, Milford; Weihnachten, 1914, Reger; Chorale in A minor, Franck.

Flor Peeters, Mechelen, Belgium—Sponsored by the Milwaukee, Wis. Chapter, AGO, Christ the King Church, Nov. 22: Prelude and Fugue in D, Bach; Alma Redemptoris Mater, Dufay; Variations on Est-ce Mars, Sweelinck; Chorale in B minor, Franck; Sarabande, Bingham; Apparition de l'Eglise Eternelle, Messiaen; Lydian Prelude and Fugue in F, O Sacred Head now Wounded and Flemish Rhapsody, Peeters.

Franklin L. Bateman, Bridgeton, N.J.—Second Presbyterian Church, Oct. 26: Prelude and Fugue in C major, Bach; O World, I Now Must Leave Thee, Brahms; Sonata 3 in A major, Mendelssohn; Psalm 19, Marcello; Claire de Lune, Karg-Elert; Ronde Francaise, Boëllman; Evening Bells and Cradle Song, MacFarlane; Grand Chorus in B flat, Dubois. Almah De Bere, contralto accompanied by Mary Berg Cain, assisted. Trinity Memorial Episcopal Church, Philadelphia, Pa., Nov. 8: Prelude and Fugue in C major and Chorale Preludes, Bach.

W. Robert Huey, Watertown, N.Y.—First Presbyterian Church, Nov. 7, after wedding: Trumpet Voluntary, Stanley; Festival Postlude, Talmadge; Psalm 19, Marcello; Adagio, Toccata, Adagio and Fugue in C minor, Bach; Trumpet Tune, Purcell; Andante Cantabile, Tartini; Tuba Tune, Lang; Moderato, Suite in D, Stanley; In Thee Is Joy, Dupré; Canzona and Awake My Heart, Peeters.

Mrs. Esko Loewen, Hillsboro, Kans.—First Mennonite Church, Halstead, Nov. 8, dedicatory recital: Voluntary on Psalm 100 and Trumpet Tune, Purcell; From Heaven Above, Pachelbel; Aria, Concerto 10, Handel; Fantasia and Fugue in G minor, Sheep May Safely Graze, O Sacred Head and Now Thank We, Cantata 79, Bach; Andante Cantabile, Symphony 4, and Toccata, Symphony 5, Widor; Noël on the Flutes, Daquin; Brother James' Air, Wright.

Klaus Speer, Houston, Tex.—First Presbyterian Church, Nov. 6: Prelude and Fugue in E minor, Bruhns; Komm Heiliger Geist, Herre Gott, Buxtehude; Fugue, Roberday; Mitten wir im leben sind, Pepping; In Memoriam, Berlinski; Wondrous Love, Barber; Prelude and Fugue, Effinger; Allein Gott in der Hoeh' sei Ehr and Prelude and Fugue in D major, Bach.

Robert Lord, AAGO, Davidson, N.C.—Davidson College Presbyterian Church, Nov. 16: Three Easter Hymns, unknown; Ave maris stella, Titelouze; Prelude and Fugue in C minor, Lübeck; Suite 2 for Organ, Clérambault; Come Saviour of the Heathen and Prelude and Fugue in E minor, Bach; Three Modal Pieces, Langlais.

Mary Elizabeth Dunlap, Rock Hill, S.C.—Winthrop College, Nov. 15: Dialogue in G minor and O Filii et Filiae, Dandrieu; Oh God, Thou Pious God, Bach; Chorale in E major, Franck; To Us in Bethlehem, In the Midst of Earthly Life and A Mighty Fortress Is Our God, Walcha; Lamento, Op. 53, Vierne; Thou Art the Rock, Mulet.

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Programs of Organ Recitals of the Month

Healey Willan, Toronto, Ont.—Convocation Hall, University of Toronto, Dec. 14: Veni Emmanuel, Egerton; Now Come, Thou Saviour of the Gentiles and Sleepers, Wake, Bach; Une Vierge Pucelle, le Bègue; Newbury, This Endris Nyghte, Puer nobis nascitur, Aria and Fugue and Finale, Willan; Pastorale and Fughetta, Pachelbel; Corant and Menuet, Battistini. Nov. 2: Elegy and Fugue in A minor and Preludes on Gregorian Melodies, Willan; Sonata 7 in F minor, Rheinberger; Bourrée, Krebs; Gavotte, J. C. Bach; Fugue on B-A-C-H, Schumann.

F. Crawford Page, Baton Rouge, La.—Louisiana State University and Agricultural and Mechanical College, University theater, Nov. 8: Verset on Ut Queant Laxis, Titelouze; Vater unser in Himmelreich, Pachelbel; Canon on the Fourth Tone, Frescobaldi; Erbarm dich mein O Herr Gott, Christus der uns selig macht, Nun komm der Heiden Heiland, and Kyrie Fons bonitatis, Bach; In paradisum, Adoro te and Scène de la Passion, Daniel-Lesur; O Filii et Filiae, Farnam; Entrée Pontificale sur Resurrexi, Benoit; Ave Maris Stella, Dupré; In dulci júbilo, Karg-Elert.

Ejnar Krantz, Mus. D., South Bend, Ind.—First Presbyterian Church, Nov. 29: Prelude, Fugue and Chaconne in D minor, Pachelbel; Herr Christ, de eilig and Gottes Sohn, Buxtehude; Four Little Preludes and Fugues, Bach; All Depends on God's Blessing and Salvation Now Has Come to Us, Karg-Elert; Rejoice, the Lord Cometh, Saxton; Saviour of the Nations, Come, O Saviour Rend the Heavens Wide and Lift up Your Heads, Ye Mighty Gates, Walcha; Magnificat 1, 2, 3, 4, 5 and 6, Dupré.

Margaret Westlake Powers and Robert A. Requa, Waterbury, Conn.—Sponsored by the Waterbury Chapter, A.G.O., Trinity Episcopal Church, Torrington, Nov. 15: Mrs. Powers—O God, Thou Faithful God, O Had I a Thousand Voices, Abide, O Dearest Jesus and Toccata, Fugue and Hymn, Peeters; Mode of D. Song of Joy, Song of Peace and Héroïque Song, Langlais. Mr. Requa—We All Believe in One God, Come, Saviour of the Gentiles and Fugue in E flat, Bach; Chorale in E major, Franck.

Alma Lisso Oncley, Tacoma, Wash.—First Presbyterian Church, Oct. 19: Fugue in C major and From God I Ne'er Will Turn Me, Buxtehude; Toccata in F major, Bach; Concerto 10 in D minor, Handel; Chorale in E major, Franck; Moderato, Gothic Symphony, Widor; Veni Creator, Duruffé; Litanies, Alain. The Tacoma chamber orchestra, under the direction of Dr. Paul Oncley, assisted.

James Porterfield, Danville, Va.—Main Street Methodist Church, Nov. 10: Prelude, Fugue and Chaconne, Buxtehude; Trio in F major, Krebs; Adagio, Sonata, C.P.E. Bach; In Dulci Júbilo, Wer nur den lieben Gott lässt walten, Vom Himmel hoch and Wenn wir in höchsten Nothen sein, J.S. Bach; Adagio, Concerto 5, Telemann; Prelude and Fugue in F minor, Bach, Prelude, Pachelbel.

Robert McGill, Fort Worth, Tex.—Prelude and Fugue in D major, Bach; Deck Thyself, My Soul, with Gladness and Behold, a Rose Breaks into Bloom, Brahms; Concerto 5 in F major, Handel; Symphonic Chorale, Karg-Elert; Roulade, Bingham; Rhosymedre, Vaughan Williams; Troisième Chorale, Andriessen.

Thomas Curtis, Bowling Green, Ohio—Hall of Music, Bowling Green State University, Nov. 8: Toccata in D minor, Froberger; Ave Verum, Mozart; The Musical Clocks, Haydn; Concerto in A minor, Vivaldi-Bach; Toccata, Villancico and Fugue, Ginastera; A Mountain Spiritual, Whitney; Grand Choeur Dialogue, Gigout.

Mary Hornberger, Garden City, N.Y.—The Community Church; From Heaven High to Earth I Come, Pachelbel; Prelude and Fugue in D major, Bach; Greensleeves, Purvis; Vision of the Church Eternal, Messiaen; Fugue in G minor, Dupré. Joan Mey, soprano, assisted.

Donald H. Andrews, Duluth, Minn.—St. Paul's Episcopal Church, Nov. 15: Werde munter, mein Gemüte, Pachelbel; Prelude and Fugue in A minor, Bach; Rondo, Rinck; Prelude and Fugue on B-A-C-H, Liszt; The Joy of the Redeemed, Dickinson; Beside Still Waters, Bingham; Modale Suite, Peeters.

Willis Bodine, Gainesville, Fla.—University of Florida, Nov. 4: Fantasie and Fugue in G minor and Nun Komm' der Heiden Heiland, Bach; Sonata 1, Hindemith; Chorale in E major, Franck; Thème et Variations, Langlais; Carillon, Sowerby; Litanies, Alain.

Ronald K. Arnatt, Webster Groves, Mo.—St. Mary's Cathedral, Memphis, Tenn., Nov. 9: Victimae Paschali, Arnatt; Sonatina, Sowerby; Les Corps Glorieux, Messiaen; Adagio for Glass Harmonica, Mozart; Prelude and Fugue in A minor, Brahms; A Little Harmonic Labyrinth and Toccata in F major, Bach.

Students of Harry W. Grier, Philadelphia, Pa.—Trinity Memorial Episcopal Church, Nov. 15: Shirley Ann Snyder—Prelude and Fugue in E minor, Bach; In Summer, Stebbins; Caprice, Guilman. Evelyn Conway—Prelude and Fugue in A minor and Our Father, who art in Heaven, Bach; Fanfare, Lemmens. Kathy Maund—O Man, Bewail thy Grievous Fall, The Blessed Christ Is Ris'n Today, God's Time Is the Best and We Thank Thee, O Lord, Bach. Gwen Manthey—Prelude and Fugue in D minor, O Sacred Head Now Wounded, In Thee Is Gladness and Prelude and Fugue in B flat major, Bach. Herbert Nix—Prelude and Fugue in G minor and Blessed Jesu, we are Here, Bach; Prelude and Fugue in D major, Handel; Postlude in C minor, Eslava.

Charles Ore, Lincoln, Neb.—Trinity Lutheran Church, Nov. 15: Prelude and Fugue in D major, Trio Sonata 5 in C major and Prelude and Fugue in A minor, Bach; Now Praise We God, Almighty, Lübeck; Jesu, Priceless Treasure, Walther; Symphonie 2, Vierne.

J. Harold Harder, Toledo, Ohio—Collingwood Presbyterian Church, Nov. 8: Prelude and Fugue in F minor, Concerto in F major (The Cuckoo and the Nightingale) and Suite from Water Music, Handel. Florence F. Miller and Patricia Sourenne, violinists, assisted.

Harry Gay, Ph.D., Cleveland, Ohio—Trinity Cathedral, Nov. 8: Psalm Prelude 2, Howells; Toccata in Five Movements, Muffat; The Mirrored Moon, Karg-Elert; Pastorale, Franck; Fantasie in G major, Bach; Tumult in the Praetorium, de Maleingreau.

E. Power Biggs, Cambridge, Mass.—St. George's Episcopal Church, New York City, Nov. 22: Agincourt Hymn, Dunstable; Westminster Suite, Purcell; Three Chorale Preludes and Toccata and Fugue in D minor, Bach; Processional Entry, Strauss; Two Processionals, Karg-Elert. The St. George's choir and choral society, under the direction of Charles N. Henderson, also was heard in the program.

Robert E. Shafer, Buckhannon, W. Va.—Loar Music Hall, Wesleyan College, Nov. 22: In the Hour of Utmost Need, I Cry Unto Thee and Toccata and Fugue in D minor, Bach; Aria, String Concerto 12, Handel; Chorale in A minor, Franck; The Four Winds, Rowley; Scherzo, Symphony 2 and Westminster Carillon, Vierne. First Methodist Church, Sistersville, Nov. 29: In dulci júbilo, Now Praise We Christ and Toccata and Fugue in D minor, Bach; Greensleeves, Purvis; Westminster Carillon, Vierne.

George Black, London, Ont.—Aeolian Hall, Nov. 8: Sonata 1, Hindemith; Concerto in G major, Vivaldi-Bach; Schmücke dich, o liebe seele and Prelude and Fugue in G major, Bach; Passacaglia in E minor, Rheinberger; Stelliferi conditor orbis and Mors et Resurrectio, Langlais.

Grady Wilson, Ann Arbor, Mich.—Hill Auditorium, University of Michigan, Nov. 17: Prelude and Fugue in E minor, Bruhns; Toccata, Adagio and Fugue, Bach; Deuxième Fantaisie, Alain; Prelude and Fugue in G minor, Dupré; Sonata on Psalm 94, Reubke.

Harold C. O'Daniels, Binghamton, N.Y.—Christ Church, Dec. 8: Psalm 19, Marcello; Trumpet Dialogue, Clérambault; Chaconne in E minor, Buxtehude; The Fifers, Dandrieu; Jesu, Joy of Man's Desiring and Prelude and Fugue in E minor, Bach.

Joseph Beaver, Mus. D., Endicott, N.Y.—Christ Church, Binghamton, Dec. 1: Ten Chorale Prelude, Orgelbüchlein, and Passacaglia and Fugue in C minor, Bach.

Claire Coci, Mus. D., New York City—The New York Society for Ethical Culture Meeting House, Nov. 22: Concerto in D minor, Vivaldi-Bach; Adagio, Bassani; Five Toccatas on Do, Seixas; Fantasie and Fugue in F minor, Mozart; Lyric Rhapsody, Wright; Toccata, Beilawa; Muzette, Fileuse and Variations sur un Noël, Dupré.

S/Sgt. Edwin C. Breeze, Randolph Air Force Base, Tex.—Post Chapel, Dec. 6: Prelude and Fugue in D minor, Mendelssohn; Come, Holy Spirit, Lord God, From the Depth of My Heart, I Call to Thee, Lord Jesus, Christ, Jesu, Joy of Man's Desiring, Sheep May Safely Graze and How Brightly Shines the Morning Star, Bach; Hail, Star of Heaven, Grieg; Cantilène, Rheinberger; Andante, Guilman; Abendlied, Schumann; In Paradisum, Dubois; In Pastures Green, Schreiner; Pastorale, Bossi; Fanfare for Christmas, Shaw; Glory to God in the Highest, Matthews; Toccata and Fugue in F major, and Praise God, Ye Christians, One and All, Buxtehude; Grand Choeur in C, Chauvet.

Students of G. Leland Ralph, Sacramento, Cal.—Chapel, First Baptist Church, Nov. 8: Joan Swingle—Country Dance, Old English; Songs My Mother Taught Me, Dvorak. Patty Swingle—Thanks Be to Thee, Handel; Perpetual Motion, von Weber. Gary Myers—Ave Maria, Schubert. Suzanne Lung—The Gondoliers, Nevin. Eugene Tapper—Miniature Suite and Intermezzo, Rogers. Vivian Lambert—Carols for the Christ Child, Marriott; Autumn Song, Elmore. Gene Conley—Prelude and Fugue in E minor, Bach.

Paul L. Reynolds, Lincoln, Neb.—First Plymouth Congregational Church, Nov. 22: Organum in Triplex on an Alleluia, Perotin; Elevation, F. Couperin; Adagio, Fiocco; London Suite, Stanley; Dialogue in D minor, de Grigny; Trio Sonata 1 in E flat, Bach; Prelude and Fugue in F sharp minor, Buxtehude; Holy God We Praise thy Name, The Star Proclaims the King Is Here, O Sacred Head Now Wounded and A Mighty Fortress, Peeters; Litany, Roberts; Rhythmic Trumpet, Bingham; Finale, Symphonie 1, Vierne.

Wilbur F. Russell, San Anselmo, Cal.—San Francisco Theological Seminary, Nov. 23: Wass Gott tut, Pachelbel and Walther; Allegro, Trio Sonata 5 and In dulci júbilo, Bach, Buxtehude and Zachau; Greensleeves, Purvis; Two Christmas Chorales, Walcha; Prelude and Air for Advent, Cates; Chorale Partita for Christmas, Post; Variations on a Noël, Dupré. The Marin handbell ringers assisted.

Brian Sanford, San Anselmo, Cal.—Montgomery Chapel, Nov. 29: Four Chorale Preludes and Prelude and Fugue in C minor, Bach; Ein feste Burg and O Welt, Ich muss dich Lassen, Walther; Behold, a Rose Now Blooming and O Blessed Souls, Brahms; Pieces for a Mechanical Clock, Haydn; Sonata 2 in C minor, Mendelssohn.

Robert Shepher, Royal Oak, Mich.—Trinity Episcopal, Alpena, Nov. 10: Grand Jeu, du Mage; Benedictus, Couperin; Vom Himmel hoch, da komm ich her, Pachelbel; Have Pity, O Lord God, On Me, and Toccata and Fugue in D minor, Bach; Fantasie 2 in F minor, Mozart; Jesus and the Children, Lovelace; Finale, Seven Pieces, Dupré.

Allan Sly, Milton, Mass.—Massachusetts Institute of Technology, Cambridge, Nov. 22: Veni, Creator Spiritus, Peeters, Lenel, Dupré and Bach; Psalm 65, le Jeune and van Noordt; Seven Chorale Preludes, Leich; Sonata 3, Hindemith; Prelude and Fugue in C, Bach.

George L. Scott, Pullman, Wash.—Bryan Hall, Washington State University, Dec. 6: Recit de Tierce en taille, de Grigny; Prelude, Clérambault; Prière, Franck; Prelude and Fugue in B minor and Toccata in F, Bach; Sonata 1, Hindemith; Allegro, Symphony 6, Widor.

Frederick C. Silvester, Toronto, Ont.—Convocation Hall, University of Toronto, Nov. 30: Introduction and Passacaglia in D minor; Introduction, Passacaglia and Fugue and Passacaglia and Fugue 2 in E minor, Willan; Passacaglia and Fugue in C minor, Bach.

Paul Koch, Pittsburgh, Pa.—Carnegie Hall, Nov. 15: Prelude in G major, Bach; Aria Pastorella, Rathgeber; Elevation in D minor, Dupré; Etude for Pedal Solo, de Bricqueville; Carillon, DeLamarter; Eifin Dance, Edmundson; Trumpet Tune, Purcell.

Paul Jenkins, De Land, Fla.—Faith Lutheran Church, Oct. 9: Concerto in D minor, Vivaldi-Bach; Sonata 1 in E flat and Variations on Sei gegrüset Jesu gütig, Bach.

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BAKER OPENS NEW MOLLER AT AUGUSTANA COLLEGE

The four-manual Möller organ in Centennial hall at Augustana College, Rock Island, Ill. (see back page of August 1958 issue for stolist) was formally dedicated Nov. 15 with a recital by Robert Baker. The auditorium seats 1600 and there were 300 seated on the stage; 300 more stood in the side aisles and the lobby for the hour-and-a-half recital. Following the program the college held a reception for Dr. Baker at the House on the Hill to which the members of the Blackhawk Chapter of the AGO were especially invited guests.

JOHNSON CONDUCTS CHORAL PROGRAM AT MIT CHAPEL

David C. Johnson was organist and director for a choral and organ program Nov. 8 at the MIT chapel, Cambridge, Mass. The motet choir of the First Congregational Church with soprano and tenor soloist and flutes, 'cello and oboes was heard in a concert which included these numbers: Magnificat Primi Toni, Nun komm der Heiden Heiland and Nun lob, mein Seel, den Herren, Buxtehude; Toccata, Adagio and Fuge, Bach; Praise to the Lord and Unto Thee, O God, Hovhaness; Filiae Jerusalem, Gabrieli; Cantata, Stravinsky.

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Events of the Year 1959 in the Organ World in Review

News stories of special interest in 1959 included:

The R.C.C.O. golden anniversary convention in Toronto Aug. 31-Sept. 4 starred André Marchal and offered a full program of recitals, lectures, demonstrations and fun. James Hopkirk was elected the president.

These European organists played recitals in the United States in 1959: Jean Langlais, Flor Peeters, Feike Asma and Finn Videro.

A.G.O. regional conventions were held in Salt Lake City, Utah; Columbia, S.C.; Lincoln, Neb.; Indianapolis, Ind.; Seattle, Wash.; Little Rock, Ark.; Sacramento, Cal.; New Haven, Conn.; Williamsport, Pa., and Asbury Park, N.J. Several of these reported record attendance.

Laurens Hammond resigned as head of the electronic instrument company.

Her Majesty Queen Elizabeth II granted the use of the style "Royal" to the Canadian College of Organists in honor of its fiftieth anniversary.

La Vahn Maesch, Lawrence College, Appleton, Wis. was elected president of the M.T.N.A.

Dr. Harold W. Thompson, former member of the staff of THE DIAPASON, retired from Cornell University, Ithaca, N.Y.

Fred Tulan was granted a leave to teach in air force schools in England.

THE DIAPASON published three special issues within the year: the R.C.C.O. fiftieth anniversary issue in August, a special two-manual issue in September and its own golden anniversary issue in December.

A New Brunswick provincial R.C.C.O. convention was held at Moncton June 27.

Russell Hancock Miles was granted a sabbatical at the University of Illinois. Edouard Nies-Berger resigned from the First Congregational Church, Los Angeles, Cal.

Harold Gleason served as visiting professor at the University of California at Los Angeles for the spring semester.

Staf Nees, director of the International Carillon School, Mechelen, Belgium, played a forty-recital tour.

The thirteenth annual Bach festival was held at Kalamazoo, Mich.

Dr. Sidney S. Campbell, Canterbury Cathedral, England was guest faculty member of the twenty-sixth Wa-Li-Ro session.

The midwinter conclave featured Mason, Biggs, MacGowan and Gehring in recital.

Muriel Gidley Stafford resigned from the Park Road Baptist Church, Toronto, Ont. to devote more time to R.C.C.O. affairs.

The Eastman School of Music announced a graduate major in church music.

Among specifications for new and rebuilt organs in THE DIAPASON in 1959 were:

Five-manual Tamburini, Auditorio Nacional, Mexico City.

Four-manual Aeolian-Skinner, Westminster Presbyterian Church, Buffalo, N.Y.

Four-manual Aeolian-Skinner, St. Paul's United Church of Christ, Chicago.

Four-manual Casavant Frères, L'Eglise des Saints-Martyrs-Canadiens, Quebec City.

Four-manual Casavant Frères, First Presbyterian Church, Detroit, Mich.

Four-manual Jos Stevens Duffel, Metropolitan Cathedral, Mechelen, Belgium.

Four-manual Hill, Norman and Beard, Llandoff Cathedral, Cardiff, Wales.

Four-manual Hillgreen-Lane, Gustavus Adolphus College, St. Peter, Minn.

Four-manual Möller, Radford, Va. College.

Four-manual Möller, First Presbyterian Church, Corpus Christi, Tex.

Four-manual Möller, Union Theological Seminary, New York City.

Four-manual Pels, First Baptist Church, Orlando, Fla.

Four-manual Schantz, First Methodist Church, Birmingham, Ala.

Four-manual Schantz, Kent State University, Kent, Ohio.

Four-manual Schantz, Chapel, Wheaton, Ill. College.

Four-manual Tellers, House of Hope

Presbyterian Church, St. Paul, Minn.

Three-manual Aeolian-Skinner, St. Peter's Church, Weston, Mass.

Three-manual Aeolian-Skinner, Old First Church, Springfield, Mass.

Three-manual Aeolian-Skinner, All Saints Episcopal Church, Pontiac, Mich.

Three-manual Aeolian-Skinner, Second Presbyterian Church, Bloomington, Ill.

Three-manual Aeolian-Skinner, First Congregational Church, Danbury, Conn.

Three-manual Aeolian-Skinner, First Presbyterian Church, Westfield, N.J.

Three-manual Allen, Second Congregational Church, Waterbury, Conn.

Three-manual Allen, North Austin English Evangelical Lutheran Church, Chicago.

Three-manual Austin, Chapel, Riverside Church, New York City.

Three-manual Austin, First Presbyterian Church, Watertown, N.Y.

Three-manual Austin, Westminster School, Simsbury, Conn.

Three-manual Austin, Temple Emanuel, Denver, Colo.

Three-manual Austin, Saugatuck Congregational Church, Westport, Conn.

Three-manual Austin, Church of Christ, Norfolk, Conn.

Three-manual Austin, First Presbyterian Church, Morristown, N.J.

Three-manual Austin, First Baptist Church, Portland, Ore.

Three-manual Austin, First Presbyterian Church, Upland, Cal.

Three-manual William Barlow, Westminster Presbyterian Church, Utica, N.Y.

Three-manual Casavant Frères, St. Paul's Episcopal Church, Dedham, Mass.

Three-manual Casavant Frères, First Church of Christ, Scientist, Montreal, P.Q.

Three-manual Casavant Frères, First Presbyterian Church, Mineola, N.Y.

Three-manual Casavant Frères, First Church of Christ Scientist, Denver, Colo.

Three-manual Casavant Frères, First Methodist Church, Flint, Mich.

Three-manual Casavant Frères, Chapel of Notre Dame, Waterdown, Ont.

Three-manual Casavant Frères, Trinity Episcopal Church, Baton Rouge, La.

Three-manual Casavant Frères, St. Alphonse D'Youville, Montreal, P.Q.

Three-manual Delaware, Grace Methodist Church, Warren, Pa.

Three-manual J. E. Dowd and Sons, Tynte Street Baptist Church, North Adelaide, South Australia.

Three-manual Estey, Christ Episcopal Church, Bay Ridge, Brooklyn, N.Y.

Three-manual Gress-Miles, South Presbyterian Church, Dobbs Ferry, N.Y.

Three-manual Gress-Miles, Dayspring Presbyterian Church, Yonkers, N.Y.

Three-manual Hill, Norman and Beard, St. George's Church, Winnepeg, Man.

Three-manual Hill, Norman and Beard, Holy Trinity Anglican Cathedral, Quebec, P.Q.

Three-manual Hillgreen-Lane, Zion Evangelical Lutheran Church, Canton, Ohio.

Three-manual Hillgreen-Lane, Calvary Lutheran Church, Alexandria, Minn.

Three-manual Holtkamp, General Theological Seminary, New York City.

Three-manual Holtkamp, First Presbyterian Church, Princeton, N.J.

Three-manual Holtkamp, Christ Episcopal Church, Baltimore, Md.

Three-manual Holtkamp, Hollins College, Va.

Three-manual Jubal, St. John's Lutheran Church, Owatonna, Minn.

Three-manual Keefer, First Church of Christ, Scientist, Seattle, Wash.

Three-manual Kney and Bright, Gordon Jeffery residence, Toronto, Ont.

Three-manual Theodore Kuhn, Concordia Teachers College, Seward, Neb.

Three-manual McManis, Christ Memorial Methodist Church, Nashville, Tenn.

Three-manual Möller, College Hill Methodist Church, Wichita, Kans.

Three-manual Möller, First Presbyterian Church, Sarasota, Fla.

Three-manual Moller, Community Presbyterian Church, Laguna Beach, Cal.

Three-manual Möller, Mount Washington Presbyterian Church, Cincinnati, Ohio.

Three-manual Möller, First Congregational Church, Manchester, Vt.

Three-manual Möller, First Presbyterian Church, Ogdensburg, N.Y.

Three-manual Möller, Sardis Presbyterian Church, Charlotte, N.C.

Three-manual Möller, St. Mary's Evangelical Lutheran Church, Kenosha, Wis.

Three-manual Möller, First Christian Church, Houston, Tex.

Three-manual Möller, Lexington Presbyterian Church, Lexington, Va.

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Three-manual Möller, St. Mary's Cathedral, Miami, Fla.

Three-manual Möller, Wayland Academy, Beaver Dam, Wis.

Three-manual Möller, chapel, Otterbein College, Westerville, Ohio.

Three-manual Möller, Religious Center, University of Houston, Tex.

Three-manual Möller, Southwestern Baptist Theological Seminary, Fort Worth, Tex.

Three-manual Möller, Church of the Good Shepherd, Hartford, Conn.

Three-manual Möller, Woodside Methodist Church, Silver Spring, Md.

Three-manual Möller, Trinity Episcopal Church, Wheaton, Ill.

Three-manual Möller, First Presbyterian Church, Rock Hill, S.C.

Three-manual Pels, Hope Lutheran Church, Fostoria, Ohio.

Three-manual Raymond, Temple Beth-El, Jersey City, N. J.

Three-manual Reuter, Trinity Lutheran Church, Sioux City, Ia.

Three-manual Reuter, First Plymouth Congregational Church, Denver, Colo.

Three-manual Reuter, St. Mary's Episcopal Church, Birmingham, Ala.

Three-manual Reuter, Plymouth Congregational Church, Wichita, Kans.

Three-manual Reuter, Austin State College, Nacogdoches, Tex.

Three-manual Reuter, First Baptist Church, Madison, Wis.

Three-manual Schantz, Pulaski Heights Methodist Church, Little Rock, Ark.

Three-manual Schantz, First Methodist Church, Jamestown, N.Y.

Three-manual Schantz, Chapel, University of Tulsa, Okla.

Three-manual Schantz, Central Christian Church, Centralia, Ill.

Three-manual Schantz, Trinity Lutheran Church, Madison, Wis.

Three-manual Schantz, First Congregational Church, Wellesley Hills, Mass.

Three-manual Schantz, Wheaton, Ill. Bible Church.

Three-manual Schantz, First Presbyterian Church, Pompano Beach, Fla.

Three-manual Schantz, Bethlehem Evangelical Lutheran Church, Ridge-wood, N.J.

Three-manual Schlicker, Kenmore Methodist Church, Buffalo, N.Y.

Three-manual Schlicker, First Presbyterian Church, Winston-Salem, N.C.

Three-manual Schlicker, Chapel, Immanuel Presbyterian Church, Los Angeles, Cal.

Three-manual Stannke, First Presbyterian Church, Davenport, Ia.

Three-manual Lee Stoll, First Congregational Church, Oshkosh, Wis.

Three-manual Tellers, Wesley Methodist Church, Plainfield, N.J.

Three-manual Tellers, Grace Episcopal

+ These Finished Their Tasks Last Year +

In the following list are the names of organists and others identified with church music or organ building who died in the year 1959 or too late in 1958 to be included in last year's listing:

Thomas F. Doyle, Philadelphia, Pa., October 3, 1958

Martin Shaw, Southwold, Suffolk, England, Oct. 24

Frank J. Nurdling, Tacoma, Wash., October 29

E. E. Hyde, Sioux Falls, S. D., Oct. 31

Catherine Mary Margeson, Stony Brook, N.Y., Nov. 2

P. M. Linebaugh, Philadelphia, Pa., Nov. 19

Harris S. Shaw, Thomaston, Maine, Dec. 1

James Burdelle Shepard, Detroit, Mich., Dec. 14

Gottfred Nelson, Dalton, Minn., Dec. 18

C. Albert Scholin, St. Louis, Mo., Dec. 22

Margaret S. Hohl, Philadelphia, Pa., Dec. 24

Louis A. Vantine, Milwaukee, Wis., Dec. 26

Eva K. Lucas, Chicago, Jan. 17, 1959

Harry G. Burchardt, St. Louis, Mo., Feb. 14

Violet H. Crandall, Philadelphia, Pa., Feb. 21

H. H. Tchakarian, Oakland, Fla., Feb. 23

Theodore Schaefer, Washington, D.C., Feb. 24

Rolla G. Onyun, Washington, D.C., April 25

Louis C. Odell, New York City, April 27

Albert Ernest Lucas, Wheaton, Ill., May 14

Lauren S. Woodward, Brooklyn, N.Y., May 29

T. Carl Whitmer, Poughkeepsie, N.Y., May 30

Daniel S. Wentz, Chicago, June 5

Emil G. Garske, Chicago, June 8

Edward T. Hart, New York City, June 14

Elsie E. MacGregor, Indianapolis, Ind., June 28

Irene Gardner Schrecongost, Dunedin, Fla., June 29

Edgar Nelson, Chicago, July 10

Alvin D. Bruel, Bridgeport, Conn., July 14

Mrs. Ralph T. Jefferson, Newark, N.J., July 16

Mack Stark, Miami Beach, Fla., Aug. 20

William J. Kraft, Holderness, N.H., Aug. 26

Edna T. Schaeffer, Harrisonburg, Va., Sept. 12

Meda Gunn Houghton, London, Ont., Sept. 17

William C. Webb, Milwaukee, Wis., Sept. 19

J. Alfred Schehl, Cincinnati, Ohio, Sept. 30

Herman B. Stengel, Boston, Mass., September

Harriet Johnson Nutt, Hot Springs, Ark., Sept. 28

Frank M. Church, Washington, D.C., Sept. 28

Edmund Jaques, Brooklyn, N.Y., Oct. 2

Philip Manuel, Chicago, Oct. 6

Stephen Stoot, St. Hyacinthe, P.Q., Oct. 8

George Shackley, St. Petersburg, Fla., Oct. 25

Events of 1959—Continued

Church, Madison, N.J.
 Three-manual Wichlac, First Methodist Church, Kankakee, Ill.
 Three-manual Wicks, Society for Ethical Culture, New York City
 Three-manual Wicks, Bethel Christian Reformed Church, Grand Rapids, Mich.
 Three-manual Wicks, Walther Memorial Lutheran Church, Milwaukee, Wis.
 Three-manual Wicks, Reed Memorial United Presbyterian Church, Richmond, Ind.
 Two-manual Aeolian-Skinner, Grace Episcopal Church, Silver Spring, Md.
 Two-manual Allen, Unitarian Church, Concord, N.H.
 Two-manual Audet, All Saints' Catholic Church, Chicago
 Two-manual Austin, First Presbyterian Church, Bel Air, Md.
 Two-manual William Barlow, St. Stephen's Episcopal Church, New Hartford, N.Y.
 Two-manual Church Organ Co., Bayard Presbyterian Church, New Brunswick, N.J.
 Two-manual Delaware, Christ Episcopal Church, Clayton, N.Y.
 Two-manual Estey, Charles Ennis residence, Brooklyn, N.Y.
 Two-manual Fouser, Lutheran Church of the Shepherd King, Birmingham, Mich.
 Two-manual Hillgreen-Lane, St. Thomas Episcopal Church, Orange, Va.
 Two-manual Holtkamp, Church of the Ascension, Middleton, Ohio
 Two-manual Kney and Bright, St. John's Anglican Church, Tillsburg, Ont.
 Two-manual McManis, Central Missouri State College, Warrensburg, Mo.
 Two-manual McManis, St. John's Unitarian Church, Cincinnati, Ohio
 Two-manual Möller, chapel, Wesley Theological Seminary, Washington, D.C.
 Two-manual Mudler-Hunter, St. Mark's Evangelical Lutheran Church, Mechanicsburg, Pa.
 Two-manual Noehren, Calvary Lutheran Church, Lincoln Park, Mich.
 Two-manual Pels, Emmanuel Evangelical Lutheran Church, Fort Wayne, Ind.
 Two-manual Po-Chedley, Concordia Lutheran Church, Buffalo, N.Y.
 Two-manual Reuter, St. Paul's E. and R. Church, New Bremen, Ohio
 Two-manual Schlicker, Chapel, Covenant Presbyterian Church, Charlotte, N.C.
 Two-manual Schantz, St. John's Episcopal Church, Salisbury, Conn.
 Two-manual Shawhan, Trinity Lutheran Church, Davison, Mich.
 Two-manual Tellers, Park Methodist Church, Pulaski, N.Y.
 Two-manual Verschueren, Dutch Reformed Church, Bergschenhoek, Holland
 Two-manual Walcker, St. Luke's Lutheran Church, Willowdale, Ont.
 Two-manual Wichlac, College Church of the Nazarene, Kankakee, Ill.
 Two-manual Wicks, St. Sebastian's Church, Akron, Ohio

of liturgical music, Loyola University of the South, New Orleans, La.
 Robert Knox Chapman to Christ Cathedral, Springfield, Mass.
 Robert Clark to the First Presbyterian Church, Canton, Ohio
 Richard Allen Davis to the Lutheran Church of the Incarnation, Bay Ridge, Brooklyn, N.Y.
 Ronald L. Davison to Baker University, Baldwin, Kans.
 Charles M. Eve to All Angels' Episcopal Church, New York City
 Charles Farley to Knox College, Galesburg, Ill.
 Heinrich Fleischer to the University of Minnesota
 Harry W. Gay to the Trinity Episcopal Cathedral, Cleveland, Ohio
 Robert W. Glover to the Tyler Place Presbyterian Church, St. Louis, Mo.
 Hollis E. Grant to Brown University's Manning Chapel
 Carl W. Green to the First Christian Church, Richardson, Tex.
 Ronald Gould returning to the Church of the Transfiguration, Edgewood, R.I.
 Benjamin Hadley to the Episcopal Church of the Ascension, Chicago
 Mary Alice Hakes to the First Presbyterian Church, Lewistown, N.Y.
 Jerald Hamilton to Ohio University, Athens, Ohio
 John Hamilton to the University of Oregon, Eugene, Ore.
 Lawrence B. Hardy to the First Baptist Church, Wilmington, N.C.
 Harold Heeremans to acting head of New York University music department
 Chester H. Heaton to Temple Israel, St. Louis, Mo.
 Charles Hunter assistant at St. Bartholomew's Church, New York City
 James Houseman to Devereaux Methodist Church, Philadelphia, Pa.
 John C. Hutchinson to the Holy Family Church, Fairmount, N.Y.
 Donald D. Kilmer to the First Baptist Church, Kansas City, Mo.
 Paul E. Koch to the First Methodist Church, Springfield, Ill.
 Gerhard Krapf to the University of Wyoming, Laramie, Wyo.
 Verle Larson to the Christ Episcopal Church, Baltimore, Md.
 Ferree LeFevre to the Central Presbyterian Church, Chambersburg, Pa.
 William W. Lemmonds to chairmanship, church music department, University of Kansas City, Mo.
 Joseph Leonard to the Cathedral of St. John the Evangelist, Albuquerque, N.M.
 Richard W. Litterst to the Second Congregational Church, Rockford, Ill.
 Kenneth B. Licht to the Bloomfield, Conn. Federated Church
 John R. Lively to the Sixth United Presbyterian Church, Pittsburgh, Pa.
 Robert Lodine to the Fourth Presbyterian Church, Chicago
 Robert Sutherland Lord to Davidson, N.C. College
 Theodore Marier to Boston University school of fine and applied arts
 Fred S. Mauk to the First Presbyterian Church, Wilmington, N.C.
 William J. Maul to the Second Baptist Church, St. Louis, Mo.
 Dale Kimberley Moore to directorship, Denison Conservatory of Music, Granville, Ohio
 John Obermeyer, Schlicker representative for Minnesota, the Dakotas, Iowa and Wisconsin
 John Ken Ogasapian to the Church of the Good Shepherd, Dedham, Mass.
 Donald R. M. Peterson to Stephens College, Columbia, Mo.
 Garth Peacock to Oberlin, Ohio, College
 Franklin E. Perkins to Ladue Chapel, St. Louis, Mo.
 David Pizarro to the North Carolina College, Durham, N.C.
 George Pool III to the North Methodist Church, Indianapolis, Ind.
 Robert J. Powell, assistant, Cathedral of St. John the Divine, New York City
 Preston Rockholt to Augusta College and St. John's Methodist Church, Augusta, Ga.
 Richard Roedel to the Detroit Symphony Orchestra
 Robert J. Reich to the Highland Congregational Church, Lowell, Mass.
 Lawrence Robinson to the Richmond Professional Institute, College of William and Mary

Kenneth E. Runkel to Flagler Memorial Presbyterian Church, St. Augustine, Fla.
 Muriel Peterson Robinson to the Congregational Church, Glen Ridge, N.J.
 Wesley Selby to the Mountview Presbyterian Church, Denver, Colo.
 Max Sinzheimer to St. Andrews Evangelical Lutheran Church, Chicago
 Ruth Sisson to the First Congregational Church, St. Petersburg, Fla.
 Amelia H. Smith to Grace Chapel Parish, Jacksonville, Fla.
 William E. Soule to the Trinity Church, Waterbury, Conn.
 Orman Spivey to the Christ Episcopal Church, East Orange, N.J.
 Graham Steed to All Saints' Church, Windsor, Ont.
 William G. Stewart to the West End Methodist Church, Portsmouth, Va.
 Carl E. Stout to the Church of the Good Shepherd, Rocky Mount, N.C.
 Phyllis Stringham to Carroll College, Waukesha, Wis.
 Jerrell Surface to the Episcopal Church of the Holy Faith, Santa Fe, N.M.
 William H. Tagg to the Highland Park Presbyterian Church, Dallas, Tex.
 James A. Thomas to the First Presbyterian Church, La Grange, Ill.
 Godfrey Tomanek to St. Patrick's R. C. Cathedral, Norwich, Conn.
 Phillip Treggor to St. Stephen's Episcopal Church, Orinda, Cal.
 James Vail, to the La Jolla, Cal., Presbyterian Church.
 Elizabeth Van Horne to the Baldwin-Wallace Conservatory, Berea, Ohio
 Richard Waggoner to the Rayne Memorial Methodist Church, New Orleans, La.
 Stanley Walker to Atlantic Union College, South Lancaster, Mass.
 Donald N. Warner to the Calvary Episcopal Church, Louisville, Ky.
 John Owen Ward to editorship of the *Oxford Companion to Music*
 John Weaver to the Holy Trinity Lutheran Church, New York City
 Thomas H. Webber, Jr. to the Westminster Presbyterian Church, Nashville, Tenn.
 John Riley Weeks to the First Congregational Church, Long Beach, Cal.
 Wilmer H. Welch to Winthrop College, Rock Hill, N.C.
 John E. Williams to the Presbyterian Church, Laurinburg, N.C.
 Kenneth E. Williams to the Second Presbyterian Church, Indianapolis, Ind.
 Carlton R. Young to directorship of church music, Abingdon Press, Nashville, Tenn.

Conshohocken, Pa.
 Vernon De Tar after twenty years at the Church of the Ascension, New York City and awarded medal by the Syracuse University
 Emma Lou Diemer won the anthem competition of the National Presbyterian Church, Washington, D. C.
 Fredrick L. Ericksen on his seventy-fifth birthday
 Walter Hewitt after twenty-five years at the Prospect Presbyterian Church, Maplewood, N.J.
 Marie M. Hine after thirty-nine years at the Trinity Episcopal Church, Tulsa, Okla.
 Alfred H. Johnson after thirty years at the Sewickley, Pa. Presbyterian Church
 Cammie Johnston after fifty years at the First Christian Church, Independence, Mo.
 Helen McClellan Mangan after twenty years at the Fifth Avenue Baptist Church, St. Petersburg, Fla.
 Anne Versteeg McKittrick after twenty years at the Grace Church, Brooklyn Heights, N.Y.
 Clarence Mader granted leave on his thirtieth anniversary
 Claude Means after twenty-five years at the Christ Episcopal Church, Greenwich, Conn.
 Henry Overley awarded honorary doctor of music degree from the Hillsdale, Mich. College
 Charles A. Parker after twenty-seven years at the Trinity African Methodist Episcopal Church, Baltimore, Md.
 Flor Peters after thirty-five years at the Metropolitan Cathedral, Mechelen, Belgium
 Vincent H. Percy after forty years at the Euclid Avenue Congregational Church, Cleveland, Ohio
 Mrs. Milton R. Pflaum after twenty-five years at the Congregational Church, Delavan, Wis.
 Robert E. Proctor won the anthem contest of the North Carolina Federation of Music Clubs
 Leonard Raver had his Fulbright grant renewed for a second year
 Emerson Richards was made an honorary member of the American Organ Players Club
 Carl Sennema after twenty-five years at the First Methodist Church, Grand Rapids, Mich.
 Barret Spach retired from the Fourth Presbyterian Church, Chicago
 Paul Lindsley Thomas won the F.A.G.O. award.
 Adolph Torovsky after forty years at the Episcopal Church of the Epiphany, Washington, D.C.
 Camille Van Hulse won a nation-wide anthem contest sponsored by the Broadman Press, Nashville, Tenn. and was honored by a festival of his works at Tucson, Ariz.
 C. Gordon Wedertz after twenty-seven years as organist of the La Grange, Ill. Sunday Evening Club
 Charlotte Pratt Weeks after thirty years at the First Congregational Church, St. Petersburg, Fla.
 Joseph Whiteford awarded honorary doctorate by the Western Maryland College, Westminster, Md.
 Stanley Williams retired as California representative of the Aeolian-Skinner Company
 Frances Yates after thirty years at the First Presbyterian Church, Bartlesville, Okla.
 John K. Zorian after ten years at St. Matthews Episcopal Church, Wheeling, W. Va.
 Betty C. Abraham, John C. Christian, Mary Frances Cunningham, Marilou De Wall, Jessamine Ewert, Clyde B. Holloway, Mary Frances Ross and Thomas Spacht awarded Fulbright grants for foreign study

Among notable appointments listed in THE DIAPASON in 1959 were:
 Carl L. Anderson to the Grace Episcopal Church, Tucson, Ariz.
 Corliss R. Arnold to Michigan State University and the Peoples Church, East Lansing, Mich.
 William and Charlotte Tripp Atkinson to the Community Congregational Church, Vista, Cal.
 James P. Autenrith to the State University College of Education, Potsdam, N.Y.
 Frank Bartlett, Jr. to the Central Congregational Church, Providence, R.I.
 Robert Bell to the Cathedral Church of the Redeemer, Calgary, Alta.
 William Best to the Lakeside School of Music, Shreveport, La.
 Richard Billingham to the Grace Episcopal Church, Hinsdale, Ill.
 Gordon McCully Black to St. Michael's College, University of Toronto
 James Boeringer to the Calvary Lutheran Church, Leonia, N.J.
 R. Elliott Brock to St. Luke's Episcopal Church, Vancouver, Wash.
 Robert Brawley to head of Hartford, Conn. School of Music
 John Bullough to First Church, Windsor, Conn.
 William F. Byrd to the White Memorial Presbyterian Church, Raleigh, N.C.
 Elise Cambon named chairman, school

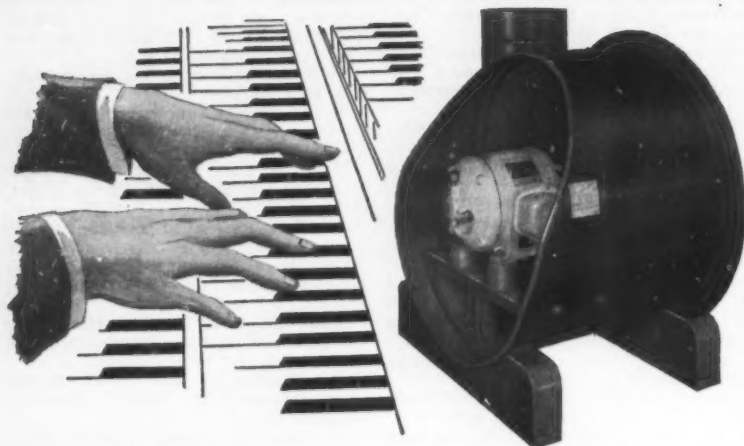
Organists receiving special honors or retirement salutes included:
 Edith L. Becker after forty years at the University Christian Church, Buffalo, N.Y.
 Robert Bell, Bellville, Ont. won the R.C.O. "Limpus Prize" for highest marks in A.R.C.O. examination
 E. Power Biggs elected member of the Audio Engineering Society of America
 John L. Bonn after forty-five years at St. Margaret's R. C. Church, Waterbury, Conn.
 Ethel Sleeper Brett after thirty years at the First Methodist Church, Sacramento, Cal.
 Lee Hastings Bristol, Jr. awarded honorary degrees from Dickinson College, Carlisle, Pa. and Webber College, Babson Park, Fla.
 G. Huntington Byles after twenty-five years at the Trinity Episcopal Church, New Haven, Conn.
 Marsha Carey won the Gruenstein memorial prize of the Chicago Club of Women Organists
 Dwight Davis after ten years at the City Methodist Church, Gary, Ind.
 Walter De Prefontaine after twenty-seven years at the First Baptist Church,

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Flor Peeters' recital Nov. 19 at Boys Town, Neb. included two first American performances of original choral works. His unpublished Missa Jubilans in Honorem Sancti Nicolai dedicated to Msgr. Nicholas H. Wegner, director of Boys Town, and his Entrata Festiva were sung by the Boys Town choir with Mr. Peeters at the console. The recently published Entrata also uses a brass quartet.

Organ numbers on the program were: Fantasie and Fugue in G minor, Bach; Alma Redemptoris Mater, Dufay; Canzona, Demonte, and Variations on Est-ce Mars, Sweelinck.

HONOR ATLANTA ORGANIST UPON 40TH ANNIVERSARY

M. Ethel Beyer celebrated her fortieth anniversary Dec. 6 as organist and choir director of the Druid Hills Methodist Church, Atlanta, Ga. The church's pastor paid tribute to her long, distinguished service. After the evening service the choir entertained with a surprise party, giving her a silver bowl.

Miss Beyer is a past-dean of the Atlanta Chapter of the AGO.

HELEN SEARLES Westbrook was one of the composer's represented on a "composer's program" Nov. 14 before the Chicago branch of the National League of American Pen Women.

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WANTED—COPY OF SIR C. HUBERT H. Parry's Johann Sebastian Bach—The Development of a Great Personality, Putnam's, New York, 1909. Mrs. James S. Eley, Route 1, Box 1, Eureka, California.

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