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THE DIAPASON

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

Fifty-Second Year, No. 8—Whole No. 620 JULY, 1961 Subscription $3.00 a year—30 cents a copy

FINE REGIONAL HELD IN SOUTH CAROLINA

MASON, MacGOWAN RECITALISTS

Choral, Ensemble, 4-State Recital, Student Contest, Panel Discussions, Organ Tour Included

The Charlotte, N.C., A.G.O. chapter was host to a large and enthusiastic group of organists attending the Southeastern States regional convention May 8–10.

Registration took place at the Hotel Charlotte on Sunday evening and Monday morning. An organ tour was arranged and a visit made to the principal organs in Charlotte with the tour ending at St. Mark's Lutheran Church where the student contest was held. Jack Jones, Daytona Beach, Fla., was first place winner and played a recital Wednesday morning. Sam Wilson, Charlotte, N. C., and Charles Moore, Moultrie, Ga., tied for second place. Mr. Jones and Mr. Moore are students of Paul Jenkins, at Stetson University. Mr. Wilson is a student of Dr. Richard Peek.

William MacGowan, Maple Street Congregational Church, Danvers, Mass., played the opening recital in Morrison Chapel, Covenant Presbyterian Church.

William E. Pilcher, Jr. served as moderator for the panel discussion on The Development of an Organist. Members of the panel were Dr. Ramona C. Beard, Mildred Hendrix, Dr. Harry E. Cooper and Robert Van Doren.

One of the highlights of the convention was the program of music for organ and instruments played in Belk's Chapel by Dr. John D. Morrison and the Queens college ensemble. Members of the ensemble included Anita Cahoon, Lillian Cellar, violins; Robert Snyder, violin and viola; Kurt Glaubitz, 'cello; Joe Robinson, oboe and James Weber, Jr., flute. Music by Corelli, Mozart, Schroeder and Langlais was featured.

The delegates were guests of the Oratorio Singers of Charlotte for their performance at the Myers Park Baptist Church Monday evening. Martha Steppe played the organ prelude. The Oratorio Singers, conducted by Donald Plott, performed Vivaldi's Gloria and Haydn's Mass in Time of War.

Regional and chapter reports were featured at the Guild Breakfast held at convention headquarters Tuesday morning. Dr. Lloyd Pfautsch, Southern Methodist University, conducted a workshop dealing with repertoire and choral techniques. The afternoon session dealt with conducting from the console.

The Charlotte Little Theatre presented a special matinee performance of White Sheep of the Family for the convention delegates.

Music for the Guild Ascension Day service was presented by Carillon Choir, the Covenant Presbyterian Church Choir, brass quartet and timpani. Dr. Richard M. Peek was organist and choirmaster and Betty L. Peek was associate organist and choirmaster. Dr. Warner Hall, minister of Covenant Presbyterian Church, conducted the service and Dr. Carlyle Marney, minister of Myers Park Baptist Church, preached.

Dr. H. V. Carson served as moderator for a very lively discussion on Church Music from the Pulpit, Choirloft, and Pew. Panelists were Dr. James Huggin, Minister of First Methodist Church, Gastonia, N.C.; Mr. Robert Covington, Jefferson Standard Broadcasting Co., Charlotte; and Dr. Thane McDonald Wake Forest College, Winston-Salem, N. C.

The Four-States recital was played at Myers Park Methodist Church. Gordon Wilson of Rollins College, Winter Park, Fla., played numbers by Du Mage, Cabezon, Buxtehude, and Brahms. Bach was the composer selected by Dr. Preston Rockholt, Augusta College, Augusta, Ga. Dr. Lindsey Smith, Furman University, represented South Carolina and played Franck's Fantasie in A. Glenn Watkins, of University of North Carolina closed the program with the Schoenberg Variations on a Recitative.

The afternoon session was conducted by Madeleine Marshall, Juilliard School of Music and Union Theological Seminary, New York City. Her topic was Intelligible and Intelligent English Diction.

Informal social periods interspersed the musical programs. A tea was held at Queens College and an Open House was held at Brodt Music Company. The ballroom of Hotel Charlotte was the scene of the convention banquet Wednesday evening.

The climax of the convention came Wednesday evening with the final recital given by Dr. Marilyn Mason, at the Sardis Presbyterian Church. Following the recital, Dr. Mason was honored by a reception in the church parlor. The recital program is in the recital page.

MARY ELIZABETH DUNLAP

CHARLOTTE GARDEN WHOSE CAREER CAME TO TRAGIC CLOSE

PIET KEE TO STAR IN TWO EUROPEAN ORGAN FESTIVALS

Piet Kee, who makes his first American tour in the fall, will be a featured recitalist at both the International Organ Week in Nuremberg where he plays at St. Lorenz June 28 and at the International Organ Festival in Haarlem in July.

He will play the recently restored Müller organ at St. Bavo Cathedral, Haarlem, July 3 and will take part in a concert for organ and orchestra July 6 with the North Holland Philharmonic Orchestra at St. Laurens Church, Alkmaar. He will appear again at St. Bavo's in the concert by winners of the first ten improvisation competitions, 1951-60.

He will play a recital July 24 in connection with the exhibition, The Beauty of Dutch Organs, commemorating the recent restoration of the St. Bavo instrument. Just before his departure for America, Mr. Kee will play a Bach recital Oct. 2 for the jubilee of the Netherlands Bach Society.

His tour will open at Yale University Oct. 8. The complete schedule will be listed in the September issue.

THE MUSIC COMMISSION of the Episcopal Diocese of Western New York has commissioned an anthem for youth choirs by Dr. Leo Sowerby on the text from Isaiah: "God Is My Salvation," which will receive its first performance at the closing service of the diocesan boy choir camp in July.

IMPORTANT NOTICE

Effective July 1 the direct subscription price for THE DIAPASON will be $3.00 annually. Single copies will be 30¢; those over two years old will continue 50¢.

DR. CHARLOTTE GARDEN VICTIM OF AUTO CRASH

NOTED RECITALIST KILLED

Distinguished Career as Teacher, Composer, Church Musician and Organ Consultant

Dr. Charlotte Garden, distinguished organ recitalist, teacher, composer and church musician was fatally injured in a two-car collision May 19 in Plainfield, N.J. where she had served the Crescent Avenue Presbyterian Church for more than 30 years. She was a passenger in a car driven by Wilbur Viebrock, tenor soloist at the church, who was seriously injured.

Born Charlotte Mathewson in Hartford, Conn., she spent her youth in North Carolina where she first became a church organist at the age of 11.

Dr. Garden graduated from Salem College. As a student of Clarence Dickinson in New York she won both her AAGO and FAGO. She studied in Paris with Widor and in Leipzig with Ramin. She had her MSM from the Union Seminary, where she was a member of the faculty until her death, and an honorary SMD from the College of the Ozarks.

The first woman recitalist under the Bernard LaBerge banner, Dr. Garden toured extensively in the United States and Canada and was a frequent convention soloist. She served as consultant on many organs including that for Philharmonic Hall of New York's new Lincoln Center. Many of her anthems and choral adaptations are widely used.

Dr. Garden, 53 at the time of her death, is survived by her husband, John Stuart Garden, her son John Jr., her mother, a sister and four brothers. A memorial service was held May 22 at the Crescent Avenue Church. Dr. Robert Baker was at the organ.

MARCHAL WILL HEAD ORGAN SYMPOSIUM AT OBERLIN

The Oberlin College conservatory of music will sponsor a fall organ symposium Oct. 4-11 with André Marchal as guest. Seven formal events are planned: a concert with chamber orchestra featuring Handel concertos, all-French and all-Bach recitals, two lecture demonstrations by Mr. Marchal and two illustrated lectures by Guiseppe Englert, composer and organ historian who is Marchal's son-in-law.

The performance of Baroque French organ music will be the subject of the lecture demonstrations and the history of French organ building the illustrated lectures. Mr. Marchal will do a limited amount of private teaching.

MABEL BOYTER TO DIRECT AT MINNESOTA CHOIR CAMP

The United Lutheran Church is joining the Augustana Lutheran Church this year in the sponsorship of a junior choir music camp Aug. 13-18 at the Shores of St. Andrew, near Willmar, Minn.

Mabel Boyter, Atlanta, Ga. children's choir specialist, will be guest director and will conduct classes in hymn study, choir and theory. Information is available from Fred Strandberg, Gustavus Adolphus Lutheran Church, 1508 27th N. E., Minneapolis, Minn.

MUSIC-ARTS CONFERENCE HELD ON ANN ARBOR CAMPUS

Concerts, lectures and seminars constituted the program of the conference on worship and the arts held June 27-29 at the University of Michigan and sponsored by the university office of religious affairs and the National Lutheran society for worship, music and the arts. Harold K. Duerksen was the planning chairman.

Major areas covered in the conference were music, art, drama and architecture with lectures in the several fields.

Two concerts were heard in Hill Auditorium. The Ann Arbor Cantata Singers under the direction of Rosella Duerksen and accompanied by Charles Dirr sang a concert of sacred music June 27 which included Schütz Psalm 150, Pachelbel Christ Lag in Todesbanden, Poulenc Mass in G, Offertorium and Ecce sacerdos, Bruckner, Festival Te Deum, Britten and Entrata Festiva, Peeters. Mr. Dirr played the Dupré Prelude and Fugue in B.

Dr. Marilyn Mason was heard in an organ recital-commentary June 29 entitled Two Lutheran Chorales and featuring settings of Vom Himmel hoch da kom Ich her and Ein' feste Burg ist unser Gott by Scheidt, Pachelbel, Bach, Buxtehude and Reger. Historical and analytical commentary was given by Dr. Hans David, university musicologist.

HOTCHKISS CHOIR SINGS PROGRAM AT SALISBURY

The choir of the Hotchkiss School, Lakeville, Conn., sang a program May 21 at St. John's Church, Salisbury, Conn. with Albert C. Sly, AAGO, as organist and director and Betty Allen, contralto soloist. Music from Praetorius to Bernstein was heard.

Phillip Steinhaus, organist-carillonneur-choirmaster at the Kirk in the Hills, Bloomfield Hills, Mich. was awarded an honorary doctor of music degree June 3 at the commencement exercises at Parsons College, Fairfield, Iowa.

A graduate of the University of Michigan and an experienced choir director who has directed many outstanding works, Dr. Steinhaus' recitals throughout the country have won considerable critical acclaim. He recently was soloist with the Detroit Symphony.

At the Kirk he has conducted and performed as soloist at five vesper hour services. He has recorded several major works for Boston Records. In 1955 he spent several months in Holland, Germany, Italy and France studying organ construction and design.

OPEN AEOLIAN-SKINNER IN SANTA BARBARA, CAL.

FIRST METHODIST HAS 31 RANKS

Series of 11 Musical Events Throughout Spring Honors Organ — Brookes M. Davis Opens

The First Methodist Church, Santa Barbara, Cal. dedicated its 31-rank Aeolian-Skinner organ in a service of holy communion March 30. To celebrate the arrival of the organ, a "festival of the dedication" including 11 organ and choral events was heard. The dedicatory recital was played by Brookes M. Davis, minister of music, April 23. The chancel choir sang Mendelssohn's Elijah April 30 and Dr. Charles Schilling, University of the Pacific, Stockton, played May 21. Two city-wide choral festivals were held and the concert choirs of Westmont College and the University of the Pacific sang. The Santa Barbara AGO Chapter sponsored a student recital April 25. The series was concluded in June with recitals by Gordon McMillan, University of Redlands seniors, and Jack Schneider, Oakland.

The new organ was designed by Joseph Whiteford in collaboration with Stanley Williams, Arthur Leslie Jacobs and Mr. Davis. The main organ is separated in chambers on either side of the chancel. A sheer fiber-glass curtain hangs in front of the chambers. It can be opened for recitals, exposing the great pipework and swell chambers. The installation was supervised by Donald Gillette, company vice-president.

The specification of the new instrument is as follows:

GREAT

Quintaton, 16 ft., 61 pipes
Principal, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Octave, 4 ft., 61 pipes
Super Octave, 2 ft., 61 pipes
Fourniture, 4 ranks, 244 pipes
Chimes

SWELL

Viola Pomposa, 8 ft., 68 pipes
Viola Celeste, 8 ft., 68 pipes
Rohrflöte, 8 ft., 68 pipes
Praestant, 4 ft., 68 pipes
Octavin, 2 ft., 61 pipes
Plein Jeu, 3 ranks, 183 pipes
Fagot, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Hautbois, 4 ft., 68 pipes
Vox Humana, 8 ft., 61 pipes
Tremulant

CHOIR

Spitzgamba, 8 ft., 68 pipes
Flauto Dolce, 8 ft., 68 pipes
Flute Celeste, 8 ft., 56 pipes
Pommer Gedeckt, 8 ft., 68 pipes
Koppelflöte, 4 ft., 68 pipes
Nasard, 2 2/3 ft., 61 pipes
Blockflöte, 2 ft., 61 pipes
Tierce, 1 3/5 ft., 61 pipes
Cromorne, 8 ft., 68 pipes
Tremulant

PEDAL

Contrabass, 16 ft., 32 pipes
Quintaton, 16 ft.
Rohr Bass, 16 ft., 12 pipes
Octave, 8 ft., 12 pipes
Quintaton, 8 ft.
Bourdon, 8 ft.
Choral Basse, 4 ft., 12 pipes
Bourdon, 4 ft.
Fagot, 16 ft.
Chimes

THE DIAPASON
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Washington Organists Agree on Employment Contract Form

The problems of status, tenure, emoluments, etc. of the organist-choirmasters of the Episcopal diocese of Washington were the subject of discussion when more than 100 of them met April 30 at the Washington Cathedral. After evensong, they met with Bishop Creighton who spoke to them on mutual ideas and objectives.

A pamphlet, Books on Church Music, Service Music and Anthems, compiled by the music commission, was distributed. The following outline contract, prepared and recommended by the commission, suggesting conditions of employment was endorsed by the group:

APPOINTMENT OF AN ORGANIST-CHOIRMASTER

RESOLVED: That in order to avoid misunderstanding and conflict in regard to the duties of the organist-choirmaster and to his relations with the rector and parish, the organist-choirmaster, upon appointment, should be given a written contract containing definite terms of duties and privileges with due provision for the termination of his services such as that contained in the following form, to wit:

The Vestry of ..... parish in the diocese of Washington, upon the recommendation and appointment of its Rector, do hereby contract for the services of M..... as organist-choirmaster of this parish, at an annual salary of ..... dollars and with an annual vacation of ..... consecutive Sundays, with the intervening weekdays.

The organist-choirmaster will prepare appropriate music with the choir and play ..... service(s) each Sunday and other Feast Days (as desired and as so stated). To that end he will conduct a minimum of ..... hours of choir rehearsal each week as follows .....

The organist-choirmaster may maintain an assistant organist-choirmaster who will be paid ..... dollars per service by the vestry when serving in the absence of the organist-choirmaster on annual vacation or on sick-leave. The organist-choirmaster is entitled to ..... services on sick-leave. Any additional absences by the organist-choirmaster must be paid by him.

The organist-choirmaster shall have a minimum of ..... hours of undisturbed use of the organ during each week, on a schedule to be arranged with the rector. He shall also have exclusive use of a choir-room or studio for practice and teaching purposes. During his assigned hours at the organ he may use that for teaching purposes. If, however, any pupils wish to use the organ for practice they shall schedule their hours with the rector and shall pay the vestry for its use at the rate of ..... dollar(s) per hour.

If the employees of the church are covered by Social Security, the organist-choirmaster may request the vestry to make appropriate deductions from his salary, also for group health insurance, etc.

During the first calendar year of this contract, it may be terminated upon one month's notice by either of the contracting parties. After the first year, three months' notice shall be required. Should the organist-choirmaster be summarily dismissed, for any reason whatever, his salary shall be paid in full for the periods of notice as stated above.

Signed .....
Organist-choirmaster

Signed .....
Signed .....
Signed .....
Signed .....
Vestry

HEAR 400 SING IN SPRING DETROIT CHOIR FESTIVAL

A Spring choir festival sponsored by the Detroit council of churches May 7 at the Fort Street Presbyterian Church featured works by Michigan composers. William DeMaria, Loretta Petrosky and Roberta Bitgood were directors and Janet Hutchenreuther and Eugene Hancock were organists.

The 400 singers came from 19 churches of eight denominations.

HENRY FUSNER concluded his oratorio series at the Church of the Covenant, Cleveland, April 30 with the singing of Bach's Ascension Oratorio and Lockwood's A Cloud of Witnesses.

New Organ Records

Three records we received this month are remarkably fine examples of the great contribution stereo can make to the reproduction of organ sound. All three records will create wide interest among organists, though one may be considered technically on the outside edge of our focus of interest. All three records are almost ideal from the standpoint of matching instrument, music and player.

Those of us who have heard Catharine Crozier often in the Reubke Sonata will welcome her performance for Washington Records on the King of Instruments series on the magnificent Aeolian-Skinner in the Auditorium of the Reorganized Church of Jesus Christ of Latter Day Saints at Independence, Mo. described in THE DIAPASON for March 1960. The instrument, one of Miss Crozier's favorites, is remarkably well-suited to the Reubke which the artist plays in a more controlled and less wildly romantic style than some players. Always the refined, fastidious artist, her conception is thoughtfully imaginative rather than melodramatic. Who can tell what the composer himself really intended?

The stereo feature is even more helpful as Miss Crozier plays two Langlais pieces, Arabesque sur les Flutes and Dialogue sur les Mixtures, and Alain's evocative and perhaps slightly morbid Second Fantaisie.

This is the first of three records Miss Crozier has made on the Independence organ. The engineering is realistic and clear but not so full or brilliant as the other two, both made by Columbia.

E. Power Biggs' latest for Columbia is an enjoyable and admirable recording of the three Hindemith Sonatas on the Flentrop in the Busch-Reisinger Museum. On stereo the interplay of the counterpoint is fascinating. Mr. Biggs displays his usual rhythmic vitality, wit and clarity and he seems to be enjoying the music to the utmost. After hearing this record we no longer have a favorite Hindemith sonata. All three are surely major additions to the permanent literature for our instrument.

The third record is the new one by Raymond Shelley on the Mighty Wurlitzer at the Fox Theater in Detroit. One side seems to us to be the exact program he played so sensationally at last year's AGO national convention. It is hard to imagine anyone who heard him then not racing breathlessly to his nearest record dealer to demand a copy for each of his friends. No one interested in this special, strange corner of the organ world can afford to miss this record.

We heard each of these records first monaurally, then on stereo. Stereo adds great fullness and richness to the first. It enhances the second even more strikingly. But the third is a stereo must — it seats us right there in fifth row center. — FC

TU ES PETRUS MASS SUNG BY PALESTRINA SOCIETY

Rounding out its 20th season, the Palestrina Society of Connecticut College, under the direction of Paul F. Laubenstein, sang a program of 16th century polyphony at a vesper service May 28 in Harkness Chapel, New London. Its main offering was the Palestrina Tu es Petrus Mass, the later of his two six-part masses of the same name and based thematically on his motet Tu es Petrus. A recently published edition by Rudolf Ewerheart was used.

Preceding the mass the following motets were sung: Salve Regina and Adoramus Te Christe, Lassus; O Sacrum Convivium, Marenzio; O' Jesu Christe, van Berchem, and Ave Maria, Mouton. Arthur Quimby was at the organ and Gerard Jensen conducted the service.

CHORAL PROGRAM FEATURES VESPER IN KANSAS CITY

A choral vesper May 7 led by the choir of the Second Presbyterian Church, Kansas City, Mo. consisted of these works: I Was Glad, Parry; Expectans, Expectavi, Wood; Alto Rhapsody, Brahms; Two Psalms, Holst; Te Deum, Titcomb, and Praise to the Risen Lord, White. Graham Cook was organist and Putnam Porter director.

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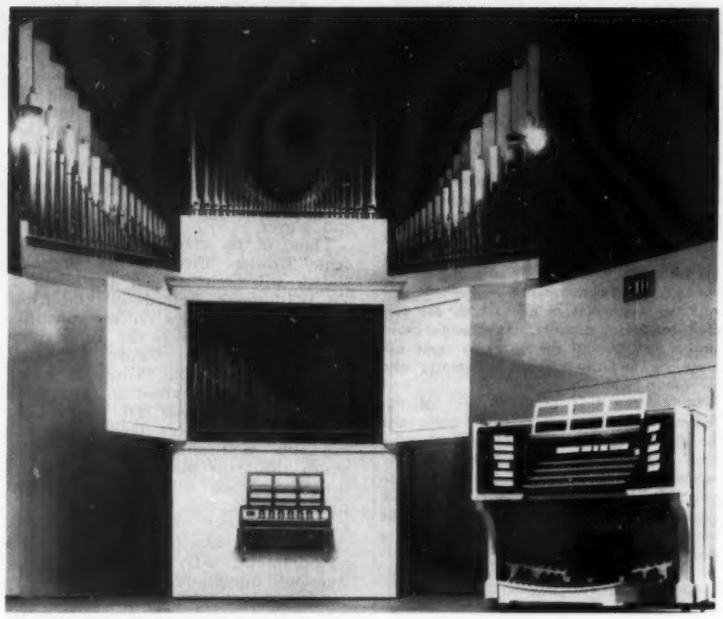


Work has been completed on the rebuilding and enlarging of the Aeolian-Skinner organ in Aeolian Hall, London, Ont. by the firm of Kney and Bright. This instrument was at one time the studio organ of Ernest White at the Church of St. Mary the Virgin, New York City, and was brought to London in 1949.

The original three-manual organ has been doubled in size by the addition of new great, choir and positiv divisions and three new pedal stops. The new wind chests are of slider type with all-electric key action and electro-pneumatic stop action. Pipe work of the great and positiv is voiced without nicking on 1 3/4-inch wind pressure and speaks with fully open toes, all regulating being done at the pipe languids.

The most notable feature of the organ is the new positiv, a self-contained instrument with its own case, keyboard and blower. It may be played electrically from the main console or from the positiv keyboard by mechanical tracker action. Drawknobs above this keyboard are in pairs for the treble and bass of each stop and are duplicated by stop tablets in the main console, both being affected by the general cancel. Mounted on swivel casters, the positiv may be moved to any position on the stage and played as part of the main organ or as a separate instrument with a small orchestra or ensemble. It may be disconnected from the main organ and moved for performances in other locations.

The new four-manual console retains only the finely carved case of the original and has been refinished in white with gold leaf highlights. Preparations have been made for the addition of stops, one being a trompette-enchamade.

All sections of the original organ have been raised seven feet and relocated against the semi-circular wall at the rear of the stage, providing space for concerts by the London chamber orchestra and the Aeolian choral society. The enlarged organ was used for the first time in April for the thirteenth annual London Bach Festival and will serve for practice and teaching for the London School of Church Music. A recital by Lady Susi Jeans was sponsored May 23 by the London RCCO Center.

The disposition is as follows:

GREAT

Quintaton 16 ft. 61 pipes
Gedeckt 8 ft. 61 pipes
Principal 4 ft. 11 pipes
Querflöte 4 ft. 61 pipes
Quint 2 2/3 ft. 61 pipes
Octave 2 ft. 61 pipes
Spitzflöte 2 ft. 61 pipes
Mixture 5 ranks 305 pipes
Kleincymable 3 ranks 183 pipes
Gedeckt 8 ft. 61 pipes
Gambe 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 2/3 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 3/5 ft. 61 pipes
Cymbale 3 ranks 183 pipes
Fourniture 3 ranks 183 pipes
Vox Humana 8 ft. 61 pipes
Tremulant

SWELL 2

Holzgedeckt 8 ft. 61 pipes
Pommer 4 ft. 61 pipes
Waldflöte 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Krummhorn 4 ft. 61 pipes
Tremulant

POSITIV

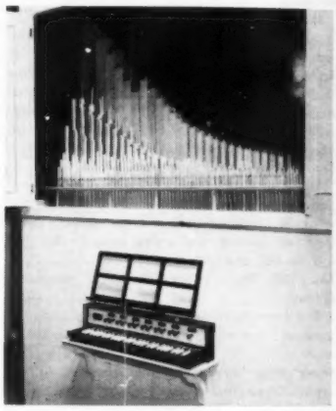
Holzgedeckt 8 ft. 61 pipes
Rohrflöte 4 ft. 61 ppies
Principal 2 ft. 61 pipes
Quint 1 1/3 ft. 61 pipes
Cymbale 3 ranks 183 pipes
Holzregal 8 ft. 61 pipes
Tremulant

CHOIR

Gedeckt 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Offenflöte 4 ft. 61 pipes
Schweizerpfeife 2 ft. 61 pipes
Harmonic Flute 1 ft. 61 pipes
Scharff 4 ranks 244 pipes
Dulcian 16 ft. 61 pipes
Krummhorn 8 ft. 61 pipes
Schalmey 4 ft. 61 pipes
Tremulant

PEDAL

Harmonics 32 ft.
Bourdon 16 ft. 32 pipes
Quintaton 16 ft.
Contrebass 16 ft. 32 pipes
Spitzprincipal 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Rohrflöte 4 ft. 32 pipes
Bauernpfeife 2 ft. 32 pipes
Mixture 4 ranks 128 pipes
Cornet 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Bassoon 16 ft.
Bassoon 8 ft.
Bassoon 4 ft.



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APM-166 O LORD, SUPPORT US ALL THE DAY LONG *by Gordon Young.* Easy. Accompanied. SATB 24¢

AWARD HONORARY DEGREES TO LEE H. BRISTOL, JR.

Lee H. Bristol, Jr. past-dean of the Princeton AGO Chapter, received the honorary degree of Doctor of Laws from Findlay College, Findlay, Ohio May 25 and from Missouri Valley College, Marshall, Mo., June 3. Dr. Bristol is the composer of several works in the sacred music field, a trustee of Westminster Choir College, and vice-chairman of the Episcopal Church's general division of Laymen's work.

EPISCOPAL CHURCH MUSIC CLINIC IS HELD IN OMAHA

The second in a series of regional church music clinics, sponsored by the Episcopal diocese of Nebraska, was held June 3 at All Saints' Church, Omaha. Myron Roberts, University of Nebraska and Holy Trinity Church, Lincoln, was director of the clinic. He was assisted by Marian Scofield Barnett, AAGO Norfolk, Neb., and Father Ray Schaumburg, Broken Bow, Neb. The clinic stressed elementary service playing, plainchant, Anglican chant, repertory for small organs and choir and elements of good church music. The Rt. Rev. Howard R. Brinker, bishop of the diocese, asked that special stress be made on improving congregational singing.

GROUP OF TOLEDO CHURCHES UNDERTAKES BIG PROJECT

Choirs of seven Collingwood Avenue churches in Toledo, Ohio, representing six denominations, collaborated in a performance May 25 of the Fauré Requiem at the First Baptist Church. Patrons were solicited and an orchestra provided through the Music Trust Funds in co-operation with the Toledo Federation of Musicians.

Maynard Klein conducted and Marguerite Long was at the organ. Leslie Peart played the Handel Concerto 3, opus 6 in G minor before the choral work.

A tape recording of the Requiem was made for later fm broadcast.

Boston Panel Discussion

The panel discussion Contemporary Trends in Organ Building held at the annual meeting of the Boston Chapter May 9 seems to us to be of wide interest. The distinguished panel consisted of Joseph S. Whiteford, Roy E. H. Carlson, Fritz Noack and Lawrence I. Phelps.

Introducing the speakers, Allan Sly, moderator, pointed out the diversity of practice obtaining throughout the United States, reflecting the multiplicity of denominational demands. Poised between the necessities of worship and the exigencies of the musical art, the organist must constantly take stock of his equipment, its renewal or replacement. But has he achieved enough status for his counsels to weigh with the authorities? Has he learned to live with what the builder provides? Has he adopted the thought that the antique and the contemporary are not incompatible? Does he know the value of rediscovering, as it were, his former self, in his approach to styles of earlier periods?

Speaking first, Fritz Noack, who upholds the idea of an instrument "not a machine" and who likes to build every part of an organ with his own two hands, spoke of permissible variations within the accepted (classic) image. Given an organ so designed, he advocates "translating" the music played into terms of it. Should the music not survive this treatment, it must be bad organ music. (The works of Bach, Corelli, Chopin and Franck were called into existence by the presence on the scene of certain instruments, not the reverse.)

Lawrence Phelps spoke of supplanting the choices open to the builder in the late '30's—Baroque, American Classic, or Romantic—with that of today: providing for specific literatures, such as classic French, Germanic, oratorio accompaniment. He implied that the organ builder need not be available for the provision of "background music." He suggested judging the efficacy of tracker action not with our existing keyboard skills, but with what we might acquire if we had the opportunity.

Participants in the panel discussion — left to right: Joseph S. Whiteford, chairman of the board and tonal director, Aeolian-Skinner Organ Company; Roy E. H. Carlson, Boston maintenance specialist; Allan Sly, moderator; Fritz Noack, tracker organ builder at Methuen, Mass.; Lawrence I. Phelps, tonal director, Casavant Fréres Organ Company.

Joseph Whiteford spoke of the uncertainty or indecision in which some church heads regard music and its place in their affairs. He stated that the church organ far outweighs the recital organ in the work of a builder, though he advocates close exchange of ideas with other, non-church, musicians.

Roy Carlson urged organists to learn at least some rudiments of tuning; maintenance men to learn the repertoire, and to know what transpires at meetings and recitals. (In this Mr. Carlson sets a fine example—few are the events in the Boston area at which he is not present). He sees no problem in the maintenance of mechanical action organs that cannot be taken in stride, should these again become ubiquitous.

Questions had been submitted to the panel in writing. One sought advice for a music committee faced with the necessity of choosing a builder. Mr. Phelps and Mr. Whiteford revealed some amusing gaucheries that regularly occur. The consensus was: do not try to play one suggested scheme or contract proposal against another. Choose a builder and then trust him implicitly. This does not of course rule out the advisability of keeping informed as to details of the operation.

Agreement was reached that the music of the church is either essential or irrelevant. If the former, that the challenge is clear: to insist that the ministry clarify and develop its views with regard to music in worship, its usage, its equipment (including environment), its present and its future. Organ builders and organists will then have something to aim for. Lacking such an objective, the musician has to remain a thorn in the lion's paw.

As the discussion skirted around the inevitable choice of tracker or electrically aided action, a listener might have reflected on alternate means of reaching a desired objective; that there may be more fundamental progress—in which the man in the pew is not overlooked—to be attained.

One might venture to speculate whether indeed we may not be on the threshold of another leap forward. Will the new techniques of miniaturization, sophisticated circuitry systems, and so forth, open up new paths?

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A View of Church Music as

By THANE McDONALD

Let us direct our thoughts for the next few moments from Castro, Communism and Cuba to a consideration of three far more desirable *C's*, namely: Choir, Clergy, and Congregation. The panel members have been assigned the subject: Church Music from the Pulpit, Choir Loft and Pew. Let us begin by examining the definition of "choir loft" and then attempting to answer this question: "What is the *real* purpose of the church choir in the choir loft? Some soul-searching may be necessary to answer this question and its corollary: How can this purpose best be achieved? To justify the consideration of these questions let us recall the words of a familiar hymn:

We share each other's woes,
Each other's burdens bear . . .

Perhaps by such sharing and bearing we can help clarify some of our difficulties and problems.

Here is one definition of choir loft: "a gallery or upper level in a church . . . designed for a special purpose . . ." Looking further at the meaning and derivation of the word "loft" it seems there is a close kinship to the word "lift." Therefore, it is perhaps not inappropriate to think of our choir lofts as places where we can get a spiritual lift, and where we can, in turn, give our congregations a similar spiritual lift.

A partial answer, then, to our question: "What is the *real* purpose of the church choir in the choir loft?" would seem to be: "To give singers and congregation a spiritual lift." However, let us take a closer look at the question by asking: "How can we justify our church choirs?"

In the long history of man's efforts to achieve a satisfying relationship with his Creator there have emerged various forms of worship. In nearly all of these we find that music has had a significant role and in particular that music which has been sung by choirs. This does not exclude the very necessary adjuncts to worship provided by the organ—preludes, offertories, interludes, accompaniments and postludes—and the use of congregational hymns and responses. Nor does it rule out the possibility of worship without any music whatsoever. But the burden of leading the worship service when there *is* music usually falls on the choir. Therefore, it is obvious that our church choirs can have but one real purpose and that they can justify their existence for one reason only and that is to serve as an *aid to worship*.

Too often it would seem that a volunteer church choir is considered by those who claim membership in it as a social organization only. Certainly the church choir is and always has been a social organization to some degree, and of course there is no objection to a certain amount of social activity by the choir; but when this activity becomes the sole purpose of the choir's existence in the minds of its members, then it would seem they need to be reminded of their individual and corporate obligation to provide an aid to worship. This is the only logical justification for the church choir and those who look forward to the weekly rehearsal as a time to chatter and exchange gossip need to take a fresh look at themselves in the framework of this true purpose of the church choir.

There also exists very often in many church choirs an assumption that the choir exists as a musical showcase. Certainly it is the desire of every conscientious director that his choir shall perform worthily and with a sense of dedication. But when the choir looks upon the music it sings as a means of displaying vocal ability purely for its own sake, then, again, it is time for a reexamination of the choir's real purpose. Carl Halter states this purpose very succinctly and adequately in his pamphlet The Christian Choir Member: "We must understand clearly that choir work is a means of public worship. It is not a musical act, although it is musical. It is not a display of organizing skill, although it is organized. It is not a performance, although people witness it. It is worship, and this is a rare and special thing. Its end and aim is the end and aim of public worship." Surely these are words for all choir singers and directors to ponder.

Now let us turn our attention for a moment from the purpose of the choir to the corollary question referred to earlier: "How can this purpose best be achieved?" No doubt each of you has his own answer to this question. You can recall varying professional experiences when your choirs were unhappily little better than "sounding brass or a tinkling cymbal." And you will likewise recall those memorable occasions when your choirs did something more than merely make a joyful noise unto the Lord and when, indeed, in the words of Job ". . . the morning stars sang together and all the sons of God shouted for joy." The factors which contributed to either of these experiences are many and varied, of course, but looking at the more desirable side of the picture—those occasions when your choir, clergy and congregation combined to achieve a spiritual lift—allow me to submit what I consider to be three significant and pertinent elements which can help bring this "spiritual lift" into reality.

First: the music itself must reveal the meaning and feeling of the text without becoming the center of attention. Assuming that the words of a hymn or an anthem are meritorious in the first place, then let us be certain that we choose only those musical settings which are of equal worth. In this connection

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Seen from the Choir Loft

I recall an experience which was related to a graduate class by Dr. Harry Wilson. It seems he had taken an original setting of The Lord's Prayer to a New York publisher who chided him by saying, "You certainly are presumptious to bring us this music when Mr. Malotte has had such tremendous success with his setting." Dr. Wilson replied, "Possibly so, but you'll have to admit the words are good." This same Dr. Wilson also commented one day, apropos of the relationship of text and music, that the genius of Handel was so great that he could have made an acceptable anthem out of a laundry list.

Be that as it may, there can be no doubt as to the need of worthy texts and music for our choirs to sing in their worship services. Let me quote another thought from Carl Halter's pamphlet which is pertinent to this point: "The infallible sign of meretricious music is that it belittles its subjects, overpowers it, or ignores it."

Second: the choir members must be imbued with a deep sensitivity to and an awareness of this quality of worthiness of text and music, and they must have a desire for nothing less than the best. This thrusts a challenging responsibility on the director and he must be ever alert to find choral literature which will offer the constant challenge of musical and spiritual growth to his choir without stifling their best efforts in either the rarified atmosphere or the torturously difficult or in the equally undesirable morass of mediocrity. In other words, he should gear the repertoire to the choir's abilities and potentialities, always keeping in mind that the choir exists as an aid to worship—worship which will include the congregation, the clergy, the choir, and indeed, even himself.

Third: assuming the choir repertoire has been chosen with taste and care and that the singers are sensitive to the spiritual and musical beauty inherent in such music, it follows that one further ingredient is necessary if the choir member is to fulfill his obligation to his director, his church and his God. This final factor we shall call simply *personal devotion*. By this is meant a contagious devotion to the Christian way of life which will be apparent in the singer's everyday living as well as in his Sunday appearances in the church choir. Someone has said, "Life is such a daily thing" and we can say, similarly, that the choir tends often to become such a "weekly" thing without meaning any play on the word "weekly." The possible attrition of the weekly rehearsal can be overcome in some measure by developing this attitude of sincere personal Christian devotion. If this ideal could be uniformly reached there would be no occasion for the incident which occurred in a church where a certain loquacious soprano attempted to impart a choice bit of gossip to the director. He showed admirable command of the situation by quietly and firmly telling this good lady, "Madam, I am more interested in voices than I am in vices."

Certainly there has never been a time in the history of our nation when this element of personal Christian devotion has been so sorely needed, nor when its practice could bring about more necessary results. As an antidote to the three *C's* mentioned at the beginning—Castro, Communism and Cuba—every choir member should seriously consider his responsibility to deepen his own personal Christian devotion.

We have briefly considered three possible ways in which the church choir can be an aid to worship: 1) by using worthy music, 2) by developing standards of musical discrimination among the members and 3) by strengthening an attitude of personal Christian devotion. Many things have necessarily been left unsaid, but I beg your indulgence for a concluding personal observation. On Sunday mornings in the church where I am minister of music it both grieves and highly amuses me to note with what seeming reluctance many of our congregation participate in singing the words of praise to Almighty God contained in the metrical Doxology. I choose this portion of the service because everyone sings without the aid of the hymnal and we have a fine opportunity to look each other in the eye. This simple act of worship brings forth the most amazing facial expressions—everything from stony silence from those who refuse to sing or think they can't sing, through the gamut of apparent disgust, boredom, painful tolerance, unconcern and, rarely, those who are genuinely aware of their precious privilege and who are conscious of the words they are singing and who, although they may not know that the word "Doxology" is derived from two Greek words which mean "Word of praise," are nevertheless willing to participate in this portion of the service with smiling devotion. I have even resorted to the somewhat drastic measure of flashing a little sign behind my back where the choir can see it as I stand facing the congregation. On this sign in large letters is S-M-I-L-E. I continue to hope for some sort of osmosis process whereby the congregation will one day join us as we express our spiritual joy in the familiar words of Bishop Thomas Ken: "Praise God from whom all blessings flow . . . " Those who do not participate can only be referred to the lines in Isaac Watts's hymn:

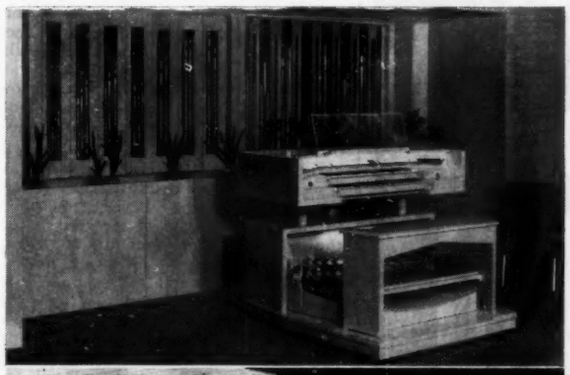
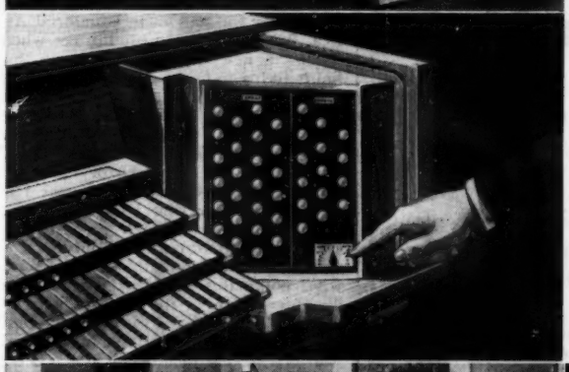
Let those refuse to sing
Who never knew our God . . .

At this point you may be reminded of the definition of an optimist: a person who believes the preacher when he says "And now finally, brethren." But I am really going to bring this portion of our discussion to a close with this personal credo which is the crystallization of many years of experience with church choirs: "The eternal value of good church music lies in its power to cleanse the motives of man and lead him in a way of life which is infinitely worth while."

Dr. Thane McDonald is chairman of the department of music at Wake Forest College, Winston-Salem, N. C. He gave this address May 10 at the Southeastern regional AGO convention in Charlotte, N. C.

ROBERT J. McCLOSKEY, Jr. conducted Buxtehude's Aperite mihi potas justititae and Vaughan Williams' psalm. 100 when a special choral performance replaced the sermon May 28 at St. John's Episcopal Cathedral, Jacksonville, Fla.

MILDRED L. HENDRIX, Duke University organist, was featured in a Bach commencement recital June 4 in the chapel. Also participating were violinist Julia Mueller and tenor John Hanks.

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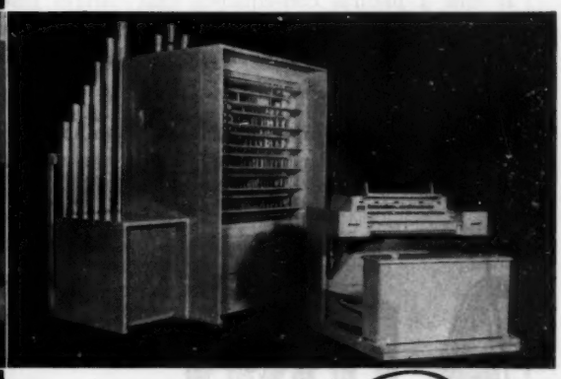
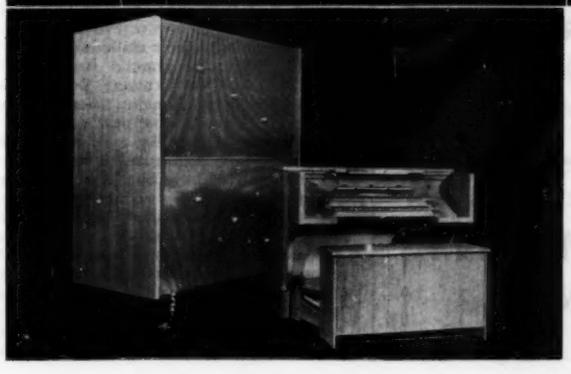

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All Is Vanity

By HAROLD FREDERIC

"And Lamech took unto him two wives: the name of the one was Adah, and the name of the other was Zillah. And Adah bare Jabal: he was the father of such as dwell in tents, and of such as have cattle. And his brother's name was Jubal: he was the father of all such as handle the harp and organ." *Genesis* 4: 19-21.

It is not within the scope of this article to trace step by step the development of the organ since the days of Jubal, although there seems to be a slight tendency to revert to the original Pan's Pipes. Very little is mentioned about the organists of that remote period, but when it is remembered that Jubal was a direct descendant of Cain, and as practically all organists are also descended from the same gentleman, it may help to explain why so many of our present day players treat organ music in the same manner that Cain treated his unfortunate brother Abel.

Years ago organ making was a jealously guarded craft and no first class builder ever made a fortune. Improvements both tonal and mechanical came slowly and painfully at the cost of much experiment and money and even today the business is a hazardous one and has forced many small builders to the wall through lack of financial resources, combined with the fact that the demand for organs hardly equals that for automobiles, television sets and general household appliances.

For centuries it has been regarded as a secret society of dedicated men striving for something better to offer through the medium of the church for the spiritual development of man. Organ building is by no means understood by the general public and is a closed book to the majority of organists and a few builders. Many churches will spend $10,000 a year to buy electric fans for Eskimos and automatic hot water heaters for the natives in equatorial Africa. But many music committees when buying a new organ will haggle for hours trying to knock off $50 on a $5,000 instrument. If the builder protests that his price is rock-bottom, the committee will say "we will give the contract to the Kennedy garbage can company. They are starting an organ factory and we can save $500." Now what happens? The unhappy builder who badly needs the contract to keep his men busy, capitulates. So the chairman of the music committee, who is probably the parson's wife, nominates her dear friend, the daughter-in-law of the janitor's wife by her first husband to go into the matter. And this because she has a girl friend who is a paying member of the A.G.O., who wants to study the organ and hopes to play it after it has been installed. Does this sound fantastic? Well, it isn't and this writer has had more than one such experience.

Within the last few months a number of letters and articles have appeared in THE DIAPASON on two important aspects of organ building. This is a most encouraging sign that intelligent musicians are still thinking about the tools with which they have to work. The first of these is the subject of mixtures. During the past eighty years several books on organ building have appeared, and a few on organ stops only. Some of these writers have differed considerably on this important subject. One would affirm that they were inserted to fill in the gaps between the octave ranks; another claims that their value is to brighten up large scale manual basses. Perhaps they were both correct. But that is not our concern. The question is why did they virtually disappear at the beginning of the century and why have they suddenly reappeared like a stampeding herd of buffalo. For the answer we may go back to the eighteen seventies and eighties, which takes us to the work of Henry Willis, one of England's foremost builders. His earlier organs had enough mixtures, but in his later work they became negligible. In 1898 he built the fine organ in Lincoln Minster with only a three-rank mixture on the great organ. Many cathedral organs of that period by other builders had sadly curtailed mixture work. Carl Locher, in his quaint volume *Organ Stops*' flatly asserts that mixtures belong on the great organ and nowhere else. He was organist at Berne in Switzerland where the swell organs are so unimportant that they cannot take any sort of mixtures. This is diametrically opposed to the British conception of a modern swell which is based on mixtures and keen trumpet tone.

But around 1895 organ building had rather come to a standstill tonally when Hope-Jones suddenly appeared out of the blue. His only important contribution was the two pole magnet with armature which set the future pattern for all armature valves and is about all of his work which has survived. Then came his tonal revolution which was completely at variance with what everyone thought an organ should sound like. His contention was that his keen string stops with attenuated scales (invented and voiced by someone else) would furnish all the brilliance necessary. But these pipes gave forth a whole battery of wrong harmonics which cut through the rest of the organ.

This writer has his own pet theory regarding the disappearance of compound stops. Any organ tuner with a heavy brass cone in his hand and who has stood in front of the seven-rank cymbal in the music hall at Cincinnati gazing at the pipes with their mouths full of dirt would shudder and turn pale, as old Dumas would have said. We believe that the time and expense required to condition and tune these old pipes operated against their continued existence, bearing in mind that they were cone tuned. Many of these tuners had heavy hands and a too sharp blow on the top pipes of a five-rank furniture does not in the least improve the tone. As all metal cylindrical pipes including mixtures are now fitted with tuning slides, the old problem no longer exists.

The late Dr. G. A. Audsley was a powerful advocate of compound stops. He was also a great and dedicated lover of beautiful organ tone. Unfortunately, being neither organ builder nor organist, he did not know how to scale his pipes. His greatest contribution to the organ loving world was probably the inexhaustible supply of vitriolic abuse which he lavished without stint upon any one who had the effrontery to disagree with him on organ matters. This is apparent on nearly every page of his volumunous writings. Nevertheless he had some influence in reducing wind pressures and he worked unceasingly for refinement of tone; all of which was diametrically opposed to the theories of Hopeless-Jones and his misguided followers.

Audsley blamed the vanishing mixture on the builders, claiming that they found it too much trouble to make and voice these small pipes. Actually nothing could be further from reality. The best builders are only too glad to furnish good specimens well designed and regulated. Moreover they will give an organist almost anything he wants, from a twelve-rank cymbal made of tuba pipes to a 64 ft. vox humana.

Another reason for the sudden interest in compound stops may be due to the fact that lately a number of organists have been listening to European instruments and have been impressed by their brilliance. But herein lies a pitfall. The enormous church buildings in France, Germany and the Netherlands, long, narrow and perhaps a hundred feet high, are built of brick or stone, and have their own peculiarities of resonance which are quite different from those in the much smaller buildings in this country, many of which are of frame construction. Therefore a large full-scaled mixture from St. Michael's Church in Hamburg would be absurd if not offensive if transplanted to a small frame church in this country.

Sometime ago this writer was invited to attend a recital to be given by a promising young player on a new organ in a new church. The exterior of the building turned out to be a fine

Saith the Preacher

specimen of a glorified dog kennel combined with the architectural beauties of a perpendicular Noah's Ark. The interior was somewhat less alarming but gave the impression of a railroad roundhouse with a few Moorish touches here and there. Along the wall wherever there was space were planted what appeared to be flower boxes filled with small pipes looking somewhat like discouraged perennials. The player appeared, a familiar type; close cropped hair, enormous shell glasses which give that desirable intellectual appearance, and wearing the sardonic grin usually associated with camels and people entering the furnace in a crematorium.

The concert started with a crash and heart rending cries of anguish from the flower boxes. The number being the interminably tiresome. A minor of J.S.B., many of the audience kept pulling out their watches and shaking them to see if they had stopped. Next came the ubiquitous Pièce Héroïque, so beloved by enthusiastic amateurs. Finally, the jolly little Piece for Flute by Arne. The solo was played on a tubercular gross flute accompanied by the braying of an ass, (no singer or parson of our acquaintance). This curious effect was simply a badly voiced vox humana to which was attached a powerful tremulant which raised the pitch a quarter of a tone. The moral of this is do not plant a vox humana on a separate chest with its own regulator. Halfway through the Arne number there appeared to be a cypher of undetermined origin. Fortunately this was of short duration, as it was found to emanate from a very stout gentleman whose countenance bore a striking resemblance to a sunset over Lake Champlain in November. He was found to be comfortably asleep in a corner pew and breathing like the low C of a pedal trombone. He had evidently been "tasting" as the Scotch say.

It would seem that the problem of mixtures has not been entirely solved. They are at this time as prolific as the locusts of ancient Egypt. Surely this problem is due for a complete re-examination. Any responsible builder may be trusted to provide adequate mutation and mixture work when needed. But there are many cases where an irresponsible organist and salesman can get together and design a job which will prove anathema to the congregation; it is then too late to do anything about it. It is quite fashionable to add large quantities of mutation and mixture work to a small organ even when there is no 4 ft. octave. This is too much like putting new wine into old skins. A congregation does not like to hear shrill piercing sounds with little or no foundation work. However such organs may be useful for playing seventeenth century organ music, they are much less so for the accompaniment of solo voices. For such work it is only needful to have enough harmonic content to support the singer's sense of pitch. For that purpose a 4 ft. open metal stop is necessary, as it is indeed on every division. If a 4 ft. flute is desired, it should follow the open metal and not precede it.

When $50,000 or more is to be spent on an organ, no particular problem is involved; the contract will be awarded to one of the top builders, the scheme usually being worked out by the organist and builder. If the church can afford an organ of that size, the organist probably receives a decent salary (a very rare occurrence), and may be presumed to have enough musical sense to distinguish between a trumpet and a quintadena. In such case the integrity of the builder plus the intelligence of the organist should produce a fine job; the builder usually working out the scales, special tone qualities and other details.

But in the case of the church that has only $10,000 to spend, the picture is very different. The committee gets bids but cannot decide. There is often a member holding out for a certain builder under the promise of a nice cut. So somebody says he has a friend who knows the organist at St. Castro's Church who can tell us where to get a good organ. He knows a builder who is putting the latest invention into his organs, they are called 'mixings' or something like that. So along comes the organist—a very downy bird—who will advise them for 2% of the cost of the organ. He gives them a design without a single diapason but with a flute unit and a five-rank mixture. The committee compares his bid with the others, and the chairman being a hard-headed self-made business man (hardware) says "there ain't no diapason in your bid. How come?" "Ah," says the downy bird "I'm glad you brought that up. These other specifications you have are old-fashioned. Nobody wants a diapason in this space age. A diapason has only 61 pipes while my five-rank mixture has 305 for the same price." "Does that mean we get 244 extra pipes that the other fellows don't give us?" "Quite correct, sir" says downy bird. After a short consultation with the committee, hardware says "sold, by gum", and offers a drink to downy bird (coca-cola) which he declines with an ill-concealed shudder. In the meantime he has collected his 2% and is happily looking forward to his 6% commission from the builder. So the ship was spoiled for a ha'porth of tar.

St. Paul frowned upon such monkey shines and says so plainly in his Epistle to Titus. Here it is verbatim: "For there are many unruly and vain talkers and deceivers: whose mouths must be stopped, who subvert whole houses, teaching things which they ought not, for filthy lucre's sake".

Having disposed of our five-rank mixture to the satisfaction of everyone, including the reader's, we hope, the enthusiast may now decide the type of chest he wants. Faithful readers of THE DIAPASON have read letters and articles extolling the virtues of the slider chest with tracker action. It has been said that every man has some inherent good qualities and is not to be regarded as wholly evil; and it seems only fair to include women, children and tracker organs in this category. Other writers do not share this nostalgia with the antiquarians.

A brief impartial review of the subject may be of some interest, and we shall confine our observations to organs built in this country. The time honored slider chest has not been made here for fifty years, after having had general acceptance throughout the world for over four centuries, and no questions asked. When properly made it is practically everlasting; it contains no moving parts involving leather. This is one of the weak points of modern chests, in which the leather must be renewed every twenty years or oftener. In smaller slider jobs the pedal was usually controlled by a ventil for wind supply. Sometimes a player with unusually large feet, of football type, would break the wooden squares in the pedal action. This was later remedied by using a pneumatic action. Sometimes it was also used for the lowest octave in the great.

There are still a few three-manual organs of this early vintage which have survived and there must be hundreds of two-manual jobs still working. Jardine built a large number of these small organs with a touch which was impossibly heavy and when coupled were almost impossible to play. This was due to the very short pallets and none of the chests was over five feet long, and two feet deep.

This writer was brought up on a large three-manual slider and tracker organ with the choir organ in front. That is, it was enclosed in a separate case placed at the player's back; all action passing under the pedal board and bench. The keys had no overhang; old nagshead swell; two manual couplers, swell to great and swell to choir; three pedal couplers. Beyond the stop knobs with square shanks arranged vertically in three tiers, there was no other stop control whatever at the console. Today such an arrangement would be an insuperable obstacle to present day organists. Another drawback was the distribution of wind which came directly from a

Continued on page 28

RECENT INSTALLATIONS

4 Manuals

Pompano Beach, Florida	First Presbyterian
Wheaton, Illinois	Wheaton College
Birmingham, Alabama	First Methodist

3 Manuals

Oil City, Pennsylvania	Grace Methodist
Huntsville, Alabama	First Methodist
Wellesley Hills, Massachusetts	First Congregational
Madison, Wisconsin	Trinity Lutheran
Arlington, New Jersey	St. Stephen's (R. C.)
Miami, Florida	Temple Israel
Kent, Ohio	Kent State University
Milwaukee, Wisconsin	Community Church of Whitefish Bay
Centralia, Illinois	First Christian
Tulsa, Oklahoma	University of Tulsa
Vineland, New Jersey	Presbyterian
Ardmore, Pennsylvania	St. Paul's Lutheran
Elkhart, Indiana	Presbyterian
Lafayette, Indiana	First Presbyterian
Dalton, Georgia	First Baptist
Pineville, Louisiana	First Baptist
Jamestown, New York	Methodist
Ridgewood, New Jersey	Bethlehem Lutheran
Little Rock, Arkansas	Pulaski Heights Methodist

2 Manuals

West Hartford, Connecticut	First Baptist
Beaver Dam, Wisconsin	First Evangelical Lutheran
Kent, Ohio	Kent State University (3)
Wauwatosa, Wisconsin	Mt. Zion Lutheran
Akron, Ohio	First Congregational Chapel
Cuyahoga Falls, Ohio	St. John's Episcopal
Akron, Ohio	Fairlawn Lutheran
Tulsa, Oklahoma	Tyrell Hall (U. of Tulsa)
Salisbury, Connecticut	St. John's Episcopal
Bladensburg, Maryland	St. Luke's Episcopal
Colesville, Maryland	Colesville Methodist
Glendale, California	First Methodist
Birmingham, Alabama	Birmingham Southern University

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Incorporated
Dec. 17, 1896

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Granted
June 17, 1909
June 22, 1934
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Annual Guild Meeting Elects Officers, Passes New Amendment

The national annual general meeting was held May 15 in the choir room of St. Bartholomew's Church, New York City. President Harold Heeremans was in the chair.

After greetings were extended to those present all were requested to rise and observe a moment of silence in tribute to the memory of those who had died within the year. The minutes of the national annual meeting of May 16, 1960 were approved without reading. Walter N. Hewitt and John G. Spottiswoode were appointed tellers to count ballots for the election of national officers and councillors and for the proposed amendment to the constitution.

The president reported as follows:

The past season has been marked by the determination of the Guild to re-examine and re-evaluate itself.

After a searching, painstaking study and deliberation over a period of four months, the decision to raise dues and examination fees was reached and the amounts fixed. All regional chairmen and deans of chapters received prior notice of these intentions and some attended and participated in the Council meeting at which the decision was made. That the decision was fateful there can be little doubt, and the Guild must now stand the test of its own valuation.

The first and only concrete data we have as yet is encouraging. A new chapter, in Chester, Pa. has been organized with full knowledge of the raise in dues. If this can be conceived as an omen, may our youngest chapter lead us at this critical time.

The first meeting of the Board of Examiners as such, at St. Louis, Mo. last December, is not unrelated to the raise in dues and examination fees. Both testify to the inner struggle of the Guild to better itself through the personal betterments of its members.

The Guild is notably a personal organization. Its highest office, that of an examining body, is exercised only upon an individual basis, and the candidate at the time of testing knows this acutely. Yet it is this very isolation which ultimately binds us closer together.

Those who lean are not always the best supports.

Striving in one direction often leads to striving in another. The influence of the members-at-large of the Board of Examiners may well inculcate in the national body awareness of the heart-beat of the Guild's motivation, and a practical interest in the pursuit of its consequences.

Treasurer George E. Powers reported a net loss of $3,558.07 for the year ended April 30, 1961. In the absence of Chairman Alec Wyton of the Examination Committee, Dr. Powers, vice-chairman, reported as follows:

It has been an active year with a steady increase in the number of candidates for the Service Playing Certificate. Two points are deserving of notice. Thanks to the good cooperation of the examiners, the results of the Associate and Fellowship examinations were ready in time for the Detroit convention, less than three weeks after the examinations were held. This marks a forward step in the all-important responsibility of putting an end to the anxiety of candidates as to the outcome of their examinations at the earliest possible moment!

At the mid-winter conclave in St. Louis there was held a meeting of the members-at-large of the Board of Examiners which was attended by four of these members. At this meeting suggestions and recommendations were made, some of which will be put into force in the future.

The chairman regrets that his growing professional responsibilities make it impossible for him to continue as chairman of the Examination Committee, particularly in view of the increasing activities of this committee. He therefore resigns with regret but also with cheerfulness believing that a change of administration is nearly always a healthy thing. He offers warmest thanks to the members of the committee and pledges them help and support in the future.

For the national auditors, a report from Hauser, O'Connor and Hylind, accountants, was given, stating that they had examined the Guild's accounts and found everything in order.

Dr. S. Lewis Elmer, chairman of the National Convention and Expansion Committee reported as follows:

During the Guild Year May 1, 1960 through April 30, 1961 a biennial national convention was held in Detroit June 27—July 1; a mid-winter conclave in St. Louis, Dec. 27—30, and a regional convention in Idaho Falls, Idaho Jan. 7 and 8. Each of these was highly successful. Fourteen other regional conventions will take place in the year 1961.

All of these events serve increasingly to emphasize the national aspect of our organization, through invaluable exchanges of thought and experience, and provide incentive for higher attainment.

Our Guild continues to expand, in progressive development of valuable activities and in numbers. The national records of the AGO April 30 show: 17,107 active members; 281 chapters; six branches, and 85 Guild student groups.

Much correspondence has been carried on during the year with AGO officials throughout the country and with members and non-members of the Guild who ask for information concerning the forming of chapters, branches and Guild student groups, not only in the United States but in Latin America and in other countries as well. In addition to informative letters, a large amount of printed material is forwarded, with gratifying results.

It is of especial interest that following efforts made over a period of several years, for collaboration between the National Association of Schools of Music and the American Guild of Organists, with respect to the preparation of students for the Guild examinations; and recently in response to a request from the liason committee of the NASM, invitations from the AGO have been extended to the heads of members schools of the NASM to form Guild student groups in their schools with the objective of encouraging student interest in the Guild examinations.

Appointments of regional and state chairmen have been made by the National Council for the term July 1, 1961 through June 30, 1963, following receipt of renominations and new nominations requested in March. These representatives of the national administration of the Guild in the regions and states render a valuable service and assist greatly in furthering our plans for expansion and in the cause of developing interest in the examinations for Fellow Associate and Choir Master, and in the tests in Service Playing.

Leon Carson, editor of the AGO Quarterly, reported as follows:

The AGO Quarterly * * * is now well into its sixth year of publication, * * * its routine adhering closely to the concepts, purposes and ideals of its founders.

* * * A definite increase in reader interest has been evident * * * by the growing number of requests from all over the country and abroad for extra copies * * * and a heavy flow of * * correspondence. * * *

Interest on the part of non-subscribers is also on the increase. * * *

In the field of advertising the Quarterly continues to be in friendly competition with * * * older * * magazines in the church field. * * * New accounts are near-future expectations. * * *

The exchange list * * * embraces * * * national and international publications. * * *

* * * a national distribution of copies from the printer * * * direct to each individual member * * * will make possible receipt via the mails. * * *

* * * Special appreciation of the editor to James Boeringer, editorial assistant, for his faithful and valued services during the past year; to President Heeremans for his loyal support and encouragement, and to the * * * advisory board consisting of Dr. Elmer and Alec Wyton. * * *

In the absence of Chairman Grover Oberle, George Mead reported for the AGO Sunday committee as follows:

1. A letter was sent to the six committee members Feb. 8 informing them of their membership on the National Committee for AGO Sunday. The letter expressed some ideas and requested suggestions. Reply received from one member.

2. Follow-up letter sent to other five members April 19 repeating request. Replies received from **three with suggestions from one.**

3. Initial notice being planned for THE DIAPASON for July with detailed story for the September issue. A press release is being planned for all deans for distribution to nationwide press.

John Huston, chairman of the Radio and Television Committee, reported as follows:

A series of weekly organ recitals is planned for next season from October through May, utilizing the FM facilities of the Riverside Church. For the most part, the new organ in Christ Chapel will be used. However, in the interest of the Guild as a nation-wide organization, efforts will be made to obtain taped recitals by representative players throughout the country.

Should the recitalists be willing to donate their taped recital to such a cause, a library might be built that would help to insure the continuance of these broadcast recitals.

Willard Irving Nevins, chairman of the Committee for the National Organ Playing Competition, reported as follows:

The rules for the 1962 competition have been printed and copies have been mailed to each of the chapters of the Guild. At the present time, the chairmen for the four zones where the semi-final tests will be held are being appointed.

In the absence of Chairman Marguerite Havey, Albin D. McDermott reported for the Members' Interest Committee as follows:

The committee has held two meetings this year and has studied the 20 pamphlets now issued by the committee. In the committee's report to the council, nine recommendations were presented. These included specific ideas for five new pamphlets; a revision of the present pamphlet prospectus in order to convey the contents of several of the pamphlets more thoroughly and usefully to members and to include two items now available but unlisted; and finally the hope that the Guild will continue to keep church architects informed of the material contained in Pamphlet 20, Acoustics in Churches.

The committee agreed that it would be guided in its choice of new material for future pamphlets by an emphasis on excellence if presented in a practical style or in non-technical language. In this way, we would hope to continue serving best the interest of all the membership.

Chairman Mead of the Code of Ethics Committee, reported as follows:

On May 1 of this year a letter was forwarded to the chairman of this committee concerning a dispute between a singer and an organist. The letter was a copy of one sent by the Association of Professional Sacred Singers to the music committee of the church where the dispute arose. The association asks for our moral support in this and other such questions. The chairman is awaiting further information as to the settlement of the dispute. When this is received, the members of the committee will be informed and appropriate action will be taken.

Dr. Mead, also chairman of the Committee on Acoustics, reported as follows:

This committee was established by the president as a standby committee for consultation. No specific questions involving the Guild in the field of acoustics have arisen. A general report on the subject will be prepared at such time as the president and the council consider it advisable.

Upon motion duly made and seconded, the reports were accepted with thanks. Mr. Hewitt on behalf of the tellers reported the result of the election as follows:

President, Harold Heeremans, FAGO, ChM, FTCL; vice-president, George Mead, AM, Mus Doc, AAGO; secretary, Charles Dodsley Walker, AM, FAGO; treasurer, George E. Powers, DSM, FAGO; registrar, Hugh McEdwards, AAGO; librarian-historian, S. Lewis Elmer, LHD, AAGO, FTCL, FRCO, FRCCO; auditors, Willard I. Nevins, FAGO, and Alec Wyton, MA (Oxon), FRCO, ChM, FAGO; chaplain, the Very Rev. Robert F. McGregor; councillors for terms ending in 1964, Seth Bingham, MusDoc, FAGO; T. Frederick H. Candlyn, MusD; Alice V. Gordon Smith, AAGO; John Holler, AAGO; George Markey, MusDoc, FAGO; Jack H. Ossewaarde, MMus, AAGO; Anna Rayburn, FAGO, ChM; M. Searle Wright, FAGO, FTCL.

He also reported that the amendment to the constitution, recommended to the Guild by the Council and printed in THE DIAPASON for April, was adopted.

Upon motion, duly seconded and carried, the meeting was adjourned.

HUGH MCEDWARDS
National Registrar

National AGO Banquet and Reception Held at Hotel Taft, NYC

New World pipe organs and church music flourished widely as early as the middle of the 16th century, according to Dr. Carleton Sprague Smith who addressed the national AGO annual banquet May 15. Many fine instruments and at least three distinct schools of native composers contributed to the beauty of church music in Latin America and Mexico before the earliest of the New England colonies had been settled. Dr. Smith urged that this valuable and substantial musical legacy be preserved and performed just as we now admire and utilize the more specialized heri-

EDWARD MONDELLO

University Organist
Rockefeller Memorial Chapel
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tage of such other American groups as the Moravians, on whose work Dr. Smith also dwelt.

Illustrating his glimpses into the musical life of this hemisphere with passages from contemporaneous journals and letters of organists, Dr. Smith provided a fascinating and not altogether unchallenged picture of the growth of church music and attitudes up to the middle of the 18th century.

Dr. Smith was introduced by Dr. S. Lewis Elmer, president of the AGO Senate of Past Presidents and Wardens which sponsored the reception and banquet. Dr. Elmer also gave a short history of the music at York Minster in England, as a prelude to the introduction of Dr. Francis Jackson. Dr. Jackson extended greetings from the Royal College of Organists and the Incorporated Association of Organists and spoke briefly and charmingly on his impressions of this country gained on his extended recital tour. He paid tribute to Dr. T. Tertius Noble as had Dr. Elmer. Dr. Noble's son, Philip, another guest of the evening, responded with a few bits of reminiscense.

Members of the AGO and their guests assembled in the Village Room of the Hotel Taft for the reception. Following the banquet Dr. Elmer introduced Harold Heeremans who had been re-elected president at the annual meeting in the afternoon. President Heeremans spoke briefly on imminent developments within the Guild with particular reference to chapter activities and Guild examinations.

The Rev. Dr. Hobert D. Hershey, retiring national chaplain, expressed high appreciation of the work of the AGO in the cause of sacred music.

Dr. George E. Powers, vice-chairman of the examination committee and Willard Irving Nevins, national chairman of the committee on the organ playing competitions, announced the winners of various awards.

DAVID F. HEWLETT, Chairman
National Publicity Committee

Organ Composition Contest

Under the asupices of the American Guild of Organists a prize of $200 has been offered by the H. W. Gray Company to the composer of the best organ composition submitted.

Works in the larger forms such as sonatas, suites etc. will not be considered, since the aim of this contest is to find a composition that combines musical excellence with practical length and usefulness.

The board of judges will be announced later.

The winning piece will be published by the H. W. Gray Company on a royalty basis.

The manuscript, signed with a non de plume and with the same inscription on the outside of a sealed envelope containing the composer's name and address (together with return postage), must be sent to the American Guild of Organists, 630 Fifth Ave., New York 20, N.Y. not later than Feb. 1, 1962.

Isthmian

The new officers of the Isthmian Chapter elected at the May 17 meeting at the Hotel Tivoli are: Dean, Mrs. A. J. O'Leary; sub-dean, Mrs. G. E. Cooper; secretary, Mrs. E. R. MacVittie; treasurer, Evelyn Bush; state chairman, Mrs. W. E. Kirkland. The group has made a study of pre-Bach music the subject of its meetings this year.

CORNELIA MALMBERG

Sacramento

The Sacramento, Cal., Chapter met May 9 at the First Methodist Church where a dinner meeting was followed by an organ recital by Ethel Sleeper Brett, host organist. Her program of 20th century composers included numbers by: Myron Roberts; Farnam; Sowerby; Messiaen; Augustin Barie; Dupré; Karg-Elert; Reger; Peters, and Mulet.

DORETHA DOULL ROTHER

HAROLD HEEREMANS CHOSEN AGO PRESIDENT FOR 4TH YEAR

Los Angeles

The Los Angeles Chapter met May 12 at St. Paul's Episcopal Cathedral for a dinner meeting. The dinner was followed by guest speakers and election of officers. Clarence Mader introduced the evening's recitalist Marilyn Mason who spoke of her experiences in Europe and also about the master class she conducted the following day. Steuart Goodwin read his award-winning paper The Pipe Organ Builder Finds His Place. Miss Mason played: Concerto in F, Opus 4, No. 5, Handel; Miniature and Epilogue for Pedal Solo, Langlais; Prelude and Fugue in D major, Bach; Trois Danses, Alain; Two Preludes, Wright; Grand Choeur Dialogue, Gigout. The chapter is busily engaged in planning for the 1962 national convention with the Pasadena and Long Beach chapters.

ELFRIEDA DOLCH

Pasadena and Valley Districts

The regular monthly meeting of the Pasadena and Valley Districts Chapter was held May 15 at the First Methodist Church, Pasadena, Cal. Following dinner came the election of officers. Past-dean Robert Pritchard presided over the installation of these: dean, Martha Farr; sub-dean, Dr. Hunter Mead; secretary, Patricia Pauly; treasurer, Philip Baker; registrar, Gaylord Carter; librarian, Richard Berry; auditors, Frederic Bacon-Shone and Ralph Travis; executive committee members, Joyce Crocker, Harold Darvey and Lenore Espe. Marilyn Mason, recitalist of the evening, addressed the group briefly. Her recital is listed in the recital section.

GAYLORD CARTER

Redwood Empire

The Redwood Empire Chapter sponsored Lewis Bruun, formerly of Eureka in recital May 2 at St. John's Episcopal Church, Petaluma, Cal. His program appears in the recital pages.

The following officers were elected: dean, Stephen Palmer; sub-dean, Marie Thompson; secretary, Gordon Dixon; treasurer, Agnes Kinne; new board member, Hans Hoerlein.

STEPHEN PALMER

Long Beach

The Long Beach, Cal. Chapter sponsored Richard Elsasser in a recital May 23 at the First Congregational Church as the last of the season's concert series and the highlight of the annual Long Beach music festival. A more than capacity crowd heard the following program: Toccata, Frescobaldi; The Fifers, Dandrieu; Andante in F, Mozart; Rondo in G, Bull; O Sacred Head Now Wounded, Bach; Concerto 4 in F, Opus 4, Handel; Rhumba, Elmore; Icarus and Greensleeves, Elsasser; March of the Siamese Children, Rodgers; Ride of the Valkyries, Wagner.

FREDRICK SHAFFER

La Jolla

The La Jolla, Cal. Chapter sponsored its second Church Music workshop April 29 at the Army and Navy Academy, Carlsbad. Speakers included Frank Owen who conducted a session with a group of untrained boys' voices to illustrate problems in this special field. Dr. Leslie Spelman, FAGO, delivered a paper on The Church and the Arts. J. William Jones lectured on choral problems, using tape recordings. Clarence Mader gave a lecture-tour through little-known organ lofts of Europe via colored slides. The workshop had displays of music, books and publications in the organ and choral field. Several organ builders sent displays and representatives. Charlotte Tripp Atkinson was chairman.

WILLIAM C. ATKINSON, JR.

Riverside-San Bernardino

The Riverside-San Bernardino Counties Chapter sponsored Lowell Enoch in a recital May 15 at the Calvary Presbyterian Church, Riverside. He played: Prelude and Fugue in G minor, Buxtehude; All Glory Be to God on High and Fugue in E flat major, Bach; Chorale in B minor, Franck; In dulci jubilo and Schönster Herr Jesu, Schroeder; Roulade, Bingham; Requiescat in Pace, Sowerby; Prelude and Fugue in G minor, Dupré.

CHESTER JOHNSON

Guild Sunday Committee

The annual Guild day of recognition in places of worship will be Oct. 8, the traditional second Sunday in October. Regardless of the denomination of the church, this one Sunday (or the Saturday following) gives the opportunity to express through music our allegiance to the one God and to publicly reaffirm our Declaration of Religious Principles.

President Harold Heeremans has appointed a nation-wide committee for this occasion with Grover J. Oberle Norfolk, Va., chairman, Margaret Whitney Dow, Redlands, Cal., A. Eugene Ellsworth, Dallas, Tex., the Rev. Joseph R. Foley, New York City, Hugh McEdwards, Great Neck, N.Y., George Mead, New York City and Robert Stofer, Dayton, Ohio.

Detailed suggestions for observance of AGO Sunday will appear in the September issue.

San Francisco

The San Francisco Chapter held its annual dinner meeting and election of officers May 8 in the new fellowship hall of the First Presbyterian Church, Oakland. Officers for next year are: Bob Whitley, dean; Lawrence Moe, sub-dean; Dorothy Dublin, secretary; Arthur Breuer, treasurer; Geraldine Houser, registrar; Anna Marie Fulton, librarian; Alfred Laeppel and Bernard Mieger, auditors; Eileen Coggin, Margaret Fischer and the Rev. Robert Hayburn, executive committee. Following the meeting, Newton Pashley gave a short history of the recently enlarged organ in the host church and played Movement 1, Sonata 5, Widor, to demonstrate its tonal resources. An informal recital by 19-year-old Garnell Copeland included: We Thank Thee God Sinfonia, Vivace, Trio Sonata 6, Come Sweet Death and Fugue alla Gigue, Bach; 94th Psalm Sonata, Reubke; Perpetuum Mobile, Middelschulte.

HAZEL WILSON

Spokane

The Spokane, Wash. Chapter met May 9 in the undercroft of St. John's Cathedral with Dean Don Gorman presiding. It was reported that the Germani recital in April was a tremendous success. The city was named an examining center for Guild exams with Myron McTavish and Robert Kee, both FAGO, appointed examiners. The Tacoma regional convention was announced. The following officers were elected for the coming season: Mr. Gorman, dean; Mr. Kee, sub-dean; Florence Thompson, secretary; Joyce Top, registrar; Frank MacCreary, treasurer; the Rev. Kenneth M. Snyder, chaplain; Mable Anderson and Mr. McTavish, board members. Mr. McTavish gave the talk The Care and Feeding of Choirs. He directed members in singing scales in tune and also singing on time. Following the demonstration he played the 1st and last movements, Sonata in F minor, Mendelssohn and Eine Kleine Nachtmusick, Mozart.

The chapter met April 11 at the home of Dr. R. F. E. Stier. The main portion of the meeting consisted of planning details pertinent to the Germani recital. Dr. Stier announced the slate of officers for 1961-62.

FLORENCE THOMPSON

Walla Walla Valley

The Walla Walla Valley Chapter met May 8 in the First Congregational Church. Officers elected were: Stanley Plummer, dean; Richard Randolph, sub-dean; Marilyn Kohagen, secretary-treasurer; the Rev. William A. Foege, chaplain; new executive committee member, Kary Hyre. A program on the Acoustics of Organ Sound was heard. Dean Don Gorman of the Spokane Chapter, using oscilloscope, vacuum cleaner, tape recorder and a miniature organ described and demonstrated the various processes of pipe building and the difference in graphic structure between diapason, flute, string and reed pipe harmonics. Most of the pipes came from Mr. Gorman's 50-rank home organ.

RUTH CHEN

Wyoming

The Wyoming Chapter held its final meeting of the season May 22 at the home of Mrs. R. J. Malott. Mrs. Gordon Dick, dean, presided over the business meeting. The new officers are: Arlene Danielson, dean; John Erickson, sub-dean; Mrs. Hillard Stubson, secretary-treasurer. The chapter will send Mrs. Dick and Mrs. Danielson as delegates to the regional convention at Bouider July 17—19. Mrs. Fred Layman was appointed chairman of arrangements for the appearance of an organ recitalist in the spring of 1962 in Casper.

EDGAR HILLIAR

Organist: St. Mark's Episcopal Church Mount Kisco, New York

Faculty: Manhattanville College of the Sacred Heart, Purchase, New York
Pius X School of Liturgical Music

News of the American Guild of Organists—Continued

Yellowstone

The Yellowstone Chapter, Billings, Mont. elected the following officers May 8 at a garden party meeting at the George H. Snell home: Marshall S. Caswell, dean; Alfred C. Freise, sub-dean; Arlie Lohof, recording and corresponding secretary; Mrs. George H. Snell, treasurer. Other business included program planning for next season to include papers on various musical subjects to be read by a member at each meeting; a children's choir festival and clinic, and an organ recital every third meeting.

The chapter sponsored Lawrence Perry in a recital June 12 at the First Congregational Church. His program was: Prelude and Fugue in D major, Buxtehude; Three Chorale Preludes and Prelude and Fugue in A minor, Bach; Chorale in B minor, Franck; Toccata and Ayre, Selleck; Preludes, Milhaud; Intermezzo, Symphony 6, Widor; Introduction and Allegro, Psalm 94 Sonata, Reubke.

MARSHALL S. CASWELL

Galveston

The Galveston, Tex. Chapter held its annual Guild service May 21 at the First Evangelical Lutheran Church. The service included representative numbers from the polyphonic, baroque, classic, romantic and contemporary periods and reflected three areas of church music—congregational, organ and choir. The combined choirs, under the direction the Rev. James McCullar, sang O Holy Father, Palestrina; Now Now Let Every Tongue Adore Thee, Bach; Gloria in Excelsis, Mozart; He, Watching Over Israel, Mendelssohn, and In the Year that King Uzziah Died, McK. Williams. Host organist LaDonna Sumner played Ciacona, Buxtehude; Cantabile, Franck, and Acclamations, Langlais. The Rev. Vernon F. Rabel gave the meditation Music in Worship.

LA DONNA SUMNER

Albuquerque

The Albuquerque, N. M. Chapter met April 17 at the First Presbyterian Church. A program of music suitable for church weddings was the program for the evening. Participating organists who played works of Bach, Marcello, Willan, Sowerby, Purcell, Handel, Widor and Schutz were: Robert Loyd, Alan Stringer, Neal Osborn, Larry Titman and Frank Serreseque.

GLENN L. NELSON

Houston

The Houston Chapter sponsored Lady Susi Jeans in a recital May 8 at the First Presbyterian Church. Her program was: Variations on Revenant, Bull; Fantasia and Voluntary, anonymous; A Running Fantazia, Gibbons; Gloria tibi Trinitas, Lugge; Voluntary for Double Organ, Blow; Voluntary, Robinson; Voluntary in D for Double Organ, Barrett; Trumpet Aire, Reading; Trio Sonata in C major and Prelude and Fugue in C major, Bach. Lady Jeans conducted a master class May 9 on early English organ music and water organs.

SUE OFIELD

Central Arizona

The Central Arizona Chapter met May 22 on top of a mountain north of Phoenix. After dinner and a social hour the Wicks Organ Co. film Capturing the Winds was shown by Steven Bodman. At the annual business meeting the following officers were elected: Helen Donaldson, dean; Martha Davidson, sub-dean; Arlene Rice, secretary; Berneil Drake, treasurer; Tom Donohoe, registrar; Marvin Anderson, librarian; Matthew Sloan, Franklin Morris, Naomi Showers, Beryl Swanson and Pierce Ressler, board members.

MARVIN ANDERSON

Fort Collins

The Fort Collins, Colo. Chapter held its first minister's banquet May 15 in the Student Union, Colorado State University. Clara Hatton, head of the art department, spoke on The Arts in the Church, using colored slides of recently built churches in our country and Europe to show 20th-century church architecture, stained glass, mosaic, tapestry, wood carving, silverware and other decorative arts. She also arranged a display of embroidered vestments, sculpture, hand-lettered books and designs for stained-glass windows by Colorado artists. At the business meeting the following officers were elected: Mrs. Ernest Hartwell, dean; Mrs. Ronald Ryder, sub-dean; Mrs. Harvey Burt, recording secretary; Judy Jones, corresponding secretary; Mrs. Arthur Thuelin, treasurer; Mrs. C. H. Chinburg, Laurene Edmondson and Mrs. R. A. Ryder, program committee.

MRS. R. A. RYDER

Texarkana

The Texarkana Chapter met May 27 at the Highland Park Baptist Church. Dean Irene S. Pelley read excerpts from a press release of the Guild concerning the purpose of the organization and its function in religious music. Carolyn Ely opened the musical program by playing Pastorale, Bach. The remainder of the program consisted of organ and piano numbers played by Miss Ely, Mrs. Pelley, Mrs. John Gill, Mary Dorothy Fletcher and Joncie Young. Officers for the 1961-62 season are: Maynard McConn, dean; Mrs. William Hibbitts, sub-dean; Mrs. Burton Kinsworthy, treasurer; Dorothy Elder, registrar.

The chapter sponsored William Teague in a recital April 3 at the First Methodist Church. He played numbers by Boyce, Mozart, Bach, Peeters, Karam, Herbert, Nanney and Dupré. A reception was held following the recital and was arranged by Mrs. Ralph Crosnoe.

DOROTHY ELDER

Arlington GSG

The last meeting of the Arlington, Tex. student group was held May 13 at the home of Agatha Patterson. The event was in the form of a picnic and a program with numbers by Rogers, Bach, Dunstable, Gershwin, Moni, Carle and Dvorak. This was the last meeting until September.

JERRY F. BACON

Southern Arizona

The May 16 meeting of the Southern Arizona Chapter was held at St. Paul's Episcopal Church, Tucson. Ministers of various churches were guests of members for a buffet supper, with Louise Patterson, organist of St. Paul's as hostess. Entertainment was under the direction of Carl Anderson, Grace Episcopal Church, who directed members of his choir in Sigmund Spaeth's Jack and Jill. Officers for next season were elected: Dean, DeRuth Wright; sub-dean, Carl Anderson; secretary, Karl W. Ahlgren; treasurer, Louise Patterson; registrar, Emily Fleming; executive committee, John McCoy, Camil Van Hulse and Ximena Davis.

Lakeside GSG

The Lakeside student group met May 28 at the Baldwin Company's new showroom, Shreveport, La. Members who played a new model Baldwin were: Miss B. Moch, Varon Moch, Henrietta Moody, Juliette Williams and John Mitchell, William Best played several numbers that demonstrated the resources of the instrument. A social hour followed.

VARON MOCH

New Orleans

The New Orleans Chapter sponsored William Weaver, University of Georgia, May 23 in an organ ensemble concert at the Salem United Church of Christ. Three instrumentalists and a mixed vocal quartet joined him in works of Mendelssohn, Corelli, Mozart, Bernudo, Buxtehude and Bach. Preceding the concert the chapter held its annual ministers night dinner. Mr. Weaver was the guest speaker. The officers for the coming year were announced: Richard Waggoner, dean; William Chute, sub-dean; Mrs. Zoltan Fekete, secretary; Dorothy A. Shaw, treasurer; Jo Ann Osborn, recorder; Mrs. Edgar Traugott, registrar; Emile Robichaux and Clifford Tucker, auditors, and The Rev. Charles Rosenthal, chaplain.

Mr. Weaver conducted a workshop on Practical Organ Music for Church Use.

FERN TRAUGOTT

Central Arkansas

The final meeting of the Central Arkansas Chapter was held May 16 at the Trinity Episcopal Church, Pine Bluff with Edgar W. Ammons as host organist. After a dinner members heard a program of organ preludes, based on hymn tunes, played by Joan S. Smith. Following the recital the 75-voice Pine Bluff High school a cappella choir sang a program of choral music. Officers for the 1961-62 season are: John Summers, dean; Archie Y. McMillan, sub-dean; Herman Hess, corresponding secretary; Mrs. Jack P. Smith, recording secretary; Mrs. Felix Weatherly, treasurer.

ARCHIE Y. MCMILLAN

West Texas

The West Texas Chapter met May 15 at St. Andrew's Presbyterian Church, Midland; acting Dean Helms presided. Officers for the coming season were elected. A discussion on Appropriate Wedding Music was given by Mr. Helms. Ada Leary and Edna McClintock were hostesses for the social period.

The West Texas Chapter met April 24 at the First Presbyterian Church, Midland. Following the business meeting a program on the Voicing and Tuning of a Pipe Organ was given by Ernest White, Möller Organ Co. Refreshments were served.

The chapter sponsored Virgil Fox May 5 on the same organ. His program was the same as appears on the recital pages.

MRS. DON L. WITTENBACH
MONA RUTH DICKSON

Lincoln

The Lincoln, Neb. Chapter went by chartered bus to Omaha May 8 to hear James H. Tallis, guest organist, and the St. Cecilia's Cathedral choir, under the direction of Winifred Traynor Flanagan, at the cathedral. Mr. Tallis played: Plein Jeu, Du Mage, Fantasie in F, Mozart; Gavotte, Wesley; Fugue in E flat, Bach; Movement 2, Sonata, Hindemith, and Dialogue for Mixtures, Langlais. The choir sang works by Isaac, Vittoria, Tallis, Palestrina, Allegri, D'Indy, Liszt, Lemacher and chant. After the program the chapter had refreshments with the Omaha chapter in the high school cafeteria and was taken on a tour of the cathedral.

MRS. DALE UNDERWOOD

Wichita

The Wichita, Kans. Chapter held its annual spring banquet May 16 at the Central Christian church. An after-dinner talk on Music was given by Dr. Howard Ellis, Wichita University. New officers elected for the coming year are: Glen Thomas, dean; Janet Witmer, sub-dean; Ella Franz, secretary; Artaruth Zink, treasurer; Royal Jennings, Lucile Brunner, Arnold Lynch and Bob Pellett, executive committee.

LEOLA Z. FREE

St. Joseph

A capacity audience turned out for the St. Joseph, Mo. Guild festival service May 21 at the First Presbyterian Church. A massed choir, from 18 churches, sang numbers by Warren-Gearhart, James, Rozsa, Young and Diemer, under the direction of Marvin Gench, Jr. Mrs. Nate Block, host organist, played Rejoice in the Lord, Purcell; Rhosymedre, Vaughan Williams; Praise the Lord with Drums and Cymbals, Karg-Elert, and Hyfrydol, Young. Mrs. John Lefler, dean, read the declaration of religious principles and later joined Mrs. Block in the organ-piano setting of Bach's Sheep May Safely Graze.

COLIN A. CAMPBELL

NORMAN BLAKE
St. Paul's School
Concord, N. H.

GORDON FARNDELL
MUS.M., A.A.G.O., A.R.C.O.
North Central College
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ORGAN CHURCH MUSIC

Robert V. Cloutier
Trinity English Lutheran Church
Wayne and Ewing Streets
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Recitals

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

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

STEPHEN FARROW
Westminster Presbyterian Church
Greenville, South Carolina

PAUL HANSON
CHOIRMASTER-ORGANIST
TRINITY CHURCH, DES PLAINES
CHICAGO BOARD OF EDUCATION

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

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

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

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

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

WESLEY A. DAY
F.A.G.O., Ch.M., F.T.C.L.
St. Mark's Episcopal Church
Clarke Conservatory of Music
PHILADELPHIA

GEORGE GANSZ
A.A.G.O.
Philadelphia 20
Pennsylvania

Joan Hult Lippincott
Faculty
Westminster Choir College
Princeton, New Jersey

DAVID A.
WEHR
CHORAL—ORGAN—COMPOSITION
Cathedral of the Rockies, Boise, Idaho

CLARENCE DICKINSON
7 GRACIE SQUARE,
NEW YORK 28, N. Y.

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

robert lodine
mus. d. f.a.g.o.
CHICAGO
• st. chrysostom's church
• american conservatory of music

Richard Warner, Ph. D.
Head, School of Music
KENT STATE UNIVERSITY
Kent, Ohio

Central Iowa

The Central Iowa Chapter finished the season with a dinner meeting May 14 at the First Methodist Church, Des Moines. Robert Burns presided over the installation service for the following new officers: Mr. Burns, dean; Delores McDonald, sub-dean; Lea Riedesel, secretary; Jean Quillin, librarian; Frances Shaw, treasurer. Convention Chairman Russell Saunders furnished a resumé of plans for the regional convention. All committees were activated and each member was made an active promoter of the convention.

EDITH SCHMITT

Dubuque

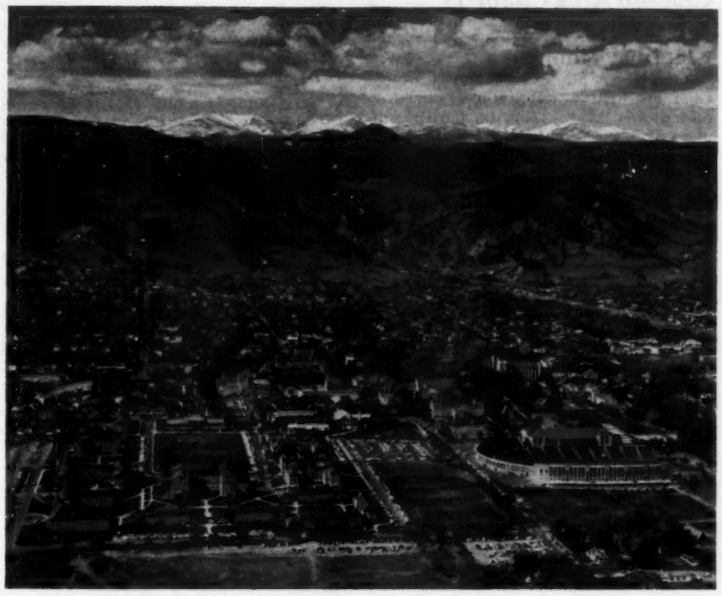
The Dubuque Chapter met in the First United Presbyterian Church, Bellevue, Iowa, May 28. After a dinner Dorothy B. Acheson, David Nelson, Ann Devaney, Mark Nemmers, Lucena Stephens and Carolyn Sanders played Cloister Colonnades and Matin Devotions, Hovdesven; Pastorale, Franck; Now Thank We All Our God, Bach; Etude de Concert, Bonnet; O World I Now Must Leave Thee, Brahms; Sketch in D flat, Schumann; Litanies, Alain; Deuxième Legende, Bonnet, and Movement 1, Symphony 6, Widor. A vocal trio directed by Helen Stuber sang Smart's The Lord Is My Shepherd. Mr. Nelson was program chairman for the event. Officers elected for the coming year are: Doris McCaffrey, dean; Miss Stuber, sub-dean; Lillian Staiger, secretary; Mr. Nelson, treasurer; Mr. Nemmers, registrar; Lulu Griffin, librarian. A social hour followed.

MARK R. NEMMERS

Mason City

The Mason City, Iowa Chapter held its annual banquet May 16 at St. John's Episcopal Church. New music for the organ was played by Mrs. Al Johnson, Mrs. Harold Peterson and Ronald Lockwood. Mrs. Johnson played: O Redeemer, Now Risen to Heaven; Once He Came in Blessing; I Stand Here at Thy Crib; How Shall We Receive Thee, and Praise to Jesus' Hallowed Name, Pepping. Mrs. Peterson played Reverie, Van Hulse; Pastorale, Pritchard, and Aberystwyth, Young. Mr. Lockwood's numbers were: Benedictus, St. Anne and Hyfrydol, Young. The following officers were elected: Marie Von Kaenel, dean; Pauling Hedgecock, sub-dean; Ronald Lockwood, registrar; Wanda Pedelty, secretary; Betty Nyhus, treasurer. Committee for banquet arrangements included Mrs. R. E. Patton, chairman, Mrs. Frank Pearce, Mrs. Al Johnson and Miss Nyhus.

MARGARET PETERSON



Boulder, Colo., site of the season's final regional convention, July 17-19, is nestled in a cool valley at the foot of the Rockies. In the foreground is the University of Colorado where Alec Wyton will play the four-manual, 85-rank Austin in Macky auditorium, and Everett J. Hilty will play the Maas-Rowe carillon in the Memorial Center.

In the left background is Flagstaff Mountain where a chuck-wagon dinner will be served. In the far background is the snow-capped continental divide including 13,506 ft. Arapahoe Peak.

Topeka

The Topeka, Kans. Chapter sponsored Norma Smith in a recital May 9 at the First Presbyterian Church. Miss Smith, a student of Laurel E. Anderson, played: Prelude and Fugue in E major, Lübeck; Adagio, Fiocco, Concerto 11, Handel; Nun komm', der Heiden Heiland, Nun freut euch, lieben Christen and In dulci jubilo, Bach; Fantasie in F minor, K 608, Mozart; Prelude and Fugue in G minor, Dupré.

NORMA SMITH

Buena Vista

Hilvie and Howard Johnson were hosts to the Buena Vista Chapter at Our Saviour Lutheran Church, Albert City, Iowa May 14. There was a panel discussion on Music and Worship in the Church. Refreshments were served at the close of the afternoon's activities.

The chapter sponsored Marianne Webb in recital April 16. Her program appeared in the June issue.

VIRGINIA BOGGS

WATERLOO HAS 20 CANDLES

The annual banquet of the Waterloo, Iowa, Chapter was held May 9 at the Central Christ Church. The occasion celebrated the 20th anniversary of the chapter and past deans were honored. A short business meeting was devoted to election of these officers: dean, Philip Hahn; sub-dean, David Held; registrar, Bruce Bengtson; secretary, Mrs. Roger Hellenschmidt; treasurer, Mrs. Harry Parsons; librarian, Mrs. Leo Bergmann; auditors, Clarice Kendall and Mary Lorenzen; executive board, Genevieve Anderson and Anita Cone.

Dr. Agnes Lebeda, Iowa State Teachers College, showed slides of her recent trip to the Soviet Union.

BRUCE BENGTSON

Southeastern Minnesota

The Southeastern Minnesota Chapter met June 5 at Wade's Broiler, Rochester for the annual spring banquet. Mrs. Galen Yust was toastmistress. Members who joined the chapter the last year were initiated; community singing was conducted by Elaine Ulman and accompanied by Jerry Tupper on the accordian, and Past-dean Harold Sweitzer conducted the installation service for the new officers, who are: Stanley Hahn, dean; Dorr Thomas, sub-dean; Dorothy Goede, secretary; Earl Schwerman, Jr., treasurer; Frederic Nitschke, Harold J. Sweitzer and Elaine Ulman, executive committee.

Th chapter met May 15 at St. Francis Catholic Church, Rochester for the program Music of the Catholic Church. Clem LaBarre directed the choir and Mr. Tupper was organist. The music heard included works by Benoit, Bohn, Schubert, Nowowiejski, Silver, Terry and Gregorian chant.

ROBERT H. JUERS

Red River Valley

The Red River Valley Chapter met May 7 at the Trinity Lutheran Church Moorhead, Minn. with Mrs. W. A. Smaby, dean, presiding. Officers were elected as follows: dean, Mrs. Smaby; subdean, Mrs. Noel A. Gagstetter, secretary, Mrs. R. E. Utke; treasurer, Mrs. Norman Roos. The chapter sponsored Marilyn Mason in a recital and master class. Her program is listed on the recital pages.

ROSE M. TEICHMANN

In conjunction with the Dallas and Fort Worth Chapters, A.G.O., The Reuter Organ Company is pleased to announce the availability of an LP record of compositions played by the late Mrs. Dora Poteet Barclay of Fort Worth. The organ used is our four manual, 62 rank instrument installed at the Park Cities Baptist Church in Dallas.

The compositions include the Scherzo from Symphony VI by Louis Vierne, the Toccata by Maurice Durufle, and the Ad Nos Salutarem by Franz Liszt. The price of the record is $5.00 plus $.35 for handling and postage. Proceeds from its sale will go into the Dora Poteet Barclay Memorial Scholarship Fund which in turn will benefit deserving organ students.

Records may be ordered by sending a check or money order for $5.35 to Mrs. Edward C. House, 2524 Stadium Drive, Fort Worth 9, Texas, secretary of the Dora Poteet Barclay Memorial Scholarship Committee. Please do not write to The Reuter Organ Company requesting these records since they are only available at the above address.

THE REUTER ORGAN COMPANY

LAWRENCE, KANSAS

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News of the American Guild of Organists—Continued

Twin Cities

The Twin Cities Chapter held its annual business meeting and dinner May 9 at the Cathedral Church of St. Mark, Minneapolis. Election of new members and installation of new officers preceded the annual Guild service under the direction of host organist Gerald Bales. Mr. Bales played Introduction, Passacaglia and Fugue, Willan and We All Believe in One God, Bach. The cathedral choir sang the service and anthems by Vaughan Williams, Willan and Candlyn. New officers are: dean, Lillian C. Sandberg; sub-dean, Thomas Johnson; secretary, Rose Schloch; treasurer, Frank J. Steinhauser, Jr.; librarian, D. Byron Arneson; registrar, Earl Barr. The year has added 36 new members.

LILLIAN C. SANDBERG

Arrowhead

The Arrowhead Chapter met May 15 at St. Paul's Episcopal Church, Duluth, Minn. At a short business meeting the following officers were elected: Mrs. Thomas Sturgeon, dean; Donald H. Andrews, sub-dean; Mrs. L. C. Coffin, treasurer; Mrs. Walter E. Johnson, registrar; Ray Long and Mrs. Orion Anderson, secretaries; Marie Moyer, librarian. After the meeting the chapter sponsored Earl Barr, Macalester College in the program listed on the recital pages. Mr. Barr held a workshop May 16 at the Lutheran Church of the Holy Trinity.

ISABELLE B. JOHNSON

Blackhawk

The Blackhawk Chapter held its annual meeting, dinner and Guild service May 14 at the First Congregational Church, Geneseo, Ill. Reports of the year's work were given and the following officers elected: Lillian Stevenson, dean; Evelyn Johnson, sub-dean; Mrs. Titus Samuelson, registrar; Mrs. Maynard Johnson, secretary; Helen Johnson, treasurer; Dean William W. Swift, chaplain. After the business meeting the Guild service was held with host organist Charles Rivenburg in charge of the music.

LAURANCE M. SMITH

Milwaukee

The Milwaukee, Wis. Chapter held its annual Guild service May 7 at the Kenwood Methodist Church. Host Eugene Casselman directed his 60 voice choir in numbers from Elijah. Esther Jepson played: Introduction and Toccata, Walond; Trio Sonata in C minor, Bach; Med Jesus Vil Er Fara, Nystedt; Fugue 3, Mendelssohn; Toccata, Sandvold. At the annual business meeting the following were elected to office: Edward Wise, dean; Alice Leisman, sub-dean; Carolyn Bersch, secretary; Winston Luck, treasurer; Robert Legler, registrar. Announcement was made that the chapter had just reached a total membership of 300. An expansion of seminars, recitals and scholarship funds are among the plans for next season.

Chicago Area Chapters Join for Annual Meeting, Dinner

The North Shore and the Chicago Chapters held a joint annual meeting and dinner May 15 in the parish hall of St. Ita's Catholic Church on Chicago's north side. Father Fidelis Smith offered the invocation. The retiring deans, Austin Lovelace of the North Shore and Benjamin Hadley of the Chicago, presided for individual chapter business and Dr. Lovelace introduced Dr. Henry Bruinsma, Ohio State University, the principal speaker. Dr. Bruinsma's address, of general interest to our field, will appear in the pages of THE DIAPASON.

Election of officers for each chapter resulted in the following slates:

North Shore—dean, Jack Goode; sub-dean, Jim Marxsen; program co-chairman (with sub-dean), Margaret Budd; secretary, Leora DeFord; treasurer, William Bottom; new board members, John Boe, Richard Enright and Ewald Nolte.

Chicago—dean, Dr. Robert Lodine; sub-dean, Harry T. FitzSimons; secretary, Irene M. Thorson; treasurer, Dwight Davis; registrar, Frank Cunkle; new board members, Carl P. Anderson, Charles Bradley and Robert Jones.

Invitation for wide attendance at the regional convention which the North Shore Chapter was to host June 21-23 was tendered all in attendance. Past-deans were recognized and applauded and new officers were introduced.

Chicago

The Chicago Chapter made what is becoming its annual Spring outing May 28 when a good representation filled a number of cars to drive to Beloit College for senior vespers. The Eaton chapel choir directed by William M. Jones was heard in excerpts from Thompson's The Peaceable Kingdom. Sumner Allen Jackson played the processional, recessional and service music on the Aeolian-Skinner organ described in THE DIAPASON for February 1957. After the service members were invited to try the instrument and Dean-elect Robert Lodine played the Bach Fugue in E flat and the Franck E major Chorale. Charles Stark, of the college, was joined by a brass quartet for the Normand Lockwood Concerto. Dinner followed in the Hilton hotel dining room.

Danville

The Danville, Ill. Chapter met May 23 at the First Presbyterian Church. Officers installed for the new season are: Florence Shafer, dean; Edna Brand, sub-dean; Cleo Ice, secretary; Wathena Benefield, treasurer; the Rev. Charles Crockett, chaplain; Marian Katouskas, Mary Moore and Grace Garrett, executive committee. Following the business meeting Marilyn Hardy played Prelude, Jacobi; Musical Clocks, Haydn, and Holy God, We Praise Thy Name, Peeters. Mrs. Shafer played Solemn Melody, Davies; Chorale Prelude, Buxtehude; Whitsuntide, Gilbert, and Fugue in G minor, Bach. Hostesses were Mrs. Floyd Duncan, Miss Moore and Dorothy White.

CLEO ICE

Rockford

The Rockford, Ill. Chapter held its annual banquet and election of officers May 22 at the Zion Lutheran Church, Belvidere. Retiring Dean Richard Litterst presided and the program was given by soloists of members' churches. The officers for the new season are: Karin Nelson, dean; June Johnson, sub-dean; Evelyn Franzen, secretary; Richard Bates, treasurer; Bertin Eklund, registrar; Mr. Litterst, Richard Meves and Kay Hotchkiss, executive committee.

Bloomington-Normal

The Bloomington-Normal Chapter met May 1 at the Second Presbyterian Church, Bloomington, Ill. for its final dinner meeting with ministers of members' churches as guests. Varner Chance, Illinois Wesleyan University, gave the talk, Spring House Cleaning in Our Music Programs. The new officers installed are Robert Keener, dean; Patricia Whikehart, sub-dean; C. B. Frevert, secretary-treasurer.

C. B. FREVERT

Port Huron

The Port Huron, Mich. Branch sponsored the first junior choir festival in Port Huron at the First Congregational Church May 14. Guest conductor Marie Joy Curtiss, Detroit, directed the choirs in numbers by Willan, Thiman, Pooler, Marcello, Caldwell and Marsh. D. Frederick Elder played Chorale in A minor, Franck; Trumpet Voluntary, Purcell; Air, Water Music Suite, Handel; Jubilate Deo, Purvis, and Psalm 19, Marcello.

D. FREDERICK ELDER

East Central Illinois

The East Central Illinois Chapter held its annual family picnic May 20 at the A. O. Dawson home, St. Joseph. At the business meeting the following officers were elected: Mrs. Leroy Hamp, dean; Mrs. Robert Gray, sub-dean; Mrs. Robert Hulsizer, recording secretary; Mrs. J. L. Kistner, corresponding secretary; Kenneth Cutler, treasurer.

MUSIC WEEK RECITALS

Members of the Springfield, Ill. Chapter co-operated with the National Federation of Music Clubs by playing half-hour recitals in the noon hour national music week. Those participating were Mrs. J. Richard Kaylor at the Laurel Methodist Church, Mrs. John B. Nolan at the First Christian Church, Mrs. Walter Stehman at the First Methodist Church, Mrs. Harold Bennett at the Douglas Avenue Methodist Church and Paul E. Koch at the First Methodist Church.

The chapter met May 2 at The Mill. Following dinner the group went to the First Methodist Church where the Westminster Bell choir directed by Mr. Koch played a program of hand bell music. New officers elected are: Mr. Koch dean; Charles B. Moore, sub-dean; Mrs. Otto Dour, treasurer; Mrs. Nolan, secretary.

MRS. JOHN B. NOLAN

Western Michigan

The Western Michigan Chapter held its annual junior choir festival April 30 in the First Methodist Church, Grand Rapids. Marie Joy Curtiss, Detroit, directed and Carl Sennema was at the organ. Choirs from eight churches of six denominations sang anthems by David H. Williams, Lovelace, Purvis, White, Walker, Davis, York and Thompson. Miss Curtiss addressed the group.

Members of the chapter were guests May 1 of the Hope College music department, Holland. The chapel choir and string trio were heard in Purcell, Lotti, James, Brahms, Schubert, Thompson, Bright, Morgan and Scott. Following the recital student and faculty of the college were hosts in Phelps hall for visiting chapter members. A short business meeting concerning national ballots and local chapter elections brought forth the following slate of officers: dean, Matthew J. Walkotten; sub-dean, Joan Boucher; recording secretary, Helen Hawes; corresponding secretary, Catherine Lobbes; treasurer, Eugene Hage; council member, William Burhenn; chaplain, the Rev. C. Hughes.

HARRIET L. SPENCER

Monroe

The Monroe, Mich. Chapter held its annual banquet and election of officers May 27 at the home of Dean Hugh E. Baker. Results of the election were: Hugh E. Baker, dean; Helen M. Boughton, sub-dean; Shirley Weilnau, secretary; Lillian Jones, treasurer; Doris Eber, executive board. Elton Rudolph played a tape recording of a recent concert given in Trinity Church by the Concordia Seminary choir, Springfield, Ill.

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News of the American Guild of Organists—Continued

Lansing

The Lansing, Mich. Chapter held its annual meeting for organists and ministers May 15 in the Central Methodist Church Tea Room. Dr. Gomer Jones spoke about hymns. Dr. Corliss Arnold, dean, presided over the election of officers. Officers elected are: Dr. Arnold, dean; William T. Gillis, Jr., sub-dean; Mary Lou Houser, secretary; Pauline Rummler, treasurer; Jean Peterson, registrar.

The chapter held its 10th annual junior choir festival April 9 at the Peoples Church, East Lansing with Dr. Alice Nelson as co-ordinator and Frank McKowen as director. Thirty choirs consisting of 700 choristers participated.

JEAN PETERSON

Southwest Michigan

The Southwest Michigan Chapter met June 5 at the Lincoln Dupon home for a picnic repast and boat rides. A short business meeting was held at which the junior choir festival and the 1961-62 programs were discussed.

HUGH ROBINS, JR.

Whitewater Valley

The Whitewater Valley Chapter held its final meeting of the season May 9 in the First Presbyterian Church, Richmond, Ind. Following a carry-in dinner the group enjoyed a program of early American folk music by Paul Lynn, Earlham College. At a business meeting these officers were elected: Dean, Ivan Webster; sub-dean, Marjorie Beck Lohman; registrar, Mary Carman Slade; secretary-treasurer, Florence McWilliams; librarian, Robert Dafler; program chairman, Walter Davis; members-at-large, Olive Joslyn and Nelle Duning; auditors, Robert Byrd and Warren Wright. The meeting closed with the singing of two anthems accompanied by Host Organist Slade. Program chairman for the meeting was Dorothy Ronald assisted by Marguerite Burg and Gennett Garton.

The chapter sponsored Oswald Ragatz, Indiana University, in a recital April 23 at St. John Lutheran Church, Richmond. His program appears on the recital pages.

MARY SLADE

Evansville

The Evansville, Ind. Chapter sponsored Jerry F. Clark in a recital at the Bethel United Church April 22. Numbers included Passacaglia and Fugue in C minor, Bach; Prelude, Symphony 5, Widor, and The King's Majesty, Sowerby. A reception was held for Mr. Clark. A short business meeting preceded the recital.

CLIFFORD B. KINCAID

Indianapolis

The annual meeting of the Indianapolis Chapter was held at the Broadway Methodist Church, May 9. Dean Erwin Muhlenbruch presided at the business meeting which followed a dinner. Officers elected for the coming year are: Erwin Muhlenbruch, dean; Charlotte Moore, sub-dean; Vivian Arbaugh, secretary; Raymond Brandes, treasurer; Geneva Howell, registrar; Thomas Murphy, librarian; Robert Nowicki and Earl Spatig, auditors; Ken List, George Pool and Virginia Rechtoris, executive committee. Ellen English played works of Clarke, Boyce, Haydn, Vierne, Jepson, Elmore, Purvis and Lanquetuit.

The chapter held a dinner meeting April 11 at the First Presbyterian Church with Robert Penn as host organist. Dean Muhlenbruch presided at the business meeting. Berniece Fee Mozingo presented the awards to the winners of the chapter-sponsored young artists competition. Joanne Norman was first place winner and Mary Rita Babbitt received the second place award. Miss Norman played numbers by Buxtehude, Bach, Liszt, Sowerby and Alain.

VIVIAN ARBAUGH

Lafayette

The Lafayette, Ind. Chapter met May 15 at the Jefferson House for a dinner meeting. Officers elected for 1961-62 are: Robert Neuenschwander, dean; Mrs. Herbert Brunsma, sub-dean; Beverly Fox, secretary; Ellen Young, treasurer; Mrs. Walter Vanderkleed, registrar; Gertrude Richolson, librarian-historian; the Rev. L. Gordon Leech, Jr., chaplain; J. Russell Manor, Theodore J. Purchla, Phyllis Vanderwielen, Mrs. Richolson, Elsie Slenker and Mr. and Mrs. John Wagner, executive committee; Helen Anderson and Miss Vanderwielen, auditors. After the meeting the chapter went to the Immanuel United Church of Christ to hear a recital by Ellen English.

The chapter sponsored Lynn McCaw in a recital June 4 at St. Boniface Church.

MRS. WALTER VANDERKLEED

Lake County

The Lake Country Chapter met May 22 at St. Mary's Episcopal Church, Cleveland, Ohio where host organist James G. Billson, Jr. played the following program on the old, part-tracker organ: Picardy and Tallis Tune, Clokey; Exultation-Gremen Tune, Baylor; Swedish Wedding March, Soderman. A social hour and business meeting followed the program.

LUKE P. DUDLEY

Muncie

The Muncie, Ind. Chapter met May 22 at the First United Presbyterian Church. Gerald Detweiler, curator of Grace Episcopal Church, discussed wedding and funeral music from a theological standpoint. Members participated in a rather heated discussion. John Cooler directed the Burris High school string quartet in numbers by Bach and Fauré. Lowell Evans played Psalm 19, Marcello. Kay Peabody, contralto, accompanied by Gerald Crawford, sang appropriate solos for weddings by Dvorak and Vaughan Williams. Officers elected for the coming year are: Mr. Crawford, dean; Elizabeth Meloy, sub-dean; Elaine Elliott, secretary; Elizabeth Starbuck, treasurer.

MRS. JAMES CORY

Akron

The Akron, Ohio Chapter met May 28 for dinner and election of officers at the Fairlawn Restaurant. Officers elected are: Joanne Hart, dean; David Harris, sub-dean; Regina Sandridge, secretary; Robert Osmun, treasurer; Louise Inskeep, registrar. Francis Jackson played a recital the same evening at the Westminster Presbytrian Church. His program follows: Fantasie in F minor, K 608, Mozart; Sonata 5, Mendelssohn; Prelude and Fugue in E minor, Bach; Prelude, Toccata and Chaconne, Brockless; Scherzetto Pastorale, Jackson; Finale, Franck.

ETTA EMERSON

Lorain County

The Lorain County, Ohio Chapter held its annual dinner meeting at the Oberlin Inn May 15. Mrs. Howard Higgins, dean, conducted the business meeting at which time the following officers were elected: Mrs. Howard Higgins, dean; Mrs. Jack Siegfried, sub-dean; Mrs. Jack Norman, secretary; Aline Ferner, treasurer; the Rev. Louis Bertoni, chaplain; Mrs. Stanley M. Clark, registrar; Mrs. Richard Cooley and Mrs. Fred Krapp, auditors; Mrs. John Schmidt, executive board. The chapter moved to Finney chapel to hear the following program played by conservatory students: Theresa Thoma—Te Deum, Langlais; Marion Horn—Prelude and Fugue in A major, Bach; John Ferguson—Prelude and Fugue in E flat major, Saint-Saëns; Carol Crumrine—Pastorale in Four Movements, Bach; Virginia Creamer—Two Preludes and Fugues, Koetsier; John Stuber—Toccata, Duruflé.

GENEVIEVE M. CLARK

Toledo

The Toledo, Ohio Chapter met for its annual dinner meeting at the First Baptist Church May 25. Marguerite Long announced the 1961-62 schedule of organ recitals in the Peristyle of the Toledo Museum of Art. At the meeting the following were elected unanimously: Leslie Peart, dean; Charlotte Engelke, sub-dean; Mary Cheyney Nelson, registrar; Rolden Jones, treasurer; Renata Kiess, corresponding secretary; John Fritz, Wesley Hartung and Marguerite Long, executive committee. Dr. Fritz thanked the chapter and officers for the help and cooperation he received while dean and wished a successful term to his successor. The chapter then attended the performance of the Fauré Requiem by choirs from seven Collingwood Ave. Churches and the Handel Concerto in G minor noted elsewhere in this issue.

WALTER R. RYE

Canton

A dinner meeting at the First EUB Church May 22 closed the season for the Canton, Ohio Chapter. National President Harold Heeremans was guest of honor and spoke about the scale and scope of Guild activities. Officers elected for the ensuing year are: James A. Stanforth, MD, dean; Marvelle B. Horn, sub-dean; Dene Barnard, secretary; John A. Cox, treasurer; Mrs. Drexel Jenks, registrar; David C. Bower, R. Byron Griest and Mary Miller, executive committee. The East Canton High school choir sang several numbers under the direction of Anna McQueen. Following annual reports Mr. Heeremans installed the newly-elected officers.

JAMES A. STANFORTH

Dayton

The Dayton, Ohio Chapter held its annual election dinner May 21 at David's United Church of Christ. Following the dinner Dean Robert M. Stofer conducted a business meeting at which the following officers were elected: A. Edward Kerr, dean; Frank B. Michael, sub-dean; Flora B. Reed, registrar; Constance Klarer, secretary; Katheryn Allen treasurer; the Rev. Gordon S. Price, chaplain; Edythe Livingston, Frances E. Miles, James B. Porter and Ona O'Roark, board members. After the meeting Howard Zettervall, program chairman, introduced the Rev. Clayton T. Rammier, host pastor, who gave a talk on Music in the Church. An informal social hour devoted to musical games and contests completed the evening.

FLORA B. REED

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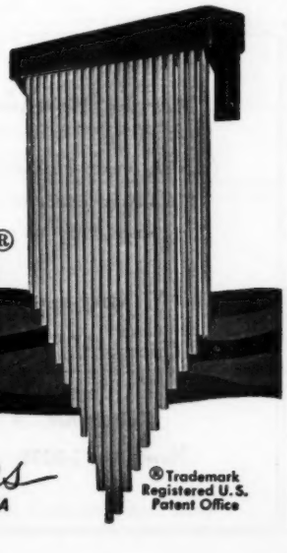

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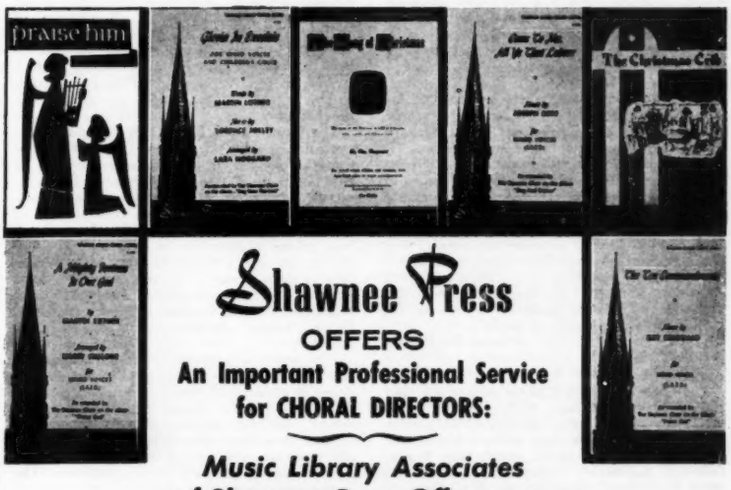

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Giles, Marshall and Brown Head ENY Workshop

A church music workshop was sponsored by the Eastern New York Chapter May 20 at the First Baptist Church, Troy. Hugh Giles, Madeleine Marshall and Elaine Brown led the event. Mr. Giles spoke on service playing and organ repertoire, and teaching techniques. Miss Marshall led a session on English diction and Dr. Brown directed a session on rehearsal techniques.

Following the workshop three students, who received scholarships from the chapter this year, played a short recital.

The annual spring dinner was held in the evening. At the business meeting which followed the following officers were elected for the 1961-62 season: Jeannette Rafter, dean; Leonard Carlson, sub-dean; Mrs. A. James Seeley, Jr., secretary; Grace Van De Mark, treasurer; Mrs. Chester Merrick, registrar; Walter Marland, auditor; Mrs. Floyd Farnum, John Kienle and Helen Henshaw, executive committee.

Chester Jones was chairman of the workshop and Miss Van De Mark was in charge of luncheon and dinner arrangements.

HELGA SAETVEIT

Central Ohio

The final meeting of the Central Ohio Chapter was a banquet held May 22 at the North Broadway Methodist Church, Columbus. Francis Johnson was host organist-director. After a short business meeting, officers were elected for next season. The speaker was Dr. Henry Bruinsma, Ohio State University and his subject "Of Men and Of Angels" was a thought-provoking plea for the return of training the young in religious music by the churches rather than relying on public schools.

ELEANOR CLINGAN

Chester

Members of the newly formed Chester, Pa. Chapter met May 20 at the Robert Grooter home, Swarthmore for a tea. The program committee is busily at work planning the coming year's activities.

JOANNE MUIR

Johnstown

The Johnstown, Pa. Chapter met May 16 for election of officers and the annual pastors' banquet at the Zion Lutheran Church. Richard M. Mitten introduced guest speaker Don G. Mason who gave the talk Make a Joyful Noise in which he discussed the history of music in religious services and stressed the importance of music in the church. New officers are: Mrs. W. E. Nevling, dean; William Stahl, sub-dean; Mrs. W. A. Moffit, secretary-treasurer; Mrs. Leslie Paxson, registrar; Zane Sanner, librarian; Mrs. Clifford Barnhart, Mrs. Albert Hughes and Mrs. Richard Ott, executive committee. Tentative plans were made for a trip to the Möller Organ Company in June.

MILDRED E. PAXSON

Hudson-Catskill

The Hudson-Catskill Chapter met at the Carl Harris home, Philmont, N.Y. June 19 for a picnic supper and social meeting with Caroline Johnson as chairman. New officers for 1961-62 are: Loton E. Springstead, dean; Mrs. Robert Belknap, sub-dean; Alyce Duntz, secretary; John A. Gowen, treasurer; the Rev. Gary A. Cooper, chaplain; Mrs. Duntz, Miss Johnson, Mrs. Elias Lynk, Mr. Gowen, Robert Goettel and Peter Gowen, membership committee.

CLAYTON J. WALTERMIRE

Philadelphia

The Philadelphia Chapter held its annual meeting May 13 at St. John's Lutheran Church, Melrose Park with Roma Angel, FAGO, as hostess. After dinner George Diehl, music director of radio station WFLN and of Rutgers University, spoke to the group. The results of the election of officers are: Ethel M. Reed, AAGO, ChM, dean; Charles B. Allison, AAGO, ChM, sub-dean; Dorothy M. Bergmann, secretary; Albert G. Kay, treasurer; Anna M. Ferguson, registrar; Virginia Heim, AAGO, librarian; Harry C. Banks, Jr., AAGO, Nelson E. Beuchner, Laura A. Hart and Claribel G. Thompson, AAGO, executive committee.

JANET DUNDORE

Pittsburgh

The Pittsburgh Chapter sponsored a program of organ and choral music May 22 at the Third Presbyterian Church with John R. Lively as host. Numbers heard were: Ascension Suite, Messiaen; Exultate Deo, Poulenc; Magnificat in G, Charpentier; Domine, ad Adjuvandum me Festina, Martini; Jubilate Deo in F sharp minor and Magnificat for Solo Soprano, John Lively; Coronation Te Deum, Walton. Mr. Lively was at the organ and directed the choir.

The chapter met May 12 at the Mt. Lebanon United Presbyterian Church with Dr. James Evans as host. After the dinner a short business meeting was conducted by Dean William Lindberg. The annual election of officers resulted in the following: Robert McCoy, dean; Joseph O'Brien, sub-dean; Evelyn Reidenbaugh, treasurer; Stanley Tagg, secretary; Berta Frank, registrar; Horace Hollister, Logan McElvany and Nan Neugebauer, executive committee. After the meeting Dr. Francis Jackson played the recital found in the recital pages.

BERTA MARSH FRANK

Allegheny

The Allegheny Chapter held its final dinner meeting May 23 at the Olean House, Olean, Pa. Officers elected for 1961-62 are: Mrs. D. Alberta Dwyer, dean; J. Edgar Pelton, sub-dean; Helen Cruse, secretary-treasurer; Philip F. Smith, DIAPASON correspondent; Chester E. Klee, Fred Crumley, Jr. and Mrs. R. E. Mundy, executive committee. Following the dinner Mr. Crumley played a program of works by Bach, Franck, Sowerby and Vierne at the First Presbyterian Church.

The chapter met April 25 at St. Luke's Episcopal Church, Smithport, Pa. Following the business meeting conducted by Dean Klee, Mary Dann read her paper, A Century of Anthem Singing with the aid of a quartet. A demonstration was given on the recently-rebuilt Schlicker organ. Mrs. Dwyer was hostess.

PHILIP F. SMITH

Binghamton

The Binghamton, N.Y. Chapter held its annual dinner May 22 at the Christ Episcopal Church followed by a short recital played by two pupils of Harold C. O'Daniels. In recognition of his excellent performance, Joel Weingartner was presented with a record album and the privilege of participating in the regional high school competition in Syracuse. The following are the 1961-62 officers: Mrs. Wesley Oliver, dean; Leland Carman, sub-dean; Mrs. Donald Smith, Sr., registrar; Emily Williams, treasurer; Ronald Staude, secretary; the Rev. Henry Sears, chaplain; Elizabeth Britton, founder.

Ten junior and youth choirs participated in the annual festival sponsored by the chapter April 30 at the First Presbyterian Church. Jack R. Hooten was in charge of general arrangements. The hymn accompaniments were played by Fay McLelland; Mr. O'Daniels accompanied the anthems, and Mrs. Jeffers D. Richardson played the other organ service numbers. The junior choirs sang Give Ear Unto Me, Marcello; the youth anthem was The King's Highway, McK. Williams, and the combined choirs sang O God of Youth, Darst.

MARION A. ROWLEY

Central New York

The Central New York Chapter held its annual dinner meeting June 6. The business meeting was conducted by Dean Cornelia M. Griffin, AAGO. The following officers for the 1961-62 season were installed: Jeannette E. Snyder, dean; Alastair K. Cassels-Brown, sub-dean; Mrs. Spencer H. Goyette, secretary; Mrs. Austin C. Chase, registrar; Elizabeth Graudons, treasurer; Ada Cockcroft and Donald T. Robinson, auditors; Edward A. Boc, member-at-large. The retiring dean was given a past-dean's pin by master-of-ceremonies John L. Baldwin, Jr., AAGO. Harry J. Weston, retiring treasurer after seven years' service, was awarded the Oscar for the coming year. K. Mulder Schuil showed slides of his recent trip to Europe accompanied by commentary.

JEANETTE E. SNYDER

Rochester

The Rochester, N. Y. Chapter held its final meeting of the season May 23 at the Spencer Ripley Methodist Church. After a chicken dinner Dean David E. Cordy called the meeting to order. Robert Wright and Carl De Graw read reports. The following officers were elected: David E. Cordy, dean; Marion Craighead, sub-dean; Robert E. Wright, secretary; Johannes DeGroote, treasurer; Ruth Faas, registrar; J. Trevor Garmey, librarian; Francis J. Pilecki and Gertrude Sharp, executive committee. Ideas for the next season's meetings were discussed. After a discussion on the increase in Guild dues the chapter voted to send a letter of protest to national headquarters. Donald Hayden, host organist, spoke on Problems of Music Education in Public Schools with his student Karen Emens demonstrating vocal exercises used in the high school music training program.

RUTH FAAS

Lockport

The Lockport, N. Y. Branch met May 28 at St. Peter's Church of Christ. The officers for the 1961-62 season are: Eleanor E. Strickland, regent; Mrs. George H. Benziger, Jr., sub-regent; Grace TenBroeck, secretary; Mrs. Norbert Fritton, treasurer. M. LaVerne Griffith played a tape-recording of the recent chapter-sponsored choir festival. Plans were begun for the seventh annual festival to be held in the spring of 1962. After the business meeting refreshments were served by host organist Marilyn Donahue and Mrs. Benziger. The next meeting was announced for June 27 at Grace Episcopal Church.

St. Lawrence River

The St. Lawrence River Chapter held its annual dinner and business meeting at the Blinkbonnie Inn, Gananoque, Ont. May 22. Following the meeting the chapter sponsored H. William Hawke in a recital at Grace Church. His program was: Suite in D, Stanley; Adagio, Fiocco; Echo, Scheidt; Aria with Variations, Sonata 4, Martini; Chaconne in E minor, Buxtehude; Pastorale Suite, Nun komm' der Heiden Heiland and Fugue in E flat, Bach; Fugue in C sharp minor, Honegger; Ariel, Bonnet; Benedictus, Reger; Lord Jesus Christ, Unto Us Turn, Karg-Elert. Following the recital all were invited to Mr. Hawke's home for refreshments and a social hour.

LEWIS WASHBURN

Buffalo

The annual meeting of the Buffalo Chapter was held May 8 at the home of Donald Ingram. A buffet dinner preceded the election of officers and annual reports. The following were elected for 1961-62: Emily Yoder Davis, dean; Katherine Tuthill, sub-dean; Edna M. Shaw, secretary; Vinson F. Long, treasurer; Edna L. Springborn, registrar; V. Mabel Guthrie, librarian; Lucille Colvig and John Hofmann, auditors; the Rev. Jack Leather, chaplain; Gilbert Corgin, August Martin and William Thaanum, executive committee. Dean May Oddie presided over the meeting.

EDNA SHAW

New York City

The annual dinner meeting of the New York City Chapter was held May 10 at St. Clair's restaurant. Dean Donald L. Coats presided. Election of officers for next season took place with these results: Dean, Mr. Coats; sub-dean, George E. Powers, SMD, FAGO, secretary, Marion Engle; treasurer, Oswald Satzinger; registrar, Lilian Carpenter, FAGO; librarian, Gerald Weale, AAGO; auditors, Clinton H. Reed, AAGO, and Bassett Hough; chaplain, the Rev. David H. C. Reed, DD; new on executive committee; George B. Markey, MusD, FAGO, Virginia C. Thomas, FAGO, Bronson Ragan, FAGO and Alec Wyton, MA(Oxon), FRCO, CHM, FAGO. Dr. Francis Jackson of York Minster, England, was the guest of honor. Following the dinner he played a recital at St. George's Church, with Charles S. Henderson as host.

ALICE GORDON-SMITH

Suffolk

The third festival of sacred choral music sponsored by the Suffolk Chapter was held May 7 at St. Paul's Methodist Church, Northport, N.Y. The 75-voice choirs sang under the direction of Donald Studholme with Dean Hazel Blakelock, host organist, at the console. Featuring the Fauré Requiem, the chorus also sang: Praise the Lord, Randegger; Come My Way, My Truth, My Life, Friedell; Surely the Lord Is in This Place, Coke-Jephcott. Voluntaries were Sonata in C minor, Rheinberger, and Suite Gothique, Boëllmann.

At the business meeting after the festival the following officers were elected: dean, Hazel Blakelock; sub-dean, Herbert R. Hannan; secretary, Ernest A. Andrews; treasurer, Rita Bjork.

The chapter met June 4 at home of Dr. Thomas Richner, Setauket, N.Y. After some brief announcements Dean Hazel Blackelock introduced Dr. Richner who played the following program on his three-manual organ: Praise God on High, O Lord Have Mercy Upon Me, St. Anne Fugue and O Sacred Head Now Wounded, Bach; Prelude, Fugue and Variations, Franck; Pastel for Organ, Hebble; Litanies, Alain; Soeur Monique, Couperin; Toccata, Symphony 5, Widor. A social hour with refreshments followed.

ERNEST A. ANDREWS

Westchester County

The Westchester County, N. Y. Chapter held its annual dinner meeting May 23 at the Memorial Methodist Church, White Plaines, with William Hargrove as host organist. After dinner Dean Ruth Branch presided over a brief business meeting at which time the following officers were elected: D. De Witt Wasson, dean; Julia Kuwahara, sub-dean; Frank H. Dunsmora, treasurer; Marguarite Jacobson, secretary; Dorothy Flexner, librarian-historian; Carol Mae Olsen, registrar; Maureen Morgan, Marilyn Ballentine and George E. Wendell, executive board. Following the meeting a program was given by the Westchester Baroque Ensemble under the direction Dr. Wasson. The program included works by Bach, Handel, Buxtehude and Pergolesi and concluded with Bach's Cantata 4, Christ lag in Todesbanden. Organists Don McAfee, Alinda Couper and Dr. Wasson appeared as soloists with the orchestra.

F. H. DUNSMORE

Metropolitan New Jersey

The Metropolitan New Jersey Chapter held its annual meeting May 9 at the Munn Avenue Presbyterian Church, East Orange with Earl Collins as host organist. A brief musical program followed the dinner with a group of songs by Rosemarie Evangelista, soprano, and several numbers by the Boy Handbell Ringers. Mr. Collins was the accompanist and director. Dean Newell Guillan presided at the business meeting giving a resumé of the year's activities. Robert G. Lee was elected dean and Dr. George Volkel sub-dean.

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News of the American Guild of Organists—Continued

Monmouth

The Monmouth Chapter met June 5 at the Grand Avenue Reformed Church, Asbury Park, N. J. with Dean Joan Millering as hostess. A short recital by James Scull included numbers by Buxtehude, Bach, Mulet, Dupré and Benoit. Lawrence Salvators conducted a Mendelssohn program which included: a biography of Mendelssohn by Herbert Burtis; a recording of the Midsummer Night's Dream Nocturne; Lullaby by Mr. Scull; the violin concerto played by E. Hinkleman; It Is Enough sung by Herbert Moore, and Hear Ye Israel sung by Delores Bowman. Members then sang selections from Elijah. A business meeting followed and refreshments were served by the host choir.

MARGUERITE H. JACKSON

Rhode Island

The Rhode Island Chapter excutive committee met May 22 at St. Stephen's Church with William Dinneen presiding. A tentative program for the new season was discussed. Hollis Grant was appointed in charge of placement service and summer substitute aid. A directory of members drawn up by Joyce Mangler was distributed.

The chapter held its annual dinner meeting and recital May 9 at the First Baptist Church in America with Dean Frank Converse presiding. Officers elected are: Mr. Dinneen, dean; Frank Bartlett, sub-dean; Adele Adams, secretary; Miss Mangler, treasurer and newsletter editor; Louise W. Moore, registrar; Viola Peterson, historian; Carl Linkamper and Roy Bailey, auditors; C. Alexander Peloquin, Annie Rienstra, Frank Converse, James Bennett and Agnes Anderson, executive committee. Mr. Bennett played the following recital: Biblical Sonata 4, Kuhnau; Prelude and Fugue in B minor, Bach; Siciliana, Stanley; A Maggot, Arne; Plaint, Whitlock; Babylon's Streams, Harris; Psalm Prelude 2, Howells; Toccata, Fugue and Hymn on Ave Maris Stella, Peeters.

LOUISE W. MOORE

Westerly Branch

The annual meeting of the Westerly Branch, Rhode Island Chapter May 15 elected these officers: Albert M. Webster, regent; Porter Hoxie, sub-regent; Addie R. Crandall, secretary; Grace B. MacIntrye, treasurer. Mrs. MacIntyre introduced E. Wayne Cruzan in his first public recital which included: Preludes and Fugues, Bach; Irish folk tunes and Negro spirituals; Noël in G, Daquin; White Spiritual, Kittering. Mr. Webster gave Mr. Cruzan the annual scholarship award for further organ study. A reception followed in the vestry room.

The April 10 meeting was Guest Night at the Broad Street Christian Church. The Robert Noehren film, The Royal Instrument, was seen. Plans were made for the annual recital in October with the Boston Chamber Players.

ALBERT M. WEBSTER

New Hampshire

The New Hampshire Chapter held its annual dinner meeting May 15 at the Exeter Inn with Bertha Watson in charge of arrangements. Dean Trevor M. Rea presided over the business meeting. Annual reports were read and approved. The following officers were elected: Mr. Rea, dean; Milton M. Johnson, sub-dean; Norman W. Fitts, treasurer; Mrs. Clayton W. Nettleton, secretary; Dorothy J. French, registrar; C. Herbert Chase and Wilfred Boenfant, auditors; Mrs. Robert Conlon and R. Gilman Stockwell, executive board. Norman Blake, St. Paul's School, Concord was the featured speaker who talked about The Organist in the Community.

DOROTHY J. FRENCH

The MacPhail College Organ Club, Minneapolis, is completing its 10th year as a Guild Student Group. Pictured above are: Mary Ann Stevahn; Garry McFadden; Tom Hardwick, president; Jo Ann Starkey, and Donald Ulm, secretary. Marion Hutchinson, FAGO, is the faculty adviser.

Hartford

The annual meeting of the Hartford, Conn. Chapter was held May 22 at the Grantmoor Restaurant, Newington. The following officers were elected for the coming year: William R. Gable, dean; John F. Bullough, sub-dean; Barbara R. Williams, registrar; John Doney, secretary; David E. Harper, assistant secretary; Ethel S. Bestor, treasurer; Theresa M. D'Esopo, assistant treasurer; I. Albert Russell, Loma Lombardo and Lyman Bunnell, members-at-large; the Rev. Clayton Smith, chaplain; Frank K. Honey, past-dean.

The chapter sponsored a junior choir workshop April 22 at the Central Baptist Church, Hartford. Madeline Ingram led the workshop and on April 23 directed a junior choir festival service. Organist for the service was Mr. Harper and Grace D. Berry acted as chairman for the workshop and festival.

JOHN BULLOUGH

Stamford

The Stamford Chapter sponsored its seventh annual choir festival May 21 at the First Presbyterian Church. Dean Anthony Truglia welcomed all present. For preludes Adolph Teichert played: Christ Lay in the Bonds of Death, Bach and Prelude in E flat, Saint-Saëns. Dr. Samuel Walter was service accompanist. Dr. Gilbert Gledhill conducted the following anthems sung by 250 young people representing 12 area churces: The Lord Is In His Holy Temple, Laufer; Thanksgiving, Snell; Let the Bright Seraphim, Handel; Mary's Lullaby, Warner; What Strangers Are These, Purvis; Ye Sons and Daughters, Williams. Raymond Randall played Pièce Héroïque, Franck, for offertory and Mrs. William J. Lee Chorale and Allegro, Sonata 6, Mendelssohn, as postlude. Raymond Randall, Claude Means, FAGO, FTCL, and Dr. Gledhill composed special descants. Adelaide Ahrling was festival chairman.

PRISCILLA M. CARLSON

Boston

The Boston Chapter held its annual meeting May 9. The feature of the evening was a panel discussion which appears elsewhere in this issue as a special article.

ALLAN SLY

New London

The New London, Conn. Chapter met for its annual meeting May 15 at the Groton Motor Inn. After dinner the following officers were elected: Olive R. Roberts, dean; James S. Dendy, sub-dean; Dorothy M. Petty, secretary; Henry L. Schrader, treasurer; Richard W. Hyde, registrar; the Rev. Wilfrid J. Maclean, chaplain. Retiring Dean Beatrice Hatton Fisk presided over the meeting. The Rev. Paul D. Wilbur, out-going chaplain, talked about his experiences in North Africa and the Holy Land.

RICHARD W. HYDE

Worcester

The annual meeting of the Worcester, Mass. Chapter was held May 22 at the Congregational Church, Auburn with Ralph Warren as host organist. Laura Marble led the group in folk-song singing between courses of the dinner. At the business meeting the following officers were elected: Alan Walker, dean; Marjorie Field, sub-dean; Elizabeth Warden, secretary; Kenneth A. Brooks, treasurer; Alfred W. G. Peterson and Henry W. Smith, auditors; Norman J. Roy, Richard Westenburg, Ruth E. Greene, Corinne Monroe, Irene Burnham and Dorothy Farnsworth, executive committee. Following the business meeting a program was performed by the West Boylston Men's Glee Club directed by Beulah Garside.

ELIZABETH WARDEN

Brockton

The Brockton, Mass. Chapter gave a member-concert at the First Baptist Church, May 22. The program was: Edna Parks — Fugue in C, Buxtehude; Movement 1, Symphony 5, Widor; Elizabeth Appleton — Benediction, Saint-Saens; Grand Choeur, Chauvet; Muriel Blomberg, organ and Anna Chappell, piano — Sheep May Safely Graze, Bach; Rhapsody, Demarest; Carl E. Grabau — Introduction and Allegro, Sonata in D minor, Guilmant; Ralph E. Chase — My Soul, Now Bless Thy Maker, Walther; O World, I Now Must Leave Thee, Brahms; Karen Johnstad — Movement 1, Trio Sonata 5 in C, Bach; Finale, Symphony 1, Vierne.

FRANK W. REYNOLDS

Springfield

The annual meeting of the Springfield, Mass. Chapter was held May 15 at the Mittineague Congregational Church, West Springfield. The speaker for the evening was Gordon Stearns, West Hartford, Conn. New officers elected for the 1961-62 season are: Mrs. Douglas Flathers, dean; Frank Taplin, sub-dean; Mrs. Morrill Ring, secretary; Mrs. Douglas Spingler, treasurer; Marjorie Carr Beebe and Philip Aldrich, directors.

The chapter sponsored a young organist's competition May 8. A $75 prize was awarded to David Margeson. Judges for the event were Harrison Potter, Barbara Williams and Henry Hokans.

The chapter met April 17 at the Old First Church. The program featured music for organ and instruments with Charles Page as organist. Compositions by Purcell, Tartini, Handel, Vivaldi, Wieniassky, Krebs and Stoessel were included. Two violins and a trumpet were used.

LEROY HANSON

Portland

The annual meeting and banquet of the Portland, Maine Chapter was held May 15 at the Second Congregational Church, Norway. Francis Wiles gave a talk on the Arctic and the Antarctic. The following officers were elected: Harold F. Snow, dean; Grace Endicott, sub-dean; Dora C. Ayers, treasurer; Alice Wallgren, registrar; Virginia de Bree, secretary; Nancy Longley, Fred Lincoln and Dr. Malcom Cass, executive committee.

The chapter met April 17 at the Chestnut Street Methodist Church for a program of wedding music which was open to the public. A department store provided bridal gowns and models and a florist supplied bridal bouquets and altar flowers. The Rev. Eugene W. Shrigley, host pastor, gave the opening remarks regarding the religious nature of the wedding service. Mrs. de Bree, Forest Perkins and Maud H. Haines played appropriate organ numbers and Helen Maynard, Mr. Walker and Janice Cambridge sang wedding solos. The congregation sang the hymn O Perfect Love. Following the program a short business meeting was held.

VIRGINIA A. DE BREE

Bangor

The Bangor, Maine Chapter met May 8 at the Essex Street Baptist Church. Dinner was served under the chairmanship of Mrs. D. Oaksman Smiley, host organist. Phyllis E. Cobb spoke on Playing the Church Service. Announcement was made of the North-east regional convention to be held in Portland July 12-14. The annual business meeting was conducted by Dean Clayton A. Rogers. Officers for the next year are Mr. Rogers, dean; Mrs. J. Stanley Stevens, sub-dean; Harriet Mehann, secretary; Eleanor C. Snow, treasurer.

BEULAH L. STEVENS

Patapsco

The Patapsco Chapter met May 6 at the home of the registrar. Frances Chambers Watkins. Dean Celia McLeod presided over the business meeting. The nominating committee submitted the following recommendations for officers: Dean, Celia McLeod; sub-dean, Norman Ross; registrar, Frances Chambers Watkins; corresponding secretary, Margaret Rusk Franklin; treasurer, Iva Branch; executive committee chairman, Charles Parker; membership chairman, Emma Poulson; chaplain, Herbert Frisby; librarian, James Spencer Hammond. Official national ballots were distributed and members voted for national officers. Grace Casper was chosen delegate from the chapter to attend the regional convention in Washington, D. C. At the close of the business meeting, visitors were introduced and refreshments were served.

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News of the American Guild of Organists—Continued

Delaware

The Delaware Chapter was entertained May 22 at the home of Dr. and Mrs. Harold L. Springer. A tour of the flower garden preceded the meeting. Dean Sarah Hudson White announced the regional convention June 20-22 at Bridgeton, N.J. Plans were being made for members to attend. The dean gave an explanation of the raise in dues. A unanimous vote re-elected the entire slate of officers for next year. Dr. Springer was chairman of the program. Mr. and Mrs. Firmin Swinnen showed pictures of Belgium and France taken on their recent trip after which Sub-dean Swinnen played a recital on the Möller organ in the Springer home.

CAROLYN CONLY CANN

Huntington

The Huntington, W. Va. Chapter met May 15 at the Baptist Temple for an organist-clergy dinner. The program was arranged by Mrs. Thomas Boyd and Mrs. John Skeans, dean, presided. Following the dinner Thomas S. O'Connell, Marshall University, spoke on The Roots of the Liturgy. Before the dinner a short business meeting was held and the following officers elected: Mrs. Skeans, dean, Jack Clinard, sub-dean; Mrs. Carl Phillips, secretary; Virginia Durrett, treasurer; Alma N. Noble, registrar.

ALMA N. NOBLE

Richmond

The May 22 meeting of the Richmond, Va. Chapter consisted of a demonstration rehearsal of the St. James the Less boy choir, Ashland led by James Acosta, host organist and choirmaster. With particular emphasis on tone quality, diction and rhythm, Mr. Acosta led the boys in vocalization, hymns, Anglican and plain-song chanting and anthems. The officers for 1961-62 are: Wyatt Insko, dean; John Haney, sub-dean; Mabel Davis, secretary; Martha Van de Ponseele, treasurer; Reginald Slaughter, registrar.

GRANVILLE MUNSON, JR.

Alexandria

The Alexandria, Va. Chapter met May 22 to elect officers for next season: Dean B. Thomas, dean; Dana Brown, sub-dean; Roselle Bowman, secretary; Edward Van Sant, treasurer; Barbara Hansen, registrar; Nancy Phillips, librarian and historian; Francis Harrell, member-at-large; Mary McCall and Eileen Paine, auditors.

The annual dinner April 20 was attended by many members and guests. The madrigal singers of Washington and Lee High school, Arlington, sang a program. A framed copy of the Religious Principles of the Guild was given to each of the past chaplains and the present chaplain of the chapter.

ELBA D. CAMPBELL

Norfolk

The Norfolk, Va. Chapter held its annual Guild service May 16 at the Royster Memorial Presbyterian Church. Richard Coulter was service organist who played Jesu, meine Freude, Walther, Prelude and Fugue in E minor, Bach and Agincourt Hymn, Dunstable. Ann Lee Burcher directed the Calvin Presbyterian Church choir in choral responses. The Virginia Beach Presbyterian Church choir sang Thompson's Alleluia under the direction of Mrs. Don Korte. The Epworth Methodist and host choirs combined to sing, under the direction of host Charles Vogan, Now Thank We All Our God, Pachalbel and Sing We Triumphant Songs, Willan.

The chapter met April 25 at the First Methodist Church. The following officers were elected: Mrs. S. H. Ferebee, dean; Mrs. Charles Vogan, sub-dean; Mrs. Manning Burcher, secretary; Vivian DeFord, registrar; Bill Boyll, treasurer; Mrs. Roy Smith, Rodney Trueblood and Clayton Pitts, executive board. Following the meeting the winners of the student competition were heard in recital. Betty Jean Butt, student of Mrs. Vogan, and Mr. Pitts, pupil of Dr. Vogan, were awarded bonds. Grover Oberle was chairman of the competition.

RUTH WELDON BRADSHAW

Monongahela

The Monongahela Chapter sponsored a hymn festival May 14 at the First Methodist Church, Fairmont, W. Va. with a massed choir from 12 churches participating. The congregation and choirs sang hymns of various types concluding with the Hallelujah Chorus. Richard P. Wellock, Fairmont State College, directed the festival and Mrs. Frank Palmer, also on the faculty, was organist. A brass choir under the direction of Wesley Gragson added to the program. Lowell Gray played the postlude.

JEANNE RAMPP

Columbia

The Columbia, S. C. Chapter met May 1 at the Trenholm Road Methodist Church for a covered dish supper. Mrs. Leonard Moltz was host organist. Dean Joseph Hester presided over the business meeting which concluded with the election of the following officers: Gordon Beaver, dean; James Ellsworth, sub-dean; Mrs. Herman Cauble, secretary; Gregory Pearce, treasurer; Fred H. Parker, board member. Isabelle Mauterer was chairman of the nominating committee.

LENORA WILLIAMS

Spartanburg

The Spartanburg, S. C. Chapter held a program Hymns for Living May 30 at the First Presbyterian Church. Descants, faux-bourdon, antiphonal singing and canons were used to advantage in singing the hymns. Nine church choirs participated under the direction of Dr. Ruth Graham. John E. Williams was at the organ and played Rhosymedre, Vaughan Williams, for the prelude.

CAROL BIZZELL

Good Fellowship Reigns in Alabama

At the Birmingham, Ala. Chapter's annual Guild Service, held May 7 at the Independent Presbyterian Church, choirs from three denominations provided the choral portion.

Host organist-director Minnie McNeill Carr directed her choir in Psalm 86, Holst. The St. Bernard Abbey choir was directed by Harry Fontaine and accompanied by Father Gregory Fleischer, OSB in Dearest Lord Jesus, How Long Wilt Thou Tarry, Bach and Adoramus Te Christe, Palestrina. Be Strong in the Lord, Matthews, Lo, a Voice to Heaven Sounding, Bortniansky and Jesu, Grant Me This I Pray, Kitson were sung by the First Methodist Church choir under the direction of Joseph W. Schreiber and accompanied by Lois Greene Seals.

Edward Tibbs played the processional hymn and the Brahms Fugue in A flat minor for a voluntary. Dean Carr played the recessional hymn.

Clergymen representing Presbyterian, Episcopal, Lutheran, Baptist, Methodist and Christian churches and a Jewish synagogue took part in the service.

Officers elected for the 1961-62 season are: Edward H. Tibbs, dean; Joseph Schrieber, sub-dean; Mrs. J. Norman Green, registrar; Mrs. Hawthorne Massie, secretary; Mrs. Harry Wade, treasurer; Mrs. Thomas Gibbs, historian; Fr. Gregory Fleisher and L. Griff Perry, auditors.

MINNIE MCN. CARR

Asheville

The Asheville, N. C. Chapter met at the All Souls Church, Biltmore to hear the newly reconstructed organ, May 22. The following members played: Clair F. Hardenstine—Rejoice Beloved Christians, Bach and Carillon, Vierne; William T. McGuffin—Prelude in C minor, Bach; Paul H. Bates—Help, Lord, with Strength to Praise Thee and Lord, How Great Are My Transgressions, Zechiel; Mary Lou Beaman—Tu Es Petra, Mulet. At the business session presided over by Dean Hardenstine plans were made for the annual banquet held June 12. Mrs. William Peeke was appointed chairman. The following officers were elected: Mrs. Richard B. Ford, dean; Paul H. Bates, sub-dean; Mrs. Frank E. Ratzell, secretary; Russell B. Wooden, treasurer; the Rev. C. A. Zabriskie, chaplain.

CHRISTINE L. RATZELL

Greenwood

The Greenwood, S. C. Chapter met May 22 for a picnic supper at the C. I. Cooper home, Lake Greenwood. Following supper Dean Roberta Major officially turned over the gavel to incoming dean William Bobo. Miss Major received a rising vote of thanks for her able leadership for the last two years. Mrs. Thomas Wood and Mr. Bobo were in charge of arrangements for the supper.

LAURA JO TERRY

Upper Pinellas

The Upper Pinellas Chapter closed the May 15 meeting at Anona Methodist Church, Largo. Reports were made at the business meeting conducted by Dean Earle Norse. The Rev. DeWitt Farrabee installed these new officers: dean, Ann Lynn Young; sub-dean, Mrs. Edward Young; registrar, Mrs. Eugene Moore; secretary, Mrs. Clarkson McGuigan; treasurer, Alton Weston. A violin and piano program followed with Mrs. John Freeborn and Marion Marten heard in works of Handel, Gluck, Goldmark, Grainger, Chopin and Debussy. Refreshments and a social hour followed.

The April 18 meeting featured the election of the above officers. Plans were discussed for the Catharine Crozier recital May 8 at the Trinity Presbyterian Church, Clearwater. After the business meeting Dr. Wayne Hugoboom, University of South Florida, conducted a choral workshop with Mrs. Wade Eakins as accompanist. Anthems were included by Franck, Willan, Viadana, Garden, Young, Sitton, Malin and Davis.

The March 20 meeting was a demonstration by Franklin Mitchell of the new Reuter organ in the Trinity Presbyterian Church, Clearwater. Host organist Charlotte Gross assisted.

ANN LYNN YOUNG

Jacksonville

The Jacksonville, Fla. Chapter concluded its year's activities with a banquet and installation of new officers May 16 at the Beach Methodist Church with Barnes Sale and his choir as hosts. The following officers were installed by the Rev. Nelson P. Moyer: Robert O. Hoffelt, dean; Robert L. Hutchinson, Jr., sub-dean; Martha Di Capua, recording secretary; Roselyn Langdale, corresponding secretary; Grace Marcellus, treasurer; Clyde Cauthen and Marshall Pierson, auditors; Wilbur W. Forschler, excutive committee. The new dean announced the formation of the Dean's Committee, and advisory group of former chapter deans who will work with the present officers, with Amelia Smith as chairman. After informal talks by Mr. Hoffelt and Mrs. Smith members were entertained by several other members displaying their acting abilities in a humorous skit involving a harassed organist.

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News of the American Guild of Organists—Continued

Tampa

The Tampa, Fla. Chapter met May 1 at the Riverside Baptist Church with Mrs. Doyle Taylor as hostess organist. Members were invited to examine the new church buliding and the unusual Hammond installation. The program consisted of selections by Mrs. Taylor, Dr. J. Q. Scarborough, trumpeter, and vocal solos by Mrs. W. F. Dupree. An installation service for new members was held and final plans were made for the June banquet. Officers were elected and national ballots were completed.

The chapter met April 10 at the University of South Florida as guest of the music department for a rehearsal of the Schubert Mass in G. Following the rehearsal Director Wayne Hugoboom discussed choral techniques and the methods the university is using to prepare students for choral work in churches and also in secular fields. A short business meeting followed the program.

The chapter met June 5 for its annual banquet at Morrison's new East Gate Restaurant. The following officers were installed for the 1961-62 season: James A. Rawls, dean; Mrs. E. L. Houston, sub-dean; Helen Monrose, secretary; Ralph Cripe, treasurer; Mrs. Arthur Teska, registrar; Mrs. George Hayman, chaplain; Ruth Shrader, librarian; Mrs. Hunter Richards and James Hudson, auditors; Helen Wiltshire, Mrs. Louis Taylor and C. David Mitchell, executive committee. Helen Wiltshire, outgoing dean, distributed gifts to the officers she worked with and thanked the entire group for its co-operation. She was given a past-dean's pin.

WILMA W. SHOKES

Fort Lauderdale

At a recent meeting of the Fort Lauderdale, Fla. Chapter the following officers were elected: Marge Kass, dean; Thelma Kapphan, sub-dean; Leoma Straker, secretary; Grace Herman, treasurer; Guy Wright, Helen Nichols and Geraldine Curphey, executive committee.

LEOMA STRAKER

Miami

The Miami, Fla. Chapter held its annual banquet June 3 at the Miami Woman's Club. Dr. John Bitter, University of Miami, gave the talk Music: Agony to Artistry. Honorary membership in the chapter was awarded to Adon Taft, religious editor of the *Miami Herald*. Officers elected for the new season were installed by Father John Shirley, chaplain. New members and incoming Dean Clayton Brenneman were introduced. Mrs. Grady Norton, retiring dean, was given a past-dean's pin with a rousing vote of thanks for her leadership. Wilfred Smith led the group in singing.

PATRICIA HILL

Daytona Beach

The Daytona Beach, Fla. Chapter met May 15 at the First Baptist Church. Chapter candidate and winner of the Southeastern regional convention student organ playing contest Jack Jones was host organist and played the following program: Prelude and Fugue in D minor, Lubeck; Vater unser in Himmelreich, Buxtehude; Prelude and Fugue in G minor, Bach; Dieu Parmi Nous, Messiaen. The following officers were elected: Bernard M. Beach, Jr., dean; Mrs. H. W. Elliott, sub-dean; Mrs. Fred King, secretary; Mrs. Louis Buchmann, treasurer; Mrs. Raymond June, historian-librarian; Samuel A. Leech, auditor; George Brewster and Inez G. Young, executive board.

E. CLARK WEEKS

Sarasota

At the May 9 meeting of the Sarasota Chapter at the Pine Shores Presbyterian Church, Sub-dean Christia Basler presided. Arrangements were completed for the May 21 recital by Marjorie Stone Ingalls at the First Methodist Church. Mrs. Gustav Verkeuil, program chairman, introduced William Jones of Schulmerich Carillons who traced the history of bells, their construction and tuning. He played recording of bells alone and with organ and choir including those at the Bok Tower, Lakeland, Fla. Refreshments were served by Mrs. Stuart Jenney and Mrs. Vernon Stevens.

EMILY I. SIMPSON

South Mississippi

The South Mississippi Chapter met at the First Methodist Church, Laurel, May 9 for a program of organ and solo vocal music. Host organist was Mazye MacKrell and Mrs. George I. Melichor and Mrs. Thomas W. Huff were soloists. Following the program and reception a short business session was held for the election of the following officers: Robert Roubos, dean; Donald Winters, sub-dean; Eleanor Caldwell, secretary; George Truly, treasurer.

MRS. J. B. HOLLOWAY

Memphis

The Memphis, Tenn. Chapter visited the First Presbyterian Church, Jackson to hear a program by carillonnuer Charles Hendrickson, University of Arkansas. Chicken box suppers were served en route on the bus and Mrs. Darrell Henning, dean, conducted a "rolling" business session. Mr. Hendrickson played: Fugue, van den Gehyn; Gigue, de Gruyters; Passion Chorale, Hassler; Selections from an English Change; Practice and Performance, Hendrickson; Easter Hymn, Davidian. Inspection of the bell tower followed the recital.

EUGENIA EASON

MISSISSIPPI ALL-DAY MEET

The North Mississippi Chapter and the Meridian Branch held their annual all-day meeting May 15 at various churches in Meridian.

Lester Groom, AAGO, Blue Mountain College, played a recital at St. Paul's Episcopal Church, playing numbers by Bach, Brahms, Couperin, Widor, Langlais, Peeters, Davis and an improvisation on a theme submitted by Robert Powell, regent of the Meridian Branch. St. Paul's choir sang a program of English choral music under the direction of Mr. Powell.

The day's program opened with registrations and a coffee hour in the parish house of St. Paul's with Mrs. Rudolph Matzner as hostess. Members had a business session at the Northwood Country Club after a luncheon, with Valerye Bosarge as hostess. Dr. Wayne Moore, Mississippi State College for Women, Columbus, was elected dean for the next two years. Members were urged to attend the Southeastern Regional in Memphis. The two groups voted to sponsor a recital by Jean Langlais.

The afternoon session began at the Poplar Spring Drive Baptist Church. A choral mediation based on the Lord's Prayer by the Concord choir was directed by Ivan Baugh with Silvia Greer as organist.

The final program was heard at the Central Methodist Church with Mrs. Charles Standford and Mr. and Mrs. Robert Clements as soloists. Mrs. Bosarge was the accompanist.

VALERY BOSARGE

Louisville

The Louisville, Ky. Chapter met for its last meeting of the season May 15. Election of officers was held. It was reported that the Westphalian Kantorei concert had drawn an exceptionally large crowd and was one of the most outstanding concerts held in Louisville for the year. Speaker for the evening was the Rev. Canon Edward N. West, DD, St. John the Divine, New York City. As coordinator of the ceremonies and music he gave a very educational as well as enjoyable talk.

ANN STRICKLAND

Pictured are new National Council Members Anna Rayburn and George Markey.

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RECITAL ORGANIST
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THE DIAPASON

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A Monthly News-Magazine Devoted to the Organ and to Organists and Church Music
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Charlotte Garden

The sudden and tragic death of Dr. Charlotte Garden in an automobile accident has bereft the entire profession. She was not only one of our most brilliant organists, she was also one of the most beloved. She was one of those rare individuals whose very entrance into a room brightened the entire occasion, and one somehow sensed that the aura of radiance and charm which was distinctively hers was the reflection of a deep and abiding inner beauty and faith.

As a concert artist she was one of the inner elect — her playing was truly above criticism, and one could only listen with a mixture of awe and exhiliration. As a church organist, she had few peers, and the Crescent Avenue Church in Plainfield, N. J. for more than thirty years rejoiced in a ministry of music which serves as a challenging model to us all. As a teacher she was adored by her pupils with the best of reasons, for she gave unstintingly of her talents, insight, and understanding, with the most brilliant pedagogical results. One could go on to discuss the many gleaming facets of her work and talent — composer, arranger, conductor, organ architect, and author amongst others.

But it was as a friend — the truest of friends — that those of us who were privileged to know her well over the years will always first think of Charlotte Garden. The outpouring of love and affection which claimed the entire community of Plainfield was repeated wherever those of us who knew and loved her were gathered.

In her later years, Dr. Garden chose to devote herself first to her family, and curtailed her recital activities to the extent that the younger generation of organists may not know that she was the first woman concert organist to tour America (and triumphantly!) under the LaBerge banner. Many have never heard her play, more is the pity, and I think it appropriate to close by quoting these words from Myron Roberts of the University of Nebraska, who wrote me shortly after receiving news of her death as follows:

"I heard her last at the New York City convention. And her playing was just as great as ever! Whenever she played, something happened! In every piece there was some superb moment when you felt that there was some unearthly, living force communicating with you. It just seemed to me that her playing was above and beyond these tiresome disputes that organists get into."

All of us who knew and loved her, and who had rejoiced in her artistry, join in saying "Amen". How we shall miss her!

ROBERT BAKER

A Number of Things

One of our country's leading family magazines has made something of a fetish of "togetherness." Generally that journal's meaning is in reference to family groups or even couples. But "togetherness" in the sense of wide belonging is something highly characteristic of American life and not always a favorable one.

Many people are "joiners" for business and professional reasons. But many others, gregarious by nature, join everything which comes their way — sometimes out of fear of being left out or of missing something, more often out of simple sociability.

To quote a May "letter to the editor," "everyone just belongs to too many organizations, hence chooses to attend only those from which he feels he will *get* the most rather than those for which he can *give* the most."

All of us need to think twice or thrice before adding our names to any new membership rolls. We should ask first: "Are we giving enough of ourselves to our present organizations" and then: "Does the new group overlap a present group and should we allow it to?"

"The world is so full of a number of things
I think we should all be as happy as kings."

Perhaps the world is too full of too large a number of things and perhaps we, like a Marchal registering early French music, should pick and choose and pull only those stops which give us the exact end result we need and want with the simplest means.

We think the Guild is one of those stops worth pulling.

Clouded Crystal Ball

In the May issue we published some remarks editorially on what seems to us the serious potential shortage of organ service men in the foreseeaeble future, and what that shortage may mean to the thousands of fine new organs now being installed. Behind our thinking was the hope that if enough people started worrying about it, some possible solution might evolve.

But as we have admitted often before now, prophecy is not one of our heavensent gifts. We would have predicted that a few builders might start developing mild nightmares about the fate of their beautiful products and might even become so exercised that someone might mention the matter from the floor at some future APOBA meeting. We would have even considered it possible that eventually the AGO itself would appoint a committee to look into the matter.

And perhaps these things may come about—may even have begun to stir already, deep beneath the surface.

But what we would not have prophecied was a flood of letters from men of various ages—and one woman—detailing minutely their experience and background, and what they felt were their potential qualifications for becoming top-grade organ service men (and women). Their unanimous question could be phrased something like this: "How can we get into this fascinating, much-needed and artistically satisfying craft?"

Well, APOBA! Well, you builders! and well, you service organizations who can't get help! How about it? Let's see you fill the Letters to the Editor columns with your answers!

Good Reading

We have been reading our chapter reports and our news columns again and we think that what they have to say is very heartening and a real antidote to separateness and bigotry.

The number of inter-church festivals involving not just middle group Protestant denominations but faiths with traditional exclusiveness has grown appreciably this year. From Birmingham to Bangor and from Albuquerque to Astoria Jewish and Roman Catholic participation is seen much more often now than ever in the past and the Guild is attracting musicians from these groups in ever larger numbers.

Music is a fine leavener as well as a leveller of barriers.

At White Plains, N.Y. a noteworthy item in an account of an interfaith service was the singing of Negro spirituals by the cantor of the Jewish Community Center playing host to the event.

Several individual chapter programs this year have included services in Greek Orthodox churches with helpful lecture demonstrations before or after the services. Other less familiar faiths have been explained and clarified to the interest and profit of large groups.

How quickly our prejudices and misunderstandings can melt when we get to know each other!

Letters to the Editor

Baroque?

Baltimore, Md., May 24, 1961
Dear Sir:

J. Paul Audet's Letter to the Editor (How Universal a Design?) in the March issue leads me to express my worry over the present state of much of the organ playing, so-called "Baroque style," now heard in church and recital. Frequently it seems to be the case that the player's interpretation is merely no interpretation, other than an exhibtion of mathematical figures delivered with muscular dexterity and co-ordination, played without any semblance of sensitivity, much less emotion.

There is seldom any appeal whatever to the ear, the selection of sounds being raucous. No longer does the organ speak with subtle tones of peace and contemplation or smoothly roll with full richness, suggesting the grandeur and majesty of God.

Instead we are usually thrown violently into a maelstrom of crashing sounds that seem to have no directional purpose. We seem to have lost the spirit of philosophical reflection that lies back of all great art, whether music, poetry or painting.

The ability to push paint around on a canvas does not in itself bring forth a work of art, and neither does the ability to produce sounds make an organist. An artist must possess endowments that give him something worth expressing or he may otherwise express mere noise.

MARGARET P. INGLE, FAGO

The Spinet's Time at Bat

St. Joseph, Mich., June 6, 1961—
Dear Sir:

This is with reference to recent letters to the editor from Charles Von Bronkhorst and James McD. Craven and their comments about an electronic instrument with "several beetle-like projections, manuals cut in half," etc. with a P. S.: "What is an organ and what do you call a man who plays one?"

As a past owner of one of these small spinets and having taught so-called "beginning organ" on one of them this last winter for two very successful nine week sessions in two newly constructed high schools in the area in the adult education program, I would like to know if I could come close to qualifying as an "organist."

I regret very much that I have not attended a music school, would love to go back and do so if it were possible. I have been playing "at" the organ for some 12 years and am still studying with a fine teacher. In my organ classes, I felt it very important that everyone learn the correct way, that they know the correct terms and, though there is a quick way to familiarize one's self with the instrument through introduction of a "pointer" system, this is just a beginning, and when you see the enthusiasm of a group of 16 to 20 adults playing three-staffed music, using foot pedals, familiar with the stops (though they are limited) after nine weeks of instruction, you can't help feeling rewarded.

Most of these people couldn't read music when they started. They come from all walks of life—school teachers, factory workers, professional people. They study earnestly and cover a great deal of territory in that time. None of them plans to become a virtuoso but several have continued with private lessons and all of them are anxious to learn more. There has to be a beginning and, unfortunately, not everyone can afford even a full two-manual electronic instrument. I, to begin with, was one of them, though I learned on a large organ.

Thanks to the many electronic manufacturers, it has become possible for many thousands of people to gain a new pleasure in becoming somewhat familiar with an instrument which though not intended to substitute for a pipe organ, is built as much as possible to AGO specifications, height, number of keys (even though divided on manuals and pedal clavier) etc.

I have not had a formal music education, but I constantly read every publication and attend any organ recital within a 50-mile radius. I never expect to and never will attain the heights reached by such fine artists, but I am continually learning and improving, and am gratified whenever I play by the many fine compliments I receive, and when teaching, through the continuous requests to give a more advanced course.

No, Mr. Craven didn't "goof." There are many of us who envy him and wish we could attain his heights.

Sincerely yours,

RUTH HOWARD

Looking Back Into the Past

Fifty years ago the July 1911 issue contained these matters of interest—

Recitals June 8 opening the $120,000 chamber organ at the Fifth Avenue mansion of Senator W. A. Clark of Montana, enlisted the talents of W. C. Macfarlane, R. Huntington Woodman, Daniel R. Phillippi, E. M. Bowman and J. Christopher Marks. Arthur Scott Brooks was appointed regular Clark organist

The Philadelphia Organ Players Club in its 25th annual meeting re-elected D. J. McE. Ward president

Pauline Vorhees won the $50 prize offered by the Yale music school for proficiency in organ playing May 11. The previous year Miss Voorhees won the $250 prize for competitive organ playing.

Twenty-five years ago these events were reported in the July 1936 issue—

The five-day national AGO convention at Pittsburgh attracted 500; emphasis was on choral music; Bidwell, Snow, Brett and Cheney played recitals

George Mead won the $100 prize offered by THE DIAPASON for the best organ composition

Charles Peaker was awarded the honorary doctor of music degree by Toronto University.

Marshall Bidwell played recital number 3,000 in the Carnegie Hall series in Pittsburgh

The 35th commencement exercises of the Guilmant Organ School were held June 2

Walter Eichinger was appointed to succeed Harold Heeremans at the University Temple, Seattle, Wash.

Hugh Porter was appointed organist and choirmaster at St. Nicholas Collegiate Church, New York City

Clarence Eddy observed his 85th anniversary quietly in his Chicago home

Ten years ago these occurrences were published in the July 1951 issue—

Regional conventions were reported from Buffalo, Cleveland and Bloomington, Ind.

Seth Bingham was honored on retirement after 38 years of service at the Madison Avenue Presbyterian Church, New York City

At commencement exercises at the Riverside Church, New York City, the school of sacred music of the Union Theological Seminary awarded 29 MSM degrees and six SMDs

Peter Waring was appointed minister of music at the Central Baptist Church, Hartford, Conn.

A chorus of 400 at an eighteenth annual choral festival in Albany, N. Y. was tied in with the city's tulip festival; Dr. Norman Coke-Jephcott was conductor.

FOR THE THIRD CONSECUTIVE year St. Thomas Church, New York City, turned over a morning service May 21 to a performance of music for chorus and orchestra—this year the Brahms Requiem with an orchestra of 40, chorus and soloists directed by William Self.

THE INTERCOLLEGIATE Musical Council offers a prize for a new work for male voices, seven to ten minutes long, sacred or secular, accompanied or a cappella with text suitable for glee club repertoire. For contest rules write the council, 10 E. 43, New York 17, N. Y.

Music Dean, Famed As Innovator, Retires in Texas

The Southwestern University faculty and staff turned out en masse to honor Dean and Mrs. H. E. Meyer at a reception on the occasion of his retirement after 35 years on the music faculty. A silver service was presented to them.

Dr. Meyer, dean emeritus of the university's school of fine arts, has seen the music division grow from a small department within the college to a nationally recognized school of fine arts. When he came to the campus three and a half decades ago there was no fine arts center, very little equipment and a handful of teachers. Today there is a half-million-dollar building and five times the number of teachers on the music faculty.

Dean Meyer's first move was to begin courses in music education, appreciation and church music with credit granted toward any degree. Another advance was won when credit for applied music was granted, a step soon imitated in other Texas colleges and universities.

In 1929 Dean Meyer organized the choir directors' conference which predated the church music conferences at Northwestern University and at Oberlin. He organized the university choir of 40 men and women to sing programs of sacred music on many successful tours —the first such choir in Texas.

In his time at Southwestern, Dr. Meyer has taught piano, organ and voice, serving as head of the department of piano and organ and dean of the school of fine arts. For a number of years he was organist and choirmaster at the First Methodist Church in Georgetown.

Dean Meyer holds the BA, BM, BS, MA and MusD degrees. He studied organ with Edward F. Johnston, Parvin Titus and Fritz Heitmann. He served for 20 years as columnist for the *Musicale* and the *Southwestern Musician*. He is general chairman of sacred music for the Texas Federation of Music Clubs and has had many articles published in music magazines; he is author of several books. His many interests include collections of old American songs and reharmonization of folk hymns.

COATES DIRECTS ANTHEM FESTIVAL IN BRIDGEPORT

An anthem festival, covering music of the church year, was sung May 7 by the choir of boys and men of St. John's Episcopal Church, Bridgeport, Conn. Franklin Coates AAGO, LTCL, organist and choirmaster conducted anthems, motets, carols and canticles representing seasons of the church. A large audience of nearly 500 attended. The festival's purpose was to make possible the Alvin C. Bruel Memorial organ to be installed. Recordings of the program will be sold for the organ fund.

AMERICAN STUDENTS HEARD IN PROGRAM AT SALZBURG

Three American student organists in the Oberlin Conservatory class in Salzburg, Austria were heard April 13 in "Geistliche Abendmusik" in the Evangelical Church of Christ in Salzburg. The program in which a student chamber orchestra participated under the direction of Benn Gibson featured James Leland, David Lynch and James Smith in this music: Concerto I in G minor, Handel; Three Schübler Chorales and Prelude and Fugue in B major, Bach; Fantasie in F minor K594 and Sonatas K278 and K329, Mozart.

New Organ Music

This month's organ music is largely collections of "practical" music, down to the most elementary definition of the word. There are few works of dimension and stature.

First there are two books for wedding use. Oxford's A Second Book of Wedding Pieces is a set of fifteen fragments from "classical" composers. There is nothing at all wrong with it but it offers nothing fresh or important.

Austin Lovelace's Wedding Music for the Church Organist and Soloist (Abingdon) covers more ground both as to purpose and as to composers and so may be perhaps more useful and valuable.

Carl Fischer sends Church and Chapel, a set of small service pieces by Matthew Lundquist with registration for organ and various electronics. The pieces are intentionally simple and conventional and as such are rather well done. To us, the Bach-Gounod Ave Maria is not news even when arranged by Bill Simon with all the electronic indications; nor is a newly photographed edition of the ubiquitous Suite Gothique of Leon Boëllmann, also with electronic directions.

Jack Goode has done a satisfactory and knowing job on his Improvisations on Hymn Tunes (Hope Publishing Co.) The tunes are deliberately familiar but the improvisatory devices are usually varied and fresh.

For those who feel the need for more transcriptions come two collections from two old, experienced and skilful hands at the transcribing craft. Classic Transcriptions by Van Denman Thompson and Preludes and Offertories by Homer Whitford are both generous collections of intrinsically good music from varied sources.

Zanibon of Padua, Italy sends a collection of 25 pieces by Italian composers entitled Hora Mystica. With limited pedal notes, these might be good teaching or service pieces for the less advanced organist.

Zanibon also sends the only larger works of the month: a sizable Flamma Ardens by Arturo Clementoni whose final section offers some rather formidable difficulty. Ulisse Matthey's Preludio Festivo has certain reading problems in its constant accidentals but no real technical ones.

Another of those useful works for brass and organ in which Robert King specializes is an interesting Chorale Prelude on If Thou But Suffer God to Guide Thee by Lloyd Pfautsch. This will be turning up on many festival programs.

Some amusing cartoons will add interest for the student who uses Randy Sauls' The Thinking Organist's Introduction to Modern Harmony, a lighthearted, good-natured approach which will be useful to those who teach spinet students.

Two small simple songs come from Galaxy: God Is My Salvation by Lee Calder and I Heard the Voice of Jesus Say by Eugene Broadnax. Both make minimal musical and vocal demands. — FC

CONTEMPORARY ANTHEMS ON FESTIVAL PROGRAM

The chancel choir of the Eagle Rock Presbyterian Church, Los Angeles, sang a program of contemporary music June 4 under the direction of James G. Craven. Anthems covered the major seasons of the church year and included: Lord Jesus, Think on Me, Elmore; Seek Him that Maketh the Seven Stars, Rogers; I Will Lift up Mine Eyes, Sowerby; My Heart Is Ready, Lekberg; Lo, in the Time Appointed, Willan; E'en So, Lord Jesus Quickly Come, Manz; O Men from the Fields, Hughes; In the Bleak Midwinter, Holst; How Burn the Stars Unchanging, Lockwood; We Pause beside This Door, Dickinson; Now There Lightens upon Us, Sowerby; Winter Passes Over, Purvis; Rise Up, My Love, My Fair One, Willan; Let All the World, Baker; Thee We Adore, Candlyn; Alleluia, Glorious Is Thy Name, Olson.

THE VASSAR COLLEGE choir, directed by Donald M. Pearson with Janet Kiehle at the organ, featured the Pergolesi Stabat Mater May 7 in a concert at St. John's Church, Salisbury, Conn.

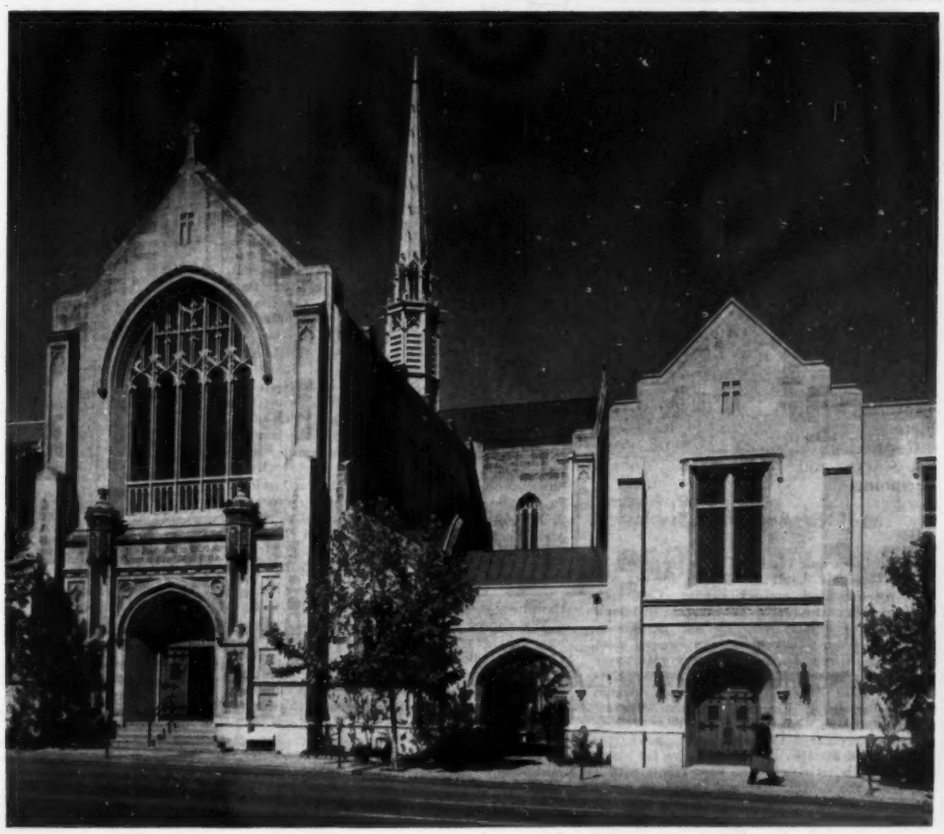
A new contract

TRINITY EPISCOPAL CHURCH

TULSA, OKLAHOMA

This new organ will be a four manual containing 78 ranks. Completion date is Spring, 1962.

Dr. Thomas Matthews
Organist and Choirmaster



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Exam Test Pieces — 1962

ASSOCIATESHIP

(two pieces to be played, one each from A and B)

A—Bach, Prelude and Fugue in A major (Novello, Book 3, page 64)

B—Willan, Scherzo in G minor, Five Pieces (BMI); Dupré, Final (Magnificat 6), 15 Pieces (Novello); Peter Hurford, Prelude on a Rouen Church Melody and Prelude on Song 34 (Oxford)

FELLOWSHIP

(Three pieces to be played, one each from A, B and C)

A—Bach, Chorale Prelude on Allein Gott in der Hoh sei Ehr (Novello, Book 16, page 40)

B—Schumann, Fugue 2 on B-A-C-H (Novello); Franck, Finale in B flat, Six Pieces

C—Hindemith, Sonata 1 (Schott); Peeters, Scherzo and Toccata, Suite Modale (Lemoine)

F. C. SILVESTER
Registrar for Examinations

Oshawa

The Oshawa and District Centre met May 14 at St. George's Anglican Church for its annual meeting and potluck supper. Chairman Clifford Evans conducted the meeting at which the following officers were elected: past-chairman, Mr. Evans; chairman, Alan Reesor; vice-chairman, Alfred Turton; secretary, Margaret Drynan; treasurer, Mr. Turton; Ronald Kellington, John Smart, John Roberson, David Smith, Francis J. Francis, executive officers; social chairman, Mrs. F. Fox. The retiring chairman presented George Rapley, a charter member and member of the executive for many years, who is retiring to the west coast, with a gift from the centre. National President James Hopkirk was the speaker for the evening. He talked about Rhythm and Verse. Mr. Hopkirk was introduced by Mrs. Drynan and thanked on behalf of the members by Mr. Rapley.

MARGARET DRYNAN

Moncton

The Moncton Centre sponsored a junior choir festival, the first of its kind in the city, April 16 at St. John's United Church. Eleven choirs from six churches sang separately and joined forces to sing a Dutch carol. Among composers represented were Haydn, Walter, Williams and Neale. An overflow audience was in attendance. The festival organist was Mrs. D. A. Steeves.

V. C. BLACKETT

HANS VIGELUND

JOHN R. HOFFMAN

FREDERICK C. SILVESTER

Organ Crawl in Buffalo, Silvester in Exam Pieces Set for Convention

One of the more promising features in the plans for the RCCO national convention at St. Catharines, Ont. the last week of August is the "organ crawl" at which Buffalo organists will be hosts. The full roster for the event is still a deep, dark secret but THE DIAPASON has learned of two of the fine instruments to be demonstrated.

Hans Vigelund will display the four-manual, 87-rank Aeolian-Skinner in the Westminster Presbyterian Church—an instrument which combines "classic" and "romantic" qualities.

John R. Hoffman will play the "largest Schlicker in the area and the best anywhere" — at Trinity Episcopal Church. The gallery organ is 51 ranks and 16 are in the chancel. A second 24-rank instrument is in the chapel.

A standard and always helpful feature of the convention will be the annual recital of the ARCCO and FRCCO examination pieces. The appropriate choice for this recital is the national registrar for examinations, Frederick C. Silvester.

Mr. Silvester, registrar of the Royal Conservatory of Music of Toronto since 1946 and organist and choirmaster of the Bloor Street United Church, conducted the Toronto Mendelssohn Choir for three years, succeeding Sir Ernest MacMillan. He received his early training in England and on coming to Canada spent eight years in Saskatoon as organist of the First Baptist Church and later of the Knox United Church. At this period he studied with Lynnwood Farnam.

He went to Toronto in 1929 studying organ with Sir Ernest and composition with Dr. Healey Willan. He was organist of the Church of the Messiah for seven years and since 1938 has been at the Bloor Street Church where his regular recitals and oratorio performances are a regular feature.

He is an honorary fellow of the RCCO, has composed a number of sacred works. As a recitalist he has appeared regularly in the Convocation Hall series at the University of Toronto in addition to many recitals throughout Canada.

Halifax

The annual meeting of the Halifax Centre was held May 30 at the Mount St. Vincent College. Chairman Murray Vanderburgh played a short recital of 17th-century music to demonstrate the chapel organ. After the recital a business meeting was held. Officers for the next two years are: Natalie Littler, chairman; Peter Hawkins, vice-chairman; Joanne Dowell, secretary; Bruce Elliott, treasurer; Frances Tyrrell, Nancy MacLennan, Ross N. MacLean and Irving Balcom, executive committee. After the meeting refreshments were provided by the sisters of the college.

The centre sponsored its second annual junior choir festival at All Saints Cathedral May 6 with 13 choirs of nearly 300 children singing.

NANCY F. MACLENNAN

London

The London Centre held its annual meeting and election of officers May 28 at the Metropolitan United Church. A special feature was a recital by H. Alex Clark, host organist, who played the eleven Brahms chorale preludes. At the business meeting afterward Chairman T. C. Chattoe presided. New officers are: W. H. Wickett, chairman; L. MacDowell, vice-chairman; T. C. Chattoe, past-chairman; Margaret Needham, secretary; K. C. Clarke, treasurer; additional members, Miss H. M. Taylor, B. Vander-Hoek and E. Huysen.

The centre in co-operation with the London School of Church Music sponsored Lady Susi Jeans in recital May 23 at Aeolian Hall. She played: Dorick Musique and Variations on Revenant, Bull; Salve Regina and Voluntary, anonymous; Two Fantasies and Three settings of Conditor alme Siderum, Couperin; Voluntary, Rogers; Voluntary for Single Organ, Blow; Voluntary for Double Organ, Croft. Passacaglia in D minor, Buxtehude; Voluntary in F, Greene; Voluntary, Robinson; Trumpet Aire, Reading; Prelude and Fugue in G major, Bach.

MARGARET NEEDHAM

Hamilton

The annual meeting of the Hamilton Centre was held May 13 at the Port Nelson United Church. Following dinner the Rev. Maurice Boyd delivered a discourse on the importance of "praise" in the service of worship emphasizing the wealth of such hymns available in the United Hymnal. After the usual business of the annual meeting the new executive for the coming year was proposed by nominating committee chairman Gordon Douglas. The new executive unanimously voted in includes: Gordon Morrallee, chairman; K. Hopkins, vice chairman; Norma Plummer, secretary; Jack Pettit, assistant secretary; Hilda Verwey, treasurer; Mrs. R. H. Pettigrew, K. Branigan and Jack Hodd, executive committee; Dr. Harry Martin, archivist.

HOWARD W. JEROME

St. Catharines

The St. Catharines Centre held its final meeting of the season at St. George's Anglican Church May 28. Janis Medland, Ronald Deane, Frederick Hall, Mark Gadsby and Laurie Winters played a recital. A business session and social hour followed the program.

GORDON KAY

Pembroke

The annual meeting of the Pembroke Centre May 16 was prefaced by a recital at St. Columkille's Cathedral by host organist Horst Thuemen, to which the general public was invited. His program was: Trumpet Tune in D, Purcell; The Fifers, Dandrieu; Prelude in D minor, Toccata in E minor and Fugue in D, Pachelbel; Jesu meine Freude, Wer nun den lieben Gott lasst walten and Vor deinen Thron tret' ich hiermit, Bach; Prelude and Fugue in D, Buxtehude; Ave Maris Stella, Willan; Toccata on Deo Gratias, Biggs.

FRED C. CHADWICK

Victoria

The final meeting of the season of the Victoria Centre took the form of a festival of choirs May 6 at the St. Andrew's Presbyterian Church. Six choirs participated, each singing one or two anthems separately and combining their efforts in Vaughan Williams' All People that on Earth do Dwell and Gloria, Mass 12, Mozart. The program, open to the public, provided choirmasters with an opportunity in which they could hear other choirs.

DAVID PALMER

Windsor

The annual meeting of the Windsor Centre was held April 24 at the Paulin Memorial Presbyterian Church. Reports and a summary of the year's activities were read. The centre decided to renew membership again in the Windsor Arts Council, feeling that the council is now coming into its own and helping the arts and the College in a tangible way. The centre voted to send $65 to the building fund in Toronto. A suggestion was made that provision be made for a chaplain member of the group whose duty it would be to create interest among the clergy for the work of the centre. Officers elected for 1961-62 are: Allanson G. Y. Brown, FRCO, chairman; Mrs. Brown, secretary; Leonard Little, treasurer; Harry Duckworth, Alan Crabtree and Clifford Seaby, directors.

Owen Sound

The Owen Sound Centre held its annual meeting May 20 at the Knox United Church with Victor Kerslake as host organist. The meeting began with organ playing and commentary by Peter Coates using a book of 50 chorales from early German masters. Robert Dougherty voiced the appreciation of the group. The report of the nominating committee was given by Kenneth Vansickler and the following executives elected: Gordon Tucker, chairman; John Waines, treasurer; Mrs. Eugene Dillon, secretary. Refreshments were served.

Calgary

The Calgary Centre held a dinner meeting at the Crescent Heights United Church April 8 with ministers of the local churches as guests. Following the dinner Mrs. C. J. Ford led the group in a discussion on hymns and several examples were sung by the members and guests with Robert Bell at the piano. To conclude the meeting Robert Hooper showed the film on the musical life of Dr. Healey Willan, Man of Music.

OLIVE L. MOON

Ottawa

The annual meeting of the Ottawa Centre was held May 31 at the Knox Presbyterian Church. Officers for the new season are: Carman H. Milligan, chairman; Russell Green, vice-chairman; Dr. R. T. Elworthy, secretary-treasurer; Dr. R. H. Hubbard, Lorne Doterrer, Peter Hall and Gerald Wheeler, executive committee.

The centre sponsored a program of music for organ and strings at St. Timothy's Presbyterian Church May 13. Ewen McCuaig was organist with violins, viola and cello. The program included Handel's Concerto in F major, Opus 4, No. 4 and Piece in Free Form for string quartet and organ, Langlais.

JEAN SOUTHWORTH

St. John

The St. John, N.B. Centre sponsored its first recital since its organization a few years ago when Francis Jackson played May 6 at the Centenary-Queen Square United Church on the four-manual Casavant recently rebuilt by Hill, Norman and Beard, with a new positif added. About 800 heard Dr. Jackson play Fantasie and Fugue in C minor, Bach; Voluntary in D, Boyce; Introduction, Passacaglia and Fugue, Willan; Prelude for a Solemn Occasion and Diversion for Mixtures, Jackson; Prelude and Impromptu, Vierne, and Variations on a Noël, Dupré.

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The Pedal Piano: Its Antecedents and Its Possibilities

By MARGARETTE F. EBY

A few months ago it was my privilege to visit the home and studio of John Challis, Detroit's builder of present-day harpsichords. Among the beautiful and interesting virginals, clavichords, and harpsichords on display was a magnificent harpsichord with pedalboard, an instrument with which J. S. Bach and his contemporaries were familiar. The visit prompted me to a further investigation of this instrument and of the pedal piano which succeeded it in later generations.

Qualified scholars disagree as to which compositions J. S. Bach wrote specifically for his pedal harpsichord. Some think that the six trio sonatas and the Passacaglia in C were composed for it[1]; others find this to be erroneous[2], but all are agreed that Bach owned a two-manual harpsichord with foot pedals which he found an invaluable practice aid. In some pieces, namely the Sonata in D and the two Fugues in A, single notes near the end are clearly intended to be played on the pedal.[3] Because of the many inconveniences involved in practicing on the organ in cold 18th century churches, these early pedal harpsichords fulfilled a vital purpose, providing organists the opportunity of practice at home.

The 18th century harpsichord remained an extremely rare and custom-built phenomenon. In the following century, however, the updated version of the instrument achieved a somewhat more popular acceptance. This instrument was the pedal piano, known also as pédalier in France and Pedalflügel or Pedalclavier in Germany, which shares the distinction with a few other instruments of having been developed and built at the specific request of musicians. Liszt, Schumann, and Mendelssohn all owned such instruments. There seems to have been a distinction between the French pédalier and the German Pedalflügel. The former consisted of a pedal keyboard attached to a pianoforte and "acting by connection with its mechanism upon the hammers and strings proper to it".[4] For this type there were required no separate strings for the foot pedals, the keys operating on the manual action. This seems to have been the more popular of the two types.

The second kind of pedal piano, represented by the German Pedalflügel (and the pedal harpsichord built recently by John Challis) featured an independent bass piano-forte, consisting of a set of 29 pedals which played low octaves by means of strings located horizontally under a grand piano or by pedals having their own sound board and action located in back of an upright piano. The instrument was designed to relieve the left hand of its occupation with bass notes so both hands could be employed for rapid finger work.[5] Its importance as a practice instrument for organists has already been mentioned.

At least three composers have written music for the pedal piano. Of these, Robert Schumann is the best known, and excerpts from his Studien and Skizzen (Op. 56 and 58) are frequently to be found in collections of organ music. Although Wier, in his book *The Piano, Its History, Makers, Players, and Music* states that the pedal piano was never used for concert purposes, at least two concerts took place in which the pedal piano was used as solo instrument. In 1871 the pianist E. M. Delaborde of Paris performed compositions by Alkan (pen name of Charles Henri Valentin Morhange, 1813-1888), who was a great exponent of the pedal piano. Gounod's Concertante for pedal piano with orchestra and a Fantasy on the Russian National Hymn were both played by Lucie Palicot at a Philharmonic concert in London on April 21, 1887.[7] The Alkan compositions were called Twelve Etudes for Organ or Pedal piano, hence justifying this music's suitability for today's organist who is looking for new and interesting items to perform. Playing pedal piano music on the organ seems no less feasible than playing music originally written for harpsichord on the modern piano. The Schumann selections can sometimes be found in music stores filed under organ literature and identified by their opus numbers. They are especially suitable as postludes.

Because of its relatively inexpensive cost, the electronic organ of today has to a large extent replaced the need for the pedal piano as a practice instrument for organists. Small home organs compare favorably in cost with many pianos. However, there come to mind other situations and conditions which could justify the revival of this neglected and forgotten instrument. *Life Magazine*, in two widely spaced articles on Dr. Albert Schweitzer described and photographed a pedal piano made expressly for Schweitzer as a gift of the Paris Bach Society.[8] This piano was zinc lined to make it ant-proof. It has been a great comfort to Dr. Schweitzer, and he is reported to have spent many hours playing on it the organ music he so loves. (On p. 170 of the Nov. 15, 1954 issue of *Life* there is a large picture of Dr. Schweitzer at his pedal piano, giving a full view of the foot pedals). Surely there are others who would welcome this instrument as an organ substitute.

My sister is a missionary in the tropical lowlands of Bolivia, and although the crude homes of the village are wired for electricity, the flow of electric current into the homes is controlled by the whims of the town's leaders. Normally the current is on from 6 to 10 every evening, but should there be a festival, carnival, or celebration of any kind when the lights would be left on for an entire night, several days might lapse before there is any more current. In this situation, a pedal piano could take the place of an organ, providing the musician with the potential of the full pedal board.

Think of the possibilities of American organists going on tour with the proposed Peace Corps to places without electricity! In many primitive environments the local people would be witnessing combined manual and foot pedal playing for the first time. In this day of rapid change, the rediscovery of the pedal piano could be an exciting new medium for situations not quite as technically developed as our own.

Mrs. Stewart L. Eby teaches at the Detroit Bible College and is organist for the Strathmoor-Judson Baptist Church, Detroit. She is doing graduate research at Wayne State University.

FOOTNOTES

1 Scholes, Percy A. *The Oxford Companion to Music*. London: Oxford University Press, 1955. p. 779.

2 Apel, Willi. *Harvard Dictionary of Music*, Cambridge, Mass.: Harvard University Press, 1944. p. 562.

3 Thompson, Oscar. *International Cyclopedia of Music and Musicians*. New York: Dodd, Mead & Company, 1958. p. 1378.

4 *Grove's Dictionary of Music and Musicians*. London: Macmillan and Company, Ltd., 1954. p. 609.

5 Wier, Albert E. *The Pianos Its History, Makers, and Music*. New York: Longmans, Green and Company, 1941. p. 64.

6 *Ibid., p.* 64

7 *Grove's, Op. cit., p.*, 609

8 Articles in *Life Magazine* on Dr. Schweitzer in issues: October 6, 1947 pp 95-98 and November 15, 1954 pp. 161-170.

FESTIVAL JOINS CHOIRS OF 9 EPISCOPAL CHURCHES

The third annual church school choir festival of the Toledo, Ohio, area Episcopal churches took place May 14 in Trinity Church. Choral evensong was chanted with Magnificat and Nunc Dimittis by Vaughan Williams. Anthems were: Grant Us Light, Thiman; O Lord Our Governor, Marcello; Jesu, the Very Thought of Thee, S. S. Wesley; Father Eternal, Robert Reed, and Love Divine, Bach. Wesley R. Hartung, ChM, directed the service. Mary Cheyney Nelson's pre-service recital appears in another section. The Rt. Rev. Nelson M. Burroughs, bishop of Ohio, presided and talked on the sometimes sloppy preparation of a church service, urging every effort to offer only the best. Churches and directors of music of nine churches participated.

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Monthly Receipts Bring Choral Music from A to Z

A number of choral publishers are represented in this month's accumulation of new anthems. We trust that July is a month in which overworked directors will find time to sit down with new music and enough leisure and quiet to make wise permanent decisions about additions to their choir libraries. Certainly the publishers seem to be trying and as a result we have a large list to survey this month.

Without the original intention of alphabetizing, we find ourselves starting an A — Abingdon Press. A number of names familiar to readers of this publication appear — names which pop up often in recital columns, in AGO chapter reports or in the news columns. It is reassuring to know that so many of these men, some of them still quite young, are making a real effort to contribute to our choir repertory. It is appropriate that this publisher frequently includes brief biographical notes on these writers. Cecil Lapo's O Holy Father, based on a Saint-Saëns melody, uses junior and senior choir and has an optional violin part. Robert J. Powell's very easy Saw You Never in the Twilight for Christmas and Epiphany has charm and individuality. Gordon Young's O Lord Support Us All the Day Long is mostly unison adding flavor through some simple but curious harmony in the accompaniment. V. Earle Copes' I Thank Thee, Lord is also largely unison and block harmony and would offer no problems for any choir; it moves well. Austin Lovelace's setting of Dear Lord and Father of Mankind to an Irish melody makes an easy and useful anthem. Philip Dietterich's Wilt Not Thou Turn Again is effective, unforced canonic writing which choirs will like.

Samuel Walter has three unaccompanied communion anthems for Abingdon this month, all skillfully and knowingly done: Holy, Holy, Holy; Lord Have Mercy Upon Me and O Lamb of God. Joseph Roff's O God of All Beauty is a singable piece with an independent accompaniment. C. Buell Agey's Eternal God, Whose Power Upholds is for two-part treble with an alto part which stays low.

Four Abingdon Christmas anthems are: George Lynn's Why Thus Cradled Here? based on an ancient manuscript; Dale Wood's Slumber, O Holy Jesu for combined choirs; G. Winston Cassler's Infant Jesu for TTBB and the same composer's Cradled All Lowly for SA.

Broadman Press has some Christmas material too: William Reynolds' Kirk's Carol and Timothy's Carol both for unison voices which children might like; a setting by Edwin Karhu of Love Came Down at Christmas and Warren Angell's From Heaven Above, both with a bit of gospel hymn flavor. Jane Marshall's Sing to the Lord of Harvest is for unison voices with an obbligato for recorder, flute or violin. Margrethe Hokanson's Paradise of God is a small, well-made a cappella piece.

Broadman adds four usable hymn anthems — a Noble Cain in several keys on the fine old How Firm a Foundation tune; a C. L. Bass In Heavenly Love Abiding, based on a Finnish hymn; a James H. Wood Come, Ye Sinners, Poor and Needy, on a Sacred Harp tune; and Work's The Cross of Jesus on an original tune.

Concordia comes up with New Songs for the Junior Choir edited by Lee Hastings Bristol, Jr. and Harold W. Friedell and including some original music by each man. Dr. Friedell, especially, contributed two or three things with considerable charm. None of the material is familiar nor namby-pamby as so much junior material is. Designed for the very young, much of it would be pretty elementary for use in any service involving adults, but the introductory notes suggest various uses. We worry a bit at the current trend toward fear of any even moderately high notes for juniors and the acceptance of long stretches of tune lying very low. We have felt that children's voices bloom faster when the tessitura is a little higher and that they often enjoy singing high even to the point of exhibitionism.

Concordia's Christmas numbers are: a Lewis Whikehart setting of Love Came Down at Christmas; Corner's Cradle Song set by John F. Reuter; Bethl'em Lay a-Sleeping by Walter Pelz, based on a Polish tune; M. Alfred Bichsel's four-stanza The First to Hear, a cappella; Edmund C. Hinrich's SA O Little Town of Bethlehem on the Forrest Green tune; John Boda's SA Before the Paling of the Stars; Three Christmas Carols for SAB arranged (and simply!) by Ralph Schultz including: From Heaven Above, on the familiar tune; Away in a Manger on the Kirkpatrick tune, and Mr. Schultz's own Softly Sleep, Jesus; Paul Bunjes' Chant-Chorale for Christmas on the Magnificat and All Praise to Jesus' Hallowed Name.

For another season Concordia offers Healey Willan's setting of the Introit and Gradual for Dedication in Eastertide; his Sing to the Lord of Harvest has a new Brass accompaniment by Merle E. Hogg. Two Pachelbel chorale settings edited by Paul Thomas are published together as What God Ordains Is Always Good and Send, O Lord, Thy. Holy Spirit. Another from Praetorius is O God, Our Lord, Thy Holy Word. A set of hymn harmonizations of the Lutheran Hour variety have been provided by Carl Schalk of that well-known program. This month these were received: God the Father, Son and Spirit, Bold and Daring, God Is Our Sun and Shield and How Blest Are They. In Concordia's motet series is a Cantate Domino by Jean Berger with Latin text, which needs a pretty virtuosic a cappella group.

Flammer has an Alinda B. Couper setting with handbells of Picardy (Let All Mortal Flesh Keep Silence) with a detailed and imaginative organ part and choral parts worth learning. Glen Darst's Prophecy should sound in a good unaccompanied group. Robert Hoffelts' Light and Glory aims at a big style. Katherine K. Davis' He is Born, Christ the King is a bright unison carol with descant and a full accompaniment.

Healey Willan has two new hymn anthems for C. F. Peters, both on tunes used often before but handled with the Canadian master's skill: Praise to the Lord and Picardy. Ulysses Kay has a set of three unaccompanied psalms which all a cappella directors will want to see, since they make no impossible demands yet are fresh in approach. Their titles: Sing Unto the Lord, Like As a Father and O Praise the Lord.

Our first batch of anthems from Hope Publishing Co. indicates some of the direction this publisher may take. Designed for inexpert choirs, the works will be conventional and safe but there will be at least an attempt to avoid triteness. The considerable list includes: Go, Heralds of Salvation and Come Unto Me by John Wilson; Benediction and Christ Comes in Majesty by Rene Frank; The Shadow of the Cross and SA I Lay My Sins on Jesus by David Smart; Worthy of Your Calling by Jack Goode; Make Me a Captive, Lord by Charles Finney; Almighty Father, Hear Our Cry by David Heydenburk, and SA It Came Upon a Midnight Clear by Lester Groom. Donald Hustad's Children of the Heavenly Father is a hymn arrangement.

Sacred Design, now distributed by Schmitt, Hall and McCreary, comes out with several additions. Dale Wood is responsible for a declamatory Give Ear, O Ye Heavens, a vigorous Christ Is Made the Sure Foundation, a warm We Would Thank Thee, Almighty Father and an SAB arrangement on the carol Resonet in Laudibus (same tune as Joseph Dearest). Marlowe Johnson has two arrangements, O Blest Is the Work and A Gallery Carol. Leland Sateren has a short Go to Dark Gethsemane — a block harmony mid-section framed with imitative counterpoint — and The Abiding Presence, a well-knit a cappella piece. Robert Wetzler's three-stanza Abide with Us, Our Saviour is block harmony with hums on stanza 2; his Christ the Lord Is Risen Again is brief and not especially impressive. Richard Proulx's busy Jesu, the Very Thought of Thee is for unaccompanied singing; there is division in all parts. Archie O. Haugland's Thee, Holy Father, We Adore is a three-stanza hymn anthem on a tune of very limited rhythmic and melodic interest. Rupert Sircom has arranged Light's Abode from Handel as a kind of dialog between choir and organ. Roberta Bitgood's unison Wise Men Seeking Jesus is for junior choir with a flavorful flute obbligato.

Two unaccompanied anthems by Donald Cashmore come from Novello: The Lord of Life Is Risen Indeed for Easter and God Is Ascended Up on High for Ascension. Both are strong and singable.

Oxford has a new edition with both German and English text of Heinrich Schutz' The Seven Last Words from the Cross. This sizable work is becoming known and this new edition will help it to a deserved number of performances. Some Kodaly arrangements for unaccompanied woman's voices in three to five parts of traditional Hungarian material are not new but whet one's appetite for a hearing in English or Hungarian. They are: A Christmas Carol, a folksong; The Voice of Jesus, and Whitsuntide. Healey Willan is represented with a carol, From the Eastern Mountains, and a big bright O Be Joyful. John Cook's a cappella Author of Light has style and originality; it is not for the run-of-the-mill choir. Service music from Oxford includes an SAB Magnificat and Nunc Dimittis in E by Colin Hand, Henry Coleman's arrangement of Benedicite, Omnia Opera set to well-known chants, and, curiously, the unison congregation part of Vaughan Williams' Te Deum in G newly arranged by A. W. Bunney.

Mills has an SA The Newborn King by Carl Vandre for Christmas. The company distributes from the Joseph Williams London catalog: A Carol by William Lovelock, on an ancient text; John Luke Rose's Cradle Song, on the Balulalow text; J. T. Horne's In Plenitudine Fidei, rather difficult; and, for the Feast of Corpus Christi, Peter Philips' (1612) Ego Sum Panis Vivus, in five-part counterpoint with Latin and English text.

Kenneth Pool's O Sing Unto the Lord a New Song (Brodt) is for eight-part chorus and has a very ornate organ part. It might all add up to a dramatic performance.

George Fox's unison Jesu, My Jesu, Lovely Lord (BMI of Canada) would go well in boys' voices.

Carl Sitton's Carol of the New Prince is a rather lengthy piece based on an attractive John Ireland tune (Galaxy).

In a packet from the Italian publisher Zanibon of Padua are two interesting older works. There is a set of six Eucharistic motets for two voices (four TB, one each ST and TT) with organ by Giambattista Martini; the text, of course, is Latin. A careful modern edition of a large sixteenth century work for six-part chorus and solos is Cavalieri's Lamentations of Jeremiah the Prophet. A small modern work for solo, chorus and organ is Ettore Desderi's In Natali Domini, a work in three sections with Latin text and less distinction than the older works listed. — FC.

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EDIFICE BEING RENOVATED

Three-Manual to Speak Directly to Choir and Congregation — Dr. George Markey Organist-Choirmaster

Casavant Frères Ltée. is currently installing a new three-manual instrument in the Madison Avenue Presbyterian Church, New York City, where Dr. George Markey is organist and choirmaster. The present specification was developed in a conference involving Dr. Robert Baker, Dr. Markey, Lawrence Phelps, tonal director of Casavant, and Joseph Surace, Casavant representative. The prime aim was to provide an organ ideally suited for the church service, for oratorio accompaniment, and for the performance of most of the great organ literature. New organ chambers are being built to accommodate the instrument at the front of the church. The organ is centrally located in one unit speaking directly to the choir and congregation.

Concurrent with the installation of the new organ, the church and the parish house are being completely refurnished and modernized. The church is being lengthened to provide more seating; a larger vestibule is being built and the chancel is also being lengthened to provide comfortable seating for a choir of sixty and instruments.

In addition to oratorio presentations programs with voices, instruments, and organ are planned for weekday evenings. For this purpose the console is being made movable so that recitalists may be seen as well as heard.

The specification of the new instrument is as follows:

GREAT

Quintaton, 16 ft., 61 pipes
Montre, 8 ft., 61 pipes
Bourdon, 8 ft., 61 pipes
Cor à Chamois, 8 ft., 61 pipes
Prestant, 4 ft., 61 pipes
Flûte à Cheminée, 4 ft., 61 pipes
Quinte, 2 2/3 ft., 61 pipes
Doublette, 2 ft., 61 pipes
Flûte à Bec, 2 ft., 61 pipes
Fourniture, 4 ranks, 244 pipes
Cymbale, 4 ranks, 244 pipes
Cloches
Harpe, 8 ft.
Harpe, 4 ft.
Muet

SWELL

Principal, 8 ft., 68 pipes
Flûte à Cheminée, 8 ft., 68 pipes
Gambe, 8 ft., 68 pipes
Voix Céleste, 8 ft., 68 pipes
Octave, 4 ft., 68 pipes
Flûte Ouverte, 4 ft., 68 pipes
Doublette, 2 ft., 61 pipes
Larigot, 1 1/3 ft., 61 pipes
Plein Jeu, 5 ranks, 305 pipes
Petite Bombarde, 16 ft., 68 pipes
Trompette, 8 ft., 68 pipes
Hautbois, 8 ft., 68 pipes
Voix Humaine, 8 ft., 68 pipes
Clairon, 4 ft., 68 pipes
Tremblant
Harpe, 8 ft.

CHOIR

Dulciane, 16 ft., 68 pipes
Viole, 8 ft., 68 pipes
Viole Céleste, 8 ft., 68 pipes
Flûte Bouchée, 8 ft., 68 pipes
Conteur, 8 ft., 68 pipes
Conteur Céleste, 8 ft., 68 pipes
Principal, 4 ft., 68 pipes
Flûte d'Accouplement, 4 ft., 68 pipes
Nazard, 2 2/3 ft., 61 pipes
Octave, 2 ft., 61 pipes
Flûte des Bois, 2 ft., 61 pipes
Tierce, 1 3/5 ft., 61 pipes
Cymbale, 4 ranks, 244 pipes
Basson, 16 ft., 68 pipes
Cor Anglais, 8 ft., 68 pipes
Chalumeau à Cheminée, 4 ft., 68 pipes
Tremblant
Harpe, 8 ft.
Harpe, 4 ft.
Bombarde, 8 ft., 68 pipes

PEDAL

Soubasse, 32 ft., 12 pipes
Contrebasse, 16 ft., 32 pipes
Soubasse, 16 ft., 32 pipes
Quintaton, 16 ft.
Dulciane, 16 ft.
Principal, 8 ft., 32 pipes
Flûte Couverte, 8 ft., 32 pipes
Dulciane, 8 ft.
Octave, 4 ft., 32 pipes
Cor de Nuit, 4 ft., 32 pipes
Dulciane, 4 ft.
Fourniture, 4 ranks, 128 pipes
Bombardon, 32 ft., 32 pipes
Bombarde, 16 ft., 32 pipes
Basson, 16 ft.
Petite Bombarde, 16 ft.
Trompette, 8 ft., 32 pipes
Basson, 8 ft.
Chalumeau, 4 ft., 32 pipes
Basson, 4 ft.
Cloches

STUDENTS OF AGO MEMBERS WIN MUSIC FESTIVAL AWARDS

Three student affiliates of the Spokane, Wash. AGO Chapter won awards in the organ division of the Greater Spokane music and allied arts festival.

Michael Bulley, pupil of Marilyn Stanton, won in the high school junior-senior class, performing Pièce Héroïque, Franck, and Prelude and Fugue in B flat, Bach. Sheila Walsh, Gonzaga University, also a pupil of Mrs. Stanton, won in the college B class with: In Thee Is Gladness, Bach, and Suite Medievale, Langlais. In the young artist class Judith Swanson, student of George L. Scott, FAGO, at Washington State University, Pullman, won with Prelude and Fugue in A minor, Bach, and Chorale with Variations, Sonata 6, Mendelssohn.

Walter A. Eichinger, FAGO, Seattle, was adjudicator of the organ division of the festival.

MORAVIAN MUSIC FESTIVAL SUNG IN BERKELEY CHURCH

A festival of early American Moravian music was sung May 7 by the Choral Union at the First Congregational Church, Berkeley, Cal., with Kenneth W. Jewell conducting the choirs and instrumental ensemble and Dorothy C. Jewell at the organ. Moravian composers from the 17th to 19th centuries represented by anthems and sacred songs included: Scheffler, Naumann, Bechler, Peter, Dencke, Mueller, Herbst, Leinbach, Gregor, Antes and Kellner.

NEW AUSTIN IS FEATURED IN SYNAGOGUE FESTIVAL

The sixth annual festival of Music for the Synagogue April 28 and May 5 and 12 at the Reform Congregation Keneseth Israel, Elkins Park, Pa. featured the Milhaud Sacred Service and included a special May 7 demonstration recital by Dr. William Barnes, Dr. Alexander McCurdy, Earl Ness and Frederick Roye. The new Austin organ was described in THE DIAPASON for February 1960.

HONEGGER'S KING DAVID was performed May 7 at the Second Baptist Church, St. Louis, with the choir augmented by 16 professional singers and the orchestra of 16 members of the St. Louis symphony; Charles H. Heaton was organist and William Maul directed.

CECIL LAPO, Oklahoma City, was guest director and Marilyn Rinehart organist when the choir of the Catalina Methodist Church, Tucson, Ariz. sang the Brahms Requiem June 4.

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Programs of Organ Recitals of the Month

Catharine Crozier, Winter Park, Fla.—For the Upper Pinellas AGO Chapter, Trinity Presbyterian Church, Clearwater, May 8: Chaconne in G minor, Couperin; Noël Etranger, Daquin; Concerto 5 in F major, Opus 4, Handel; Fantasie and Fugue in G minor, Bach; Pièce Héroïque, Franck; Wondrous Love, Barber; Te Deum, Langlais; The Spinner, Dupré; Litanies, Alain.

Gordon Wilson, Winter Park, Fla.—Second Ponce de Leon Baptist Church, May 14: Grand Jeu, Du Mage; Concerto in F major, opus 4, Handel: Ciacona in E minor, Buxtehude; Come, Redeemer of Our Race, We All Believe in One God and Comest Thou Jesu, from Heaven to Earth, Bach; Prelude and Fugue in E minor, Bruhns; Homage to Perotin, Roberts; Requiescat in Pace, Sowerby: The Rhythmic Trumpet, Bingham; Variations on a Noël, Dupré. For the Greensboro, N.C. AGO Chapter, recital hall, University of North Carolina, May 7: Same as above with the Buxtehude replaced with Variations on the Song of a Caballero, Cabezon.

Wallace Seely, AAGO, Olympia, Wash.—First Methodist Church, inaugural recital, May 24: Trumpet Tune, Purcell; Suite, Water Music, Handel; The Fifers, Dandrieu; Air for the G String, Suite in D major, Sheep May Safely Graze and Prelude and Fugue in G major, Bach; Adagio, Sonata 1, Mendelssohn; Pièce Héroïque, Franck; Fountain Reverie, Fletcher; Ronde Francaise, Boëllmann; Clair de Lune, Karg-Elert; Toccata, Symphony 5, Widor.

Earl Barr, Minneapolis, Minn.—For the Arrowhead AGO Chapter, St. Paul's Church, Duluth, May 15: Prelude and Fugue in A minor, Bach; A Lesson, Selby; Epilogue on a Frescobaldi Theme and Arabesque for the Flutes, Langlais; Crucifixion and Resurrection, Passion Symphony, Dupré; Giga, Bossi; Blessed Ye, Who Live in Faith and A Lovely Rose Is Blooming, Brahms; Introduction and Fugue on Ad Nos, Liszt.

Ronald L. Dawson, Baldwin, Kans.—For the Pampa, Tex. AGO Chapter, St. Matthew's Episcopal Church, April 24: Prelude and Fugue in E minor, Buxtehude; Recit de Nazard, Clérambault; Sonata in E flat, Bach; My Heart Is Ever Yearning and Lo, a Rose Is Blooming, Brahms; Chorale in A minor, Franck; Gelobet seist du, Jesu Christ, Pepping; Ein feste Burg, Walcha; Te Deum, Langlais.

Harold C. O'Daniels, Binghamton, N.Y.—Christ Episcopal Church, June 13: Fantasie in G minor, Bach; Adorn Thyself, My Soul, Brahms; Ave Maria, Arcadelt-Liszt; Gavotte, Martini; Chaconne in E minor, Buxtehude. May 16: Prelude and Fugue in E minor (Cathedral), Bach; Abide, O Dearest Jesus, Peeters; Sonata 6, Mendelssohn; Chant de May, Jongen; Maestoso, Schroeder.

Robert Schepfer, Royal Oak, Mich.—Carnegie Hall, Pittsburgh, May 21: Concerto in F major, Albinoni; I Call to Thee, Lord Jesus Christ and He Who Will Suffer God to Guide Him, Bach; Fantasie in F minor, K 608, Mozart; Trumpet Minuet, Hollins; Schönster Herr Jesu, Schroeder; Final, Seven Pieces, Dupré.

Charles A. Trexel, Baltimore, Md. — Third English Lutheran Church, May 21: Trumpet Voluntary, Purcell; Wer mur den lieben Gott, Ich ruf' zu dir and Prelude and Fugue in G major, Bach; What God Does, Is Well Done and O Thou Love of My Love, Chaix; Basse et Dessus de Trompete, Clérambault; Dreams, McAmis; Chorale in A minor, Franck.

John H. Andrews, Detroit, Mich. — St. Raymond Church, May 18, Wayne State University senior recital: Prelude and Fugue in A minor, My Heart Is Filled with Longing and Now Thank We All Our God, Bach; Pièce Héroïque, Franck; Grand Jeu et Duo, Daquin; O Filii et Filiae, Farnam.

John F. Carré, Racine, Wis.—First Presbyterian Church, Racine, Wis., May 7: Prelude and Fugue in D minor, Bach; Nun bitten wir, Buxtehude; Chorale in A minor, Franck; Sonata Eroica, Kyrie, Let the Nations Praise God, Sierra Madre, Mirror Lake, Elegy of the Bells and Toccata in E minor, Carré.

Bonita Vojtek, Pittsburgh, Pa. — Carnegie Hall, June 4: Concerto in D minor, Vivaldi-Bach; Dorian Toccata, Bach; Deck Thyself, My Soul, with Gladness, Brahms; Prelude and Fugue on B-A-C-H, Liszt; Fileuse, Dupré; Litanies, Alain. Floann Housholder, contralto, assisted.

Almarie Liberto, San Antonio, Tex.—Laurel Heights Methodist Church, May 21: Variations Symphoniques, Franck. Rachel Moore, pianist, shared the program.

David Ramsey, Memphis, Tenn.—St. Mary's Episcopal Cathedral, April 21: Clavierübung, Part 3, Bach.

George Markey, New York City—For the Metropolitan New Jersey AGO Chapter, Montclair, Central Presbyterian Church, March 14: Introduction and Toccata, Walond; Nun bitten wir, Buxtehude; Prelude and Fugue in A minor, Bach; Musical Clocks, Haydn; Heroic Piece, Franck; Christ ist Erstanden, Purvis; Litanies, Alain; Variations on a Noël, Dupré.

Bob Whitley, San Francisco — First Baptist Church, Santa Ana, Cal., April 25: Prelude, Fugue and Chaconne in C major, Buxtehude; Jesu, Joy of Man's Desiring, Sleepers, Wake and Toccata in D minor, Bach; America, Ives; Vision of the Church Eternal, Messiaen; The Desert, Chollas Dance for You, Yucca and Joshua Tree, Leach; Introduction and Passacaglia in D minor, Reger.

St. Luke's Episcopal Church, San Francisco, April 16: Buxtehude repeated plus: Sheep May Safely Graze and Prelude and Fugue in D major, Bach; Chorale in A minor, Franck Psalm Prelude 1, Howells; Mirage, Ceiga; Symphonic Fantasy, Peeters.

Jane A. Scott, Southhampton, Pa.—The Ev. Lutheran Church of the Good Shepherd, May 14: Suite, Water Music, Handel; Prelude in D minor and Sarabande, Corelli; Pastorale, Le Prologue de Jesus, arr. Clokey; Jesu, Priceless Treasure, When in the Hour of Utmost Need and We All Believe in One True God, Bach; Air in G major, Tartini; Bells of Arcadia and The Awakening, Couperin; Mountain Sketches, Clokey; Fountain Reverie and Toccata, Fletcher.

George Norman Tucker, Kalamazoo, Mich.—Dedicatory recital, First Methodist Church of Portage, May 28: Now Thank We All Our God, Abide with Us and Where Art Thou, O Friend of Sinners?, Karg-Elert; Prelude and Fugue in B minor and St. Columba, Willan; Andante, Concerto 1, Handel; The Fifers, Dandrieu; Aria, Peeters; Finale, Symphony for Organ, Maquaire.

Florence Abel, Portland, Ore—For the Portland AGO Chapter, Central Lutheran Church, May 22: Allegro, Concerto 4, Dupuis; O Lord, Have Mercy Upon Us and Prelude and Fugue in A minor, Bach; Scherzo, Gigout; Claire de Lune, Karg-Elert; Toccata, Reger; Variations de Concert, Bonnet; Cantilena, Webber; Fugue in G minor, Dupré. Merle and Patricia Lotz, duo-pianists, assisted.

Donald S. Baber, Hagerstown, Md. — St. Paul's Church, June 11: Prelude and Fugue in E minor (Cathedral) and Our Father, Who Art in Heaven, Bach; The Musical Clocks, Haydn; Blessed Are Ye Faithful Souls, Brahms; Suite, Water Music, Handel. The choirs assisted.

Katherine Maund, Philadelphia, Pa.—St. Paul's Episcopal Church, May 21: In Thee Is Gladness, When in the Hour of Utmost Need and Toccata and Fugue in D minor, Bach; Air, Water Music, Handel; Sonata in D minor, Mendelssohn; The Fifers, Dandrieu; Pièce Héroïque, Franck.

Lawrence P. Schreiber, Washington, D. C.—National City Christian Church, April 30: Rigaudon, Campra; Les Cloches, le Begue; Prelude and Fugue in B minor, Bach; Cantilene and Te Deum, Langlais; Very Slowly, Sonatina, Sowerby; Chorale in E major, Franck.

Charles G. Smith, Jr., New Bedford, Mass.—Grace Episcopal Church, April 23: Suite Gothique, Boëllmann; Rhosymedre, Vaughan Williams; Variations on an Original Theme, Peeters; Passacaglia and Fugue in C minor, Bach; Chorale in B minor, Franck.

Oswald G. Ragatz, DMA, AAGO, Bloomington, Ind.—For the Whitewater Valley AGO Chapter, St. John Evangelical Lutheran Church, Richmond, April 23: Trumpet Tune and Air, Purcell; Concerto 5 in F major, Handel; Capriccio CuCu, Kerll; Wachet auf, ruft uns die Stimme, Kommst du nun, Jesu, vom Himmel herunter, Ich ruf' zu dir and Nun Komm der Heiden Heiland, Bach; Pastoral Roger-Ducasse; Divertissement, Vierne; Soul of the Lake, Karg-Elert; Pantomime, Jepson; Carillon-Sortie, Mulet. Wittenberg University, Springfield, Ohio, Weaver chapel, April 25: Same program as above with the Sowerby Fast and Sinister movement, Symphony in G, replacing the Mulet.

Farley K. Hutchins, AAGO, Akron, Ohio—Dedication of new Wicks, Delaware Avenue Methodist Church, Lorain, April 30: Prelude and Fugue in B minor, Come, Saviour of the People and If Thou But Suffer God to Guide Thee, Bach; Come, Saviour of the People and A Mighty Fortress Is Our God, Buxtehude; Sonata 3, Hindemith; O Sacred Head, 2 settings, Brahms; Chorale in A minor, Franck; Ave Maria, Reger; Toccata on O Sons and Daughters, Farnam.

Warren Berryman, Berea, Ohio—For the Cleveland, Ohio AGO Chapter, Parma Lutheran Church, May 8 and Fanny Nast Gamble auditorium, Baldwin-Wallace Conservatory of Music, Berea, April 9: Homage to Perotin, Roberts; Baroque Prelude and Fantasie, Arnell; In dulci jubilo and Schönster Herr Jesu, Schroeder; Prelude and Fugue in D major, Bach; Rondo, Concerto for Flute Stop, Rinck; Intermezzo, Symphony 6, Widor, Psalm 94 Sonata, Reubke.

Frederick Heyne, Short Hills, N. J.—St. John's Evangelical Lutheran Church, New York City, April 16: Chaconne in F major, Purcell; Sonatas 2 in B flat, 1 in E flat and 11 in G, Mozart, Cantabile, Franck; Sonata in G minor, Vivaldi; Suite on Hebraic Motifs, Fromm; Introduction and Toccata, Walond; Herzlich tut mich Verlangen, Ich ruf zu dir, Herr Jesu Christ and Christ lag in Todes Banden, Bach; Concerto in F major, Handel.

Walter W. Wade, AAGO, Cookeville, Tenn.—Tennesse Polytechnic Institute faculty recital, Concert Hall, May 22: When Jesus Hung Upon the Cross, Scheidt; By the Waters of Babylon, Jesus Christ, Our Saviour and We All Believe in One God, Bach; Sonata 2, Hindemith; Rhosymedre, Vaughan Williams; Gibbons' Song 46, Sowerby; Scherzo and Finale, Symphony 1, Vierne.

Frederic Tristram Egener, St. Thomas, Ont.—Trinity Anglican Church, May 10: Toccata and Fugue in D minor, Bach; Aeolian Harp, Bunge; Lake Huron, Egener; By the Waters of Babylon, Stoughton; Meditation Ste. Clotilde, James; Sea Surge, Nesbitt; The Nightingale and the Rose, Saint-Saëns; In Springtime, Kinder; The Squirrel, Weaver; Carrillon de Westminster, Vierne.

Mrs. Gerald Fudger, Vestal, N.Y.—Christ Episcopal Church, Binghamton, student of Harold C. O'Daniels, May 23: When on the Cross, Scheidt; Trumpet Dialogue, Clérambault; O Man Bemoan, Bach; Allein Gott in der Hoh sei Ehr, Zachau, Walther and Vetter; Toccata in C minor, Muffat.

John Ken Ogasapian, Dedham, Mass — Church of the Good Shepherd, May 14: Prelude and Fugue in E flat, Bach; Brother James's Air, Darke; Carnival Suite, Crandell; Requiescat in Pace, Sowerby; Fantasie and Fugue on B-A-C-H, Liszt.

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Albert Russell, Hartford, Conn.—Dedication of new Schantz, First Baptist Church, West Hartford, April 16: Eleven Chorale Preludes, Brahms; Prelude and Fugue in G major, Bach; Harpsichord Suite in G minor, Handel; Ave Maria, Ave Maris Stella, Langlais; Suite for Organ, Creston. St. Mark's Church, Mt. Kisco, N. Y., May 7: the Brahms, Handel and Langlais repeated, plus: Prelude and Fugue in C minor, Willan and Rhythmic Suite, Elmore.

David Hinshaw, San Antonio, Tex.—For the Alamo AGO Chapter, Ruth Taylor Music Center, Trinity University, May 22: Komm, Heiliger Geist, Herre Gott, Tunder; Mass for Parish Use, Couperin: O Lamm Gottes, unschuldig, Bach; Fugue in A flat minor, Brahms; Te Deum, Langlais.

Same program played as pre-service recital, Episcopal Theological Seminary of the Southwest commencement, May 30, All Saints' Church.

Marjorie Stone Ingalls, Sarasota, Fla.—For the Sarasota AGO Chapter, First Methodist Church, May 5: Concerto 5 in F major, Handel; Come, Saviour of the Gentiles, Sleepers Wake, a Voice Is Calling and Prelude and Fugue in B minor, Bach; Jesu, Priceless Treasure, Walther; Capriccio, Clérambault; Pastorale, Milhaud; When Our Lord Was Born, 'Twixt Ox and Ass and Jesus Loves Me, Bingham; Aria, Peeters; In Praise of Merbecke, Wyton; Finale, Symphony 1, Vierne.

Giuseppe Moschetti, Allentown, Pa. — St. John's Evangelical Lutheran Church, New York City, April 9: Concerto in B minor, Walther; Aria Gregoriana, 14th century; Prelude, Adagio and Fugue, Stanley; The Fifers, Dandrieu; Prelude and Fugue in C minor and Now Thank We All Our God, Bach; Trumpet Fanfare, Handel; Concertino for Solo Stop, Karg-Elert; A Little Song to the Virgin Mary, Bossi; The Good Shepherd, Benoit.

Loma Lombardo, Storrs, Conn. — First Methodist Church, Yakima, Wash., April 30: Prelude on a Vittoria Theme, Britten; We All Believe in But One God, O God Be Merciful to Me, In dulci jubilo and Toccata and Fugue in D minor, Bach; Chorale in B minor, Franck; Intermezzo, Symphony 6, Widor; The Nativity, Langlais; Prelude and Fugue in B major, Dupré.

Donald Foster, Olivet, Mich. — Olivet College faculty recital, Olivet Church, May 11: Dorian Toccata, Pachelbel; Passacaglia, Buxtehude; Echo, Scheidt; Tiento, Cabanilles; Solo, Marchand; Noël 6, Daquin; An Wasserflüssen Babylon, Nun freut euch, lieben Christen g'mein and Prelude and Fugue in A minor, Bach.

Jack Vogelgesang, Berea, Ohio — Baldwin-Wallace Conservatory of Music senior recital, Fanny Nast Gamble auditorium, May 14: Prelude and Fugue in F sharp minor, Buxtehude; Trio Sonata 4 in E minor and Dorian Toccata, Bach; Orgelsonate, Schroeder; Finale, Sonata 7 in F minor, Rheinberger; Pastorale, Milhaud: God Among Us, Messiaen.

Mitzi Green Malone, Birmingham, Ala.—Independent Presbyterian Church, May 28: In Thee Is Gladness and Fantasie and Fugue in G minor, Bach; Plainte and Dialogue sur les Mixtures, Langlais; The Shepherds, Messiaen; Homage to Perotin, Roberts; Chorale in A minor, Franck.

Ben Gahart, Colorado Springs, Colo. — Grace Church, May 7: Prelude and Fugue in C minor, Bach; Gavotte, Wesley; Aria con Varazione, Martini; Fantasie in F, Mozart; Te Deum, Langlais; St. Columba, Milford; Pantomime, James; Clair de Lune, Karg-Elert; Introduction and Passacaglia, Reger.

John Searchfield, Calgary, Alta. — Grace Presbyterian Church, May 5: Toccata and Fugue in D minor, Bach; Fugue in C major, Buxtehude; Sonata 4 in B flat major, Mendelssohn; Te Deum, Langlais; Choral, Honegger; Allegretto, Whitlock; Suite Gothique, Boëllmann. The choir assisted.

Mary Cheyney Nelson, Toledo, Ohio—Trinity Episcopal Church, May 14: Prelude and Fugue in F sharp minor, Buxtehude; Abide with Us, Lord Jesus Walking on the Sea and Hear, O Israel, Weinberger; Cortège and Litany, Dupré.

Lauren B. Sykes, AAGO, ChM, Portland, Ore. — First Methodist Church, May 8: Concerto in B flat, opus 7, Handel; Pastorale and Finale, Franck; Concerto Gregoriano, Yon. Mildred Rife Nye, pianist, assisted.

Ann Newell, South Hadley, Mass. — Abbey Memorial Chapel, Mount Holyoke College, May 18: Toccata, Adagio and Fugue in C major, Bach; Movement 1, Sonata 6, Mendelssohn.

Programs of Organ Recitals of the Month

Virgil Fox, New York City — First Presbyterian Church, Fort Wayne, Ind., May 9 and for the West Texas AGO Chapter, First Presbyterian Church, Midland, May 5: Prelude and Fugue in B minor and Trio Sonata 6, Bach; Fantasie in F minor, Mozart; Chorale in E major and Finale, Franck; Toccata, Suite, opus 5, Duruflé; Giga, Bossi; Londonderry Air, traditional.

Herman Taylor, Chicago — Metropolitan Community Church, June 25: We All Believe in One True God and Fantasie and Fugue in G minor, Bach; Blessed Are the Faithful Souls and Ah, Dear Jesus, Brahms; Aria, Peeters; Canon in B minor, Schumann; Carillon de Westminster and Scherzo and Allegro, Symphony 2, Vierne; Hymne de Action de Graces, Langlais. Greater Bethesda Baptist Church, April 16: Sinfonia, Cantata 29, Jesu, Priceless Treasure and Hark! A Voice Saith All Are Mortal, Bach; Flute Solo, Arne; Scherzo, Rogers; Perpetuum Mobile, Middleschulte; Marche Religeuse, Guilmant; Brother James's Air, Wright; Vision of the Eternal Church, Messiaen; Prayer for Peace and Capriccio on Notes of the Cuckoo, Purvis; Finale, Symphony 1, Vierne.

Houghton College students, Houghton, N. Y.—Houghton Church, May 29: William Hatzenbuhler—O Lamb of God, Pure, Spotless, Bach; Martha Hempel—Rhythmic Trumpet, Bingham; Miriam Correll—All Glory, Laud and Honor, Bender; Euanna Pigford—Lord God to Thee We All Give Praise, Walther; Ralph Pugh—Fantasie and Fugue in A minor, Bach; Charles Walker — Awake, My Heart, with Gladness, Bender; Carla Marcus—Chaconne in E minor, Buxtehude; Lottie Schuh—Prelude and Fugue in G minor, Buxtehude; Lee Dettra—Chorale in E major, Franck.

Students of Irwin J. Luther, London, Ont.—St. Matthew's Anglican Church, May 9: Martha Ann Martin—Voluntary, Stainer; Stabat Mater, Kreckel; A Morning Song, France; Mr. Luther—Arioso, Handel; Have Mercy on Me, O Lord, Bach; From Thy Throne So High, Gluck; C. G. Ackerman—Voluntary, Gibbons; Prelude and Fugue in F major, O Christ Thou Art the Light and Day, Come Unto Me and Prelude and Fugue in G major, Bach; Rockingham, Silvester; Adagio, Symphony 1, Mendelssohn.

Robert Reuter students, Oak Park, Ill.—First Methodist Church, May 8: Herman Taylor—We Thank Thee God, Bach; Brother James's Air, Wright; Tu Es Petra, Mulet; William Robson—Prelude and Fugue in D major, Bach; Sharon Rousar—Fantasie in G minor, Bach; Lied, Vierne; George Williams—Andante Sostenuto, Gothic Symphony, Widor; K'a Mura, Sowanda; Dieu parmi nous, Messiaen; Kathryn Rose—Prayer and Toccata, Suite for Organ, Creston.

Donald Wayne Williams, Nashville, Tenn.—George Peabody College for Teachers senior recital, April 9 and 10, Hume chapel: Mein junges Leben hat ein End, Sweelinck; Prelude and Fugue in D major, Bach; Adagio in E major, Bridge; Four Symphonic Meditations, L'Ascension, Messiaen; Variations on a Belgian Folk Tune and Concert Piece, Peeters. For the Marietta Music Club, First Methodist Church, April 3: Same as above with the omission of the Belgian Folk Tune.

Charles H. Finney students, Houghton, N. Y.—Houghton College, May 17, senior recital: Loine Engle—Paraphrases sur un Choral, Tournemire; Finale, Symphony 1, Vierne; Sonata 1 in E flat, Bach; Sharon Widrig—Le Jardin Suspendu and Litanies, Alain; Perpetuum Mobile, Middelschulte; Toccata, Opus 5a, Schroeder.

Carolyn Vaughn, Greensboro, N.C.—Greensboro College junior recital, student of Harold G. Andrews, Jr., Odell Memorial auditorium, May 10: Mein junges Leben hat ein End', Sweelinck; Fantasie and Fugue in G minor and Trio Sonata 3 in D minor, Bach; Fantasie on B-A-C-H, Reger.

Campbell Smith, San Antonio, Tex.—Trinity University, Ruth Taylor concert hall, April 25: Toccata and Fugue in D minor, Vor deinen Thron tret' ich hiermit and Passacaglia and Fugue in C minor, Bach; Fantasie and Fugue on Ad Nos, Liszt.

Dona Lee Brandon, Oskaloosa, Iowa—William Penn College, Spencer Memorial chapel, May 2: Adagio and Andante, Concerto 1, Handel; Durch Adams Fall, Homilius; Ein' feste Burg ist unser Gott, Kee.

Glen Hager, Buckhannon, W. Va.—W. Va. Wesleyan College junior recital, April 19: Meditation on the Foundations Stops and Voix Celeste, Langlais; Allegro Vivace, Adagio and Toccata, Symphony 5, Widor.

Fernando Germani, Rome, Italy—For the Spokane, Wash. AGO chapter, Episcopal Cathedral of St. John the Evangelist, April 17: Concerto in F, Albinoni; Noël en Musette, En Dialogue, et en Duo, Daquin; Concerto in E flat and Toccata, Adagio and Fugue in C major, Bach; Chorale in E major, Franck; Prelude on B-A-C-H, Biggs; Toccata, Duruflé.

Reginald F. Lunt students, Lancaster, Pa.—First Presbyterian Church, May 15: Mary Lou Wesley—Agnicourt Hymn, Dunstable; Communion, Purvis; Judith Ann Stauffer—The King of Love My Shepherd Is, Milford; Our Father Who Art in Heaven, Schneider; Carolyn Gingrich — Prelude in B flat, Bach; Blessed Are Ye Faithful Souls, Brahms; Barbara A. Cramer — Prelude and Fugue in E minor, Bach; Virginia B. Shrader—My Heart Is Filled with Longing, two settings, Brahms; Carole S. Weatherby—Fugue in G minor, Bach; Toccata Festiva, Purvis; Carol E. Anspach—Prelude and Fugue in D, Bach; Donald Eby—A Mighty Fortress Is Our God, Walcha; The Celestial Banquet, Messiaen; Luke K. Grubb—Fugue in G (a la Gigue), Bach; Outburst of Joy, Messiaen.

Irene Kolkema, Muskegon, Mich — Central Methodist Church, March 9: I Call to Thee Lord Jesus Christ, Hark, a Voice Saith, All Are Mortal and If Thou But Suffer God to Guide Thee, Bach; Toccata, Pachelbel; Chorale Prelude, Buxtehude; Bell Symphony, Purcell; Antiphons 3 and 5, Dupré.

Tom Robin Harris, Boise, Idaho—Graduation recital, Boise Junior College, May 10: Prelude and Fugue in A minor and Trio Sonata in D minor, Bach; Canon in B minor, Schumann; Sonata in C minor, Mendelssohn; Symphony 5, Widor.

Norman Linscheid, Wichita, Kans.—Student of Wallace Dunn, University of Wichita, East Heights Methodist Church, May 14: Trumpet Tune and Air, Purcell; In Paradisum, Daniel-Lesur; Fugue in E flat, Bach; Chorale in B minor, Franck; Symphony 2, Vierne.

Nancy Holmberg, Buckhannon, W. Va.—Junior recital, W. Va. Wesleyan College, April 26: Prelude and Fugue in G, Bach; A Mighty Fortress, Karg-Elert; Grand Jeux, Plainte and Dialogue on the Mixtures, Langlais.

Ray Ferguson, Oberlin, Ohio—Westminster Presbyterian Church, for the Oklahoma City AGO Chapter, April 25: Clavierübung, Part 3, Bach; Low, How a Rose E'er Blooming and Blessed Are Ye Faithful Souls, Brahms; Prelude and Fugue in G minor, Dupré; Elegie, Peeters, Grave and Allegro, Psalm 94 Sonata, Reubke.

Arthur C. Becker students, Chicago—De Paul University Center Theater, May 31: Elaine Bresnahan—Fugue, Sonata in C minor, Guilmant; James Neville—Allegro Moderato e Serioso, Sonata 1, Mendelssohn; Ruth O'Bryan—Vivace, Trio Sonata 3, Bach; Dennis Michno Prelude and Fugue in D major, Buxtehude; William Ferris — Finale in B flat, Franck; Ruth VanderMey — Litanies, Alain; Harry Krush — Chorale in A minor, Franck.

Lewis Bruun, Petaluma, Cal.—For the Redwood Empire AGO Chapter, St. John's Episcopal Church, May 2: Prelude in B minor, Sheep May Safely Graze and Fugue in E flat, Bach; Deck Thyself My Soul and O Blessed Jesu, Brahms; Allegro and Intermezzo, Symphony 6, Widor; Prelude and Fugue in G minor, Dupré Supplication and Partita, Purvis; Aria, Peeters; Finale, Symphony 1, Vierne.

Robert Mann, San Antonio, Tex.—Trinity University senior recital, student of Campbell Smith, Ruth Taylor concert hall, May 5: Ein' feste Burg ist unser Gott, Pachelbel; Ach Gott, erhor mein Seufzen und Wehklagen and Von Gott will ich nicht lassen, Krebs; Fantasie and Fugue in G minor, Bach; Passion Symphony, Dupré.

Judy Holliday, Long Grove, Ill.—Carleton College junior recital, student of Enid Woodward, memorial chapel, May 14: Chorale in A minor, Franck; Allegretto and Maestoso, Kleine Praludien and Intermezzi, Schroeder; Sonata 1, Hindemith; Meine Sels erhebt den Herren, Wo soll ich fliehen hin and Prelude and Fugue in D major, Bach.

Fred Burgomaster, Springfield, Mo.—Stone chapel, Drury College junior recital, May 8: Concerto 13 (The Cuckoo and the Nightingale), Handel; Prelude and Fugue in A minor, Vivace, Trio Sonata 6 and Fantasie and Fugue in G minor, Bach; Scherzo, Symphony 2, Vierne; Movement 1, Symphony in G major, Sowerby.

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Kenneth R. Osborne, Fayetteville, Ark. — St. Thomas Aquinas Church April 23 Pastorale and When in the Hour of Deepest Need, Bach; Meinen Jesum lass ich nicht, Walther; Seven Variations on a Theme, Sweelinck; Suite for Organ, Solemn Mass for Parish Use, Couperin.

Kansas State University Student Group—Auditorium, Manhattan, for National Music Week obserevance, May 8: Judy Schmidt—Variations on an American Hymn Tune, Young. May 11: LaReta Royer—Little Prelude and Fugue in C major, Bach; Judy Peerson—Veni Creator, Titelouze; Celia Eveleigh—Little Prelude and Fugue in G major, Bach; Rita Pickering—Herzlich thut mich erfreuen, Brahms; Myrna Wehrman—Prelude, Suite in E major, Titcomb; Clifford Ochampaugh—Fugue in E minor, Bach; Carlene Von Fange—Llanfair and St. Kevin, McKay; Alice Raynesford—Allegro, Sonata 3 in C minor, Guilmant; Janice McCord—Adagio, Sonata in C minor, Guilmant; Dennis Dillehay—Erstanden ist der Heil'ge Christ, Bach; Judy Schmidt—Toccata and Fugue in D minor, Bach; Janice Bertrand—Variations Studies, Bingham; Carol Rowland—Finale, Symphony 6, Widor.

Charles Burleson, Georgetown, Tex.—Student of R. Cochrane Penick, Southwestern University chapel, May 12: Trumpet Tune, Purcell; Prelude and Fugue in B minor and Herr Jesu Christ, dich zu uns wend, Bach; Epilogue, Langlais; Litany, Roberts; Toccata for the Elevation, Frescobaldi; Giles Farnaby's Dream, Farnaby; Noël Grand Jeu et Duo, Daquin; Diferencias sobre el canto del Caballero, Cabezon; Carillon, Sowerby; The Fifers, Dandrieu; Finale, Symphony 1, Vierne.

Lorene Banta students, Andover, Mass.—Phillips Academy senior recital, Cochran chapel, May 21: Craig Whitney—Prelude in B minor, Bach; Chorale in A minor, Franck; Wilkin Fisher—Fugue in C minor, Christ, Thou Lamb of God and Toccata in D minor; David Weaver —Dorian Toccata and O Hail This Brightest Day of Days, Bach; O Sorrow, Willan; Alan Durfee—Fugue in E minor, Bach; Pastorale-Prelude, Langlais.

Michael R. Murray, Indianapolis, Ind.—Zion Evangelical Church, May 21, student of Mallory Bransford: Psalm 19, Marcello; Nun bitten wir, Buxtehude; Trio en Passacaille, Raison; Ich ruf' zu dir, Herr Jesu Christ and Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; Tallis' Canon, Purvis; Song of Peace, Langlais; Fugue in G minor, Dupré.

Walter A. Eichinger students, Seattle, Wash.—University Methodist Temple, May 14: Virginia Fluke—Prelude and Fugue in C major, Bach; Preludes and Interludes, Schroeder; David Taylor—Whimsical Variations, Sowerby; Toccata and Fugue, Reger; David Dahl—Trio Sonata 1, Bach; Cortège et Litanie, Dupré; Carol Ann Johnson—Toccata, Adagio and Fugue in C, Bach; Carillon-Sortie, Mulet.

Wesleyan College, student group, Buckhannon, W. Va.—On campus, May 9: Marilyn Johnson—Dorian Toccata, Bach; Westminster Carillon, Vierne; Dwight Menard—Toccata, Adagio and Fugue, Bach; Nancy Holmberg—Sonata 3, Mendelssohn; Adagio, Symphony 6, Widor; Harry Campbell—Heroic Song and Te Deum, Langlais.

Nancy Poland, South Hadley, Mass.—Mount Holyoke College, Abbey Memorial Chapel, May 14: Concerto 4 in C, Nun komm, der Heiden Heiland, Ich ruf' zu dir, Herr Jesu Christ, Herr Christ, der ein'ge Gottes Sohn and Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; Le Jardin Suspendu, Alain; Finale, Symphony 1, Vierne.

Gary Zwicky, Urbana, Ill.—Student of Russell H. Miles, University of Illinois doctorate recital, Smith Music hall, May 7: Prelude and Fugue in G, Bruhns; Concerto in A minor, Vivaldi-Bach; Fugue on B-A-C-H, Schumann; Pastorale, Roger-Ducasse; Prelude and Allegro for organ and strings, Piston. Strings assisted.

Linda Burgin, Greensboro, N. C.—Student of Harold G. Andrews, Jr., Greensboro College recital, Odell Memorial auditorium, May 12: Prelude and Fugue in A major, Bach; Rhosymedre, Vaughan Williams; Offertoire sur les Grands Jeux, Couperin.

John Morris, Springfield, Mo.—Drury College junior recital, Stone chapel, student of Tom Ritchie, May 15: Concerto 5, Handel; Fugue in E flat, Vivace, Trio Sonata 3 and Prelude and Fugue in D major, Bach; Pastorale, Franck; Toccata, Sowerby.

Louane Kelm, Angwin, Cal. — Pacific Union College senior recital, McKibbin Hall, April 30: Auf meinen lieben Gott, Buxtehude; Toccata and Fugue in C major, Bach; In Paradisum, Dubois; Humoresque, Elmore; Pastorale, Bingham; Tu Es Petra, Mulet.

BEVAN PLAYS AT BRANTFORD FOR RCCO BUILDING FUND

Gwilym Bevan, Kitchener, Ont., was sponsored in recital April 23 in Grace Anglican Church, Brantford. The Chancel Singers of the host church assisted under the direction of George Fox, singing Mr. Bevan's own Magnificat and Nunc Dimittis and works of Tallis, Vittoria, Purcell, Wood, Parry, Vaughan Williams and Bissell.

Mr. Bevan's organ numbers were: Psalm 19, Marcello; Toccata, Kyrie and Preambulo, Frescobaldi; Voluntary on Old 100th, Purcell; Toccata and Fugue in D minor (Dorian), Bach; Rhosymedre, Vaughan Williams; Chorale and Fugue, Willan.

PRIZE WINNING CHOIR IS HEARD IN SPRING CONCERT

The choir of the Tabernacle Church, Philadelphia, which won first place in the Welsh Eisteddfod in January, sang a concert May 10 in the church with a chamber orchestra of professional players. Mary Wigent Hornberger was guest organist and Frances Weakley the director. On the program were: Missa Brevis, Kodaly; Rejoice Now, in Gladness, Bach; Rejoice in the Lamb, Britten and Aperite Mihi Portas Justitiae, Buxtehude.

HEAR COMMUNITY CHORUS IN PROGRAM OF 3 CANTATAS

The Sonoma County chorus, a community function of the Santa Rosa, Cal., junior college, sang three cantatas May 21 and 23 under the direction of Chester Beck. Buxtehude's Jesu, Joy and Treasure and Brahms' Nanie were followed by the Kodaly Missa Brevis. Gordon Dixon, AAGO, college organist, accompanied on a Rodgers electronic loaned for the occasion.

DR. WALTER TEUTSCH, California Western University and member of the LaJolla and San Diego AGO Chapters, has been elected a Life Fellow to L'Institute International des Arts et des Lettres of Switzerland; persons nominated are "qualified by notable achievements in arts and letters or other fields of culture."

THEODORE HUNT HONORED RESIGNING CHURCH POST

Theodore A. Hunt. FAGO, was honored June 12 at a farewell picnic upon his resignation from the First United Presbyterian Church, Columbus, Ind. after 15 years as minister of music. About 200 members attended and Mr. Hunt received a large check representing individual gifts by members and another representing extra vacation pay.

Mr. Hunt will continue at St. Paul's Episcopal Church which he has been serving jointly since 1960. His post at the First Presbyterian is being filled by Ramon Hass, recent graduate of the Union Seminary school of sacred music.

TOLEDO REBUILDS SKINNER FOR EDMUND SERENO ENDER

The Ernest M. Skinner organ from the Christian Science Church of Lakewood, Ohio will be rebuilt by the Toledo Pipe Organ Company for St. Thomas' Episcopal Church, St. Petersburg, Fla. where Edmund Sereno Ender is organist and choirmaster. The organ is almost a duplicate of the organ at Old St. Paul's Church, Baltimore, Md. where Mr. Ender served for 33 years.

WEHR CONDUCTS, PERFORMS IN FESTIVAL AT CASPER, WYO.

David A. Wehr, Cathedral of the Rockies, Boise, Idaho was guest conductor and performer at the second annual combined choir festival of the Presbyterian churches of Casper, Wyo. Mr. Wehr sang at the Sunday services, played the organ for an afternoon program. Arrangements were under the direction of Betty Mayer, First Presbyterian Church, Casper.

LYLE J. WHEELER was director and Winifred Pointer organist when the Fauré Requiem was heard at both memorial morning services May 28 at the Sherman Oaks, Cal. Methodist Church with an instrumental ensemble.

THE HANDBELL CHOIR of the First Presbyterian Church, Fort Wayne, Ind., Lloyd Pinkerton director, gave a program June 4 in the First Methodist Church, Kendallville, Ind.

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Frank H. Godley has completed 15 years as organist and master of the choirs at St. Andrew's United Church, Moose Jaw, Sask., one of Western Canada's most beautiful and famous churches. Mr. Godley was appointed to St. Andrew's in 1946 upon release from the Royal Air Force. Except for a break of seven months in 1956 he has played there since.

In 1954 Mr. Godley was responsible for the complete restoration of the fine five-manual organ originally built by Casavant and rebuilt by Hill, Norman and Beard (described in the September 1954 issue). It is the only five-manual organ in Western Canada.

At St. Andrew's Mr. Godley trains a mixed adult choir of 61 voices, three youth choirs, a male chorus, ladies chorus and several double quartets. Each summer he conducts a Church Musician's Camp at the Prairie Christian Training Centre in Qu' Appelle Valley, a camp now in its eighth year.

Mrs. Godley, a graduate of the Royal Conservatory in Toronto and a contralto soloist, assists her husband.

PIZARRO IS THE ORGANIST IN SACRED CONCERT AT DUKE

A sacred concert May 14 at the Duke University Methodist student center combined David Pizarro at the organ with strings and soloists in this program: Church Sonata, Opus 3, number 2, Corelli; Chaconne in E minor and Sicut Moses, Buxtehude; Ave Maria, anonymous Spanish; Schaffe in mir, Gott, Schütz; Sonata in F major, K244, Mozart; Ave Maris Stella, Langlais; Ave Maria, Dupré; Adagio, K356, Mozart; Fantasie and Fugue in G minor, Bach.

DONALD WILLING, New England Conservatory, and Charles B. Fisk, president of the Andover Organ Company, are heading the six-week summer session master-teacher seminar in organ which opened June 19 at the conservatory in Boston.

THE A CAPPELLA choir of Concordia Teachers College, Seward, Neb., sang a concert June 5 at the Evangelical Lutheran Church of St. Luke, Chicago; Paul Rosel was the conductor.

RICHARD CONNELLY and Noel Tipton directed and Edwin Flath was guest organist June 2 at the fifth annual concert of the choir of men and boys of St. Paul's Church, Westfield, N.J.

THE CHOIR of the First Baptist Church, Muncie, Ind. sang a service of choral music May 7 for the Salamonie Associated Baptists at the First Baptist Church, Dunkirk, Ind.; Richard E. Phipps directed.

GORDON YOUNG directed the First Presbyterian choir June 7 at the Deacons' annual Spring Benefit concert and Strawberry Festival at Detroit's Fort Street Presbyterian Church.

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H. W. MULLER WILL REBUILD BIG E. M. SKINNER IN TOLEDO

The H. W. Muller and Sons company will rebuild the half-century old E. M. Skinner organ in Trinity Episcopal Church, Toledo. For 30 years the company has serviced the present instrument of more than 3,000 pipes. The addition of 651 new pipes and a four-manual console will be included in the specification. The cost of restoration and rebuilding will be $62,000, made possible by a gift.

Wesley R. Hartung, ChM, has been organist and choirmaster of Trinity Church since 1949.

GLENDALE CHURCH SCENE OF MAY HYMN FESTIVAL

Robert Hughes Mitchell, California Baptist Seminary, was guest director and the Los Angeles brass ensemble directed by Dr. Lester Remsen and the Cathedral choir of the Glendale Presbyterian Church, Joseph Klein director and Dr. R. Donald Curry organist, were guest performers at a vesper hymn festival May 28 at the First Methodist Church, Glendale. Ladd Thomas was at the organ for the festival on the theme: God, the Three in One.

SACRED MUSIC BY DALLAS COMPOSERS FORMS PROGRAM

Dr. Travis Shelton was director and Sarah Jane Baker organist in a program of sacred music by contemporary Dallas composers heard May 21 at the First Presbyterian Church, Dallas. Composers represented were John Huston who began his career in Dallas, Jane Marshall, Louise Mueller, Jack Cannon and Lloyd Pfautsch.

THE ADULT HANDBELL choir of the Central Christian Church, San Antonio, Tex., directed by George R. Gregory, were guests of the Madison Square Presbyterian Church at a vesper service May 7.

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Engineer Cites Some Facts About the Organ

By R. J. S. PIGOTT

Continued from the June issue

Chiff is chiefly edge-tone, starting practically immediately, and is faster than key-depression time; it can therefore be affected by fast or slow touch. Some of the organists are interested in this effect, and consider it important, so it is desirable to study key-time and speech-time. Fig. 2 shows the pressure-rise curves for a 10-stop slider chest; with one stop drawn, curve A, the rise is complete in about 0.016 secs. The resemblance to Bohnstedt's curve A, Fig. 1, is apparent; the time for completion is slower because this action had about 10 feet of trackers, Bohnstedt's had none, consequently less inertia and faster. Curve B shows the rise, all 10 stops on, and completion takes about 0.028 secs., and the shape is the same as Bohnstedt's curve C for individual valve. For all metal pipes, foot-volume is appreciable, and a small amount of air must be added to it to bring up pressure, in addition to the flow out of the flue; the flow through the foot is therefore higher than through the flue for most of the pressure-rise. This effect is shown by the difference between the pressure-rise line and the equilibrium line, which would be followed if there were no aid to add —this is closely the case for a wood flute on an individual valve. In addition to the foot, the groove must also have air added, so the flow through the pallet is higher than that through the foot-hole. The general effect of chambers between the pallet or valve and the pipe is to slow up the pressure-rise. The considerable difference in time between one stop on and all ten is due to the change of ratio of windway to pallet area. With one stop on, this ratio is about 0.02, with all on, it is around 0.25. For individual valves, this ratio is constant, and runs from about 0.25 to 0.35. This is the reason the pressure-rise is the same shape as for the slider-chest all stops on.

The curves in Fig. 2 are for a fast touch, 10 ounce finger pressure, 4 ounce top-resistance. If a light touch of, say, 5 ounces is used, the times for pressure-rise increase around 60%. On Fig. 2 is also shown the speech-time curve for a well-voiced 2 ft. C diapason; this was from an oscillogram and completes to full sustained tone in 0.040 secs. Since speech -time halves at each octave up, and action-time stays nearly constant, it is clear that the two reach equality at somewhere in the range of treble c to g above the staff. Below this range both fast and slow touch are faster than full speech, and sustained tone therefore cannot be affected by change of touch.

There has been some discussion on whether there is a change of key-resistance with number of stops drawn, or not. Fig. 3 shows the forces for the same chest as Fig. 2. The first movement takes up the slack required to avoid ciphering; then the resistance rises very fast as the pallet is started off its seat. The maximum resistance then reached is the touch usually checked with lead weights. For one stop on, the air-load decreases rapidly, so that for the remaining half of the stroke, the resistance is only very slightly more than the return-spring force. The air-load is produced by the difference between the chest-pressure and that in the groove. The 10-stop curve declines much more slowly, and it should be obvious that more work must be done by the finger to overcome this resistance. An exact comparison is best made by using a planimeter (an engineering instrument for measuring irregular areas) to get average resistance. For one stop, the average is 1.78 ounces, for ten it is 2.46 ounces, or 38% more work. Any player with reasonably sensitive fingers can detect this difference. A smaller chest would show less difference, a larger one, more. The top-resistance, as measured with the usual lead weights, is the same for both conditions, because it is dependent only on chest pressure, pallet area, and return-spring. Contrary to the belief of many, the differential pressure across the pallet does not drop to zero as soon as the pallet cracks off its seat, but is dependent on the amount of pallet opening, and therefore takes time; its final value is not zero, but the resistance of the pallet at the sustained airflow: this may vary from less than 0.01" for one stop to maybe 0.04" at 8 ft. C, ten stops on.

Chiff and touch-control need to be examined from another point of view, detectability. It is well known that high pitches in general damp out more readily than lower pitches, and chiff is relatively high pitch. From the tuning-board, inside the organ, chiff may be too pronounced; at the organ bench, satisfactory; and half way down a good sized church, inaudible. It is interesting that no mention of touch-control has occurred from Praetorius on. Certainly Bach must have known as much about what could be done as any modern organist; he was apparently the finest organist of his time, and in considerable demand as an "orgelprober". The example of touch control given in Mr. Bigg's record *The Organ* can certainly be recognized by a musician, but it is doubtful if as much as half an average audience could detect the difference: moreover in a large church such that the chiff is dampened out, nobody could detect it.

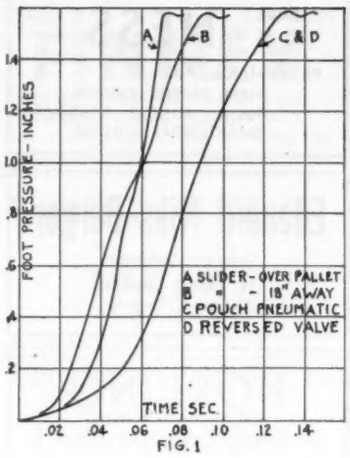

FIG. 1

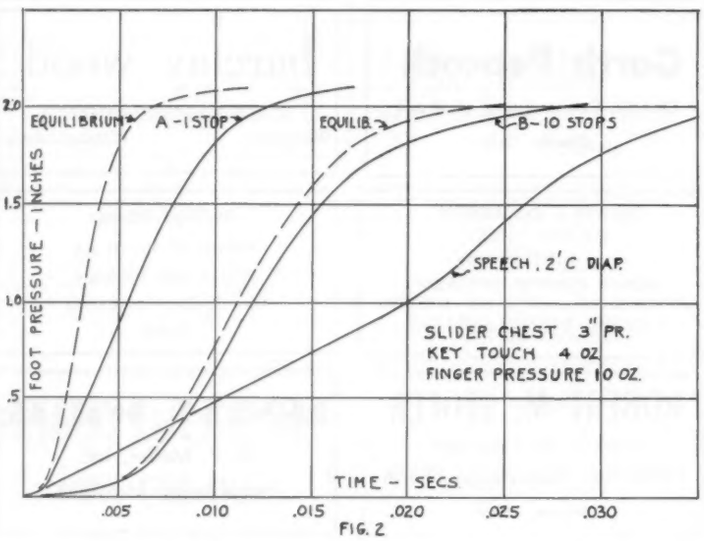

FIG. 2

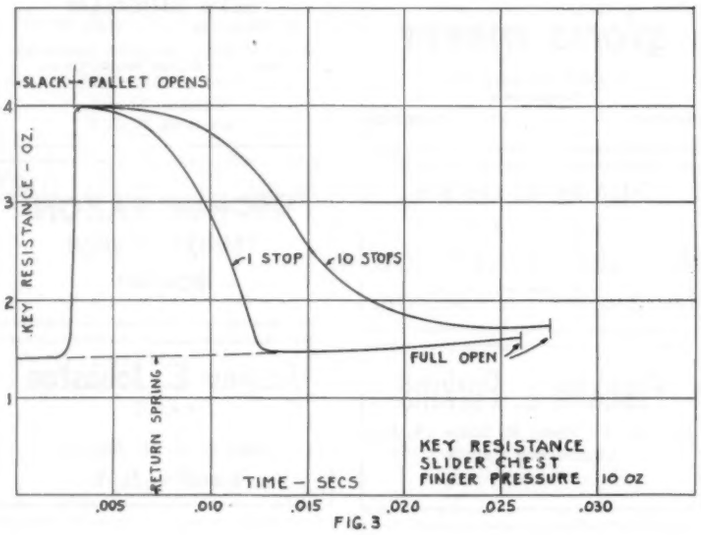

FIG. 3

Some organists are under the impression that touch-control is limited to tracker-action; this belief is incorrect. Back in the 1870's Father Willis and Vincent Willis produced a floating-lever modification of Barker lever, in which the pneumatic motor followed the key-motion exactly; touch-control was therefore available not only for a single manual, but coupled. Direct electric action could quite readily be arranged for touch control by the use of pressure-responsive contacts or Selsyn motors, devices in use for forty or fifty years. Electro-pneumatic action could be arranged for touch-control likewise, but it would require extensive redesign. It is interesting to note that the floating-lever mechanism is in use to-day in many automatic controllers, in industrial applications.

It has often been said that top-resistance touch increases precision of playing. Many organists seem to be quite unaware that it has been provided by a number of organ builders for fifty years. Probably the earliest were Compton in England, Austin and Skinner here. It is also claimed by some organists that tracker-action furnishes the only exact relation between key and sound. Temperature to some extent, and humidity to a considerable extent, affect the length of trackers, and may alter the key-position at which the pallet opens by 1/16". This amount is variable; but wear at the hinge pins of squares and rollers, and the relaxation of leather nuts also affects the position. Anyone who has regulated tracker-action is aware of the differences in key-depth at pallet-pickup if the action has not been adjusted for years. In the modern actions, heat, humidity, and wear do not have any effect on contact-position; the pneumatic motor, whether purse or bellows type operates at the same speed without regard to age. With top-resistance touch provided, the electric action of any type has the same feel as tracker, with the additional advantage of staying in adjustment. As an example, the writer had been playing a 1905 electro-pneumatic, up for its first major overhaul in 1955; the organ needed cleaning and replacement of action leather, but the key-action was in perfectly good regulation. From the foregoing, it is evident that the belief only a wooden finger-extension is positive, is entirely subjective, and not based on fact; it seems almost impossible to convince a musician that the engineer has for 100 years produced pneumatic, hydraulic, and electric methods of transmitting motion that are as positive, and usually more precise, than a mechanical transmission. For example, dimensions can be measured ten times as precisely with pneumatic gages as with the mechanical micrometer; the brake system on your car is a common hydraulic example; and the Selsyn motor is one of many examples of electric methods.

Two of the most noted organ builders of our times, Henry Willis III (10), and G. Donald Harrison (4), have each headed the top firm in his country, had forty years of experience, great skill in voicing. They have both stated the pitman chest is superior to tracker in every respect, and it will do anything the latter can do. Both have backed up their position by voicing on the pitman chest ranks that have the same attack and tone-quality as on a slider-chest. It seems that the views of these famous organ builders might be worth more respectful attention than the younger organists seem willing to grant.

It has been said by a few organists that electro-pneumatic action will not work on low pressure: this idea is quite false. There are such actions built in the last ten years working on 2" and 2½". From 1902 to 1910, the writer played on two Roosevelts, one in Holy Trinity, the other in Mendelssohn Hall, N.Y. 3" pressure, perfectly satisfactory operation. The ability of a pneumatic to pull down a valve is not determined by the pressure, but by the relative area of valve and pneumatic. However, while power of the pneumatic and the resistance of the valve are lowered in proportion to reduction of pressure, the inertia of valve and motor remains the same; the speed of the pneumatic will be reduced, but can be brought up again by enlarging the pneumatic.

One important factor in pipe-voicing has been neglected, even by voicers; that is the pressure in the foot of the pipe. Everyone speaks of voicing on 3" or 6" *chest* pressure, but the flue never gets chest pressure in any case whatever. The pipe is actually voiced on the foot-pressure, nothing else. The foot-pressure may vary very considerably below the chest pressure; at one extreme, Schnitger, the Silbermanns and Schulze using up to 3.6" chest pressure, by using large foot-holes, got up as high as 90% of chest pressure in the foot. At the other extreme, Kimball demonstrated Dulcianas on 3" to 8" chest pressure, same tone-quality and volume; more recently Vincent Schantz did the same, 2½" to 7½", but in addition, measured the foot pressure; for all pipes, at whatever pitch or chest pressure, the foot-pressure was 11/16" to ¾". This is 10% to 30% of chest-pressure.

Mr. Schantz's investigation, as well as others, confirms what theory predicts, namely, that in a dimensionally consistent rank of pipes, (that is, a Dulciana or a Diapason rank, for example) loudness will be a function of foot-pressure only. Prior to 1700, all regulation was done at the flue, none at the foot-hole, so that foot-pressure was substantially the same for all ranks. The only other way of changing loudness is by flue-area, and this cannot be altered more than about two to one; consequently loudness cannot vary more than about 3 decibels. This limitation is the reason why the stops of the early period did not vary much in strength; the method of voicing did not permit anything else. Foot-hole control and nicking came along from this period, and by 1754 Snetzler had introduced first the slightly inverted-tapered Dolce or Dolkan, then the cylindrical Dulciana. These soft stops cannot be satisfactorily voiced without foot-hole control.

The voicer might make a saving in time and effort if he adjusted the foot-holes to constant pressure as a first operation; the objection would be raised that making and removing the pressure-

connection to the foot would cancel any gain. But no voicer seems to be aware that foot-pressure can be easily and accurately measured without even touching the pipe. An impact-tube held over the flue will read closely 98% of the pressure in the foot, if it is less than 60% of the breadth (looking toward the center of the pipe) of the flue. An impact tube is nothing but an open-end small tube pointed so the open end is directly opposed to the flow from the flue. It can conveniently be bent to any shape that is suitable for the particular purpose: in this case the tube is usually bent within about ½" or ⅜" of the end, at a right angle, and connected to the water gauge by a small rubber tube. If a "hypodermic needle" type of tube is used, (maybe 0.01" inside diameter), this can be used satisfactorily from the 32' windway about 0.09" breadth to the top pipes at perhaps 0.012" breadth, without appreciable change of coefficient. The reason it is more expedient to use impact tubes much smaller in diameter than the breadth of the flue is twofold. In any flue, the center of the sheet of wind flows at substantially the theoretical speed due to the foot static pressure, but as the side walls of the flue are approached, friction takes effect and the speed is progressively slower, until at either wall, it is zero. The net effect is that the total flow is less than the theoretical by a few percent; for a 32' flue, maybe 0.09" breadth, it will be 0.96 or 0.97, and for a 2' rank top C, 0.02" breadth, about 0.92. The other effect is geometrical and due to the shape of the orifice. For a parallel-walled flue, or one slightly tapered, found occasionally in a wood flute, the above coefficients would apply. But for a metal pipe, the languid is at right angles to the flow, and sharp-edged. The air flowing toward this corner does not turn sharply, but like a sort of upside-down waterfall; the wind stream is therefore cut down in breadth by 11%. If the lower lip, forming the other side of the flue is flatted only, no vena contracta forms, and the flow-coefficient is about 0.85; if a Willis dubbed lip is used, the coefficient will be still smaller. Checking foot-pressure by this easy method might be quite a help in regulating, both at the voicing-machine and in finishing.

A. A. Jude, a talented turbine-designer who also built and repaired organs, in 1922 wrote up the theoretical basis for calculating equilibrium pressures and pressure-rise. (9) The mathematics was simplified so that musicians might understand the matter more readily. He also showed how small a quantity of air is added to the groove to bring pressure up, and disposed of "cushioning". His curves predict exactly the same type of pressure-rise as was test-demonstrated by Bohnstedt ten years later. F. E. Robertson in his 1897 great work stated "As an organ, up to the foot of the pipes, is only a wind-distributing machine, it is simply subject to the ordinary laws of mechanics, and may fairly be considered as coming within the purview of the engineer". It will be seen that all of the correlation of the empiric data accumulated over the centuries by trial and error, into rational design system, has been by men trained in physics: Toepfer, Robertson, Jude, Ellerhorst, are some of the examples.

The misconceptions of the articles discussed were not originated by the 20th century writer, but have been advanced time and again during the last hundred years, always by individuals who knew no physics. These same people would never think of prescribing for Asiatic flu, or interpreting a law — they would consult a doctor or a lawyer. It takes as long to mature a physicist or an engineer as it does for a doctor, or lawyer—or a musician; it is never done overnight. It is unfortunately true that very few organ-builders or voicers have shown any knowledge of physics; only two come to mind, Cavaille-Coll and Father Willis. The great success of their work both tonally and mechanically shows how valuable this knowledge can be.

Summing up the situation:

(1) There is no material difference in the nature of pressure-rise for any type of action, only difference of speed. In general the fastest is a small tracker, one stop drawn; time increases as stops are drawn. Time increases with size, chiefly due to longer trackers-more inertia. Modern actions are usually timed around the average of tracker time: not affected by stops drawn or size.

(2) Wind-pressure has been up to 3½" for more than two hundred and fifty years; lower pressures have been used for small organs, and for intentionally softer divisions in larger organs for the whole period. Proved by historical records.

(3) Top-resistance touch is not limited to tracker-action. It has been provided in a number of electro-pneumatic actions for fifty years; Compton 1911 action, Austin and Skinner patents here.

(4) Touch-control is not limited to tracker-action; it was provided in the Willis 1867 floating-lever action, (Barker modification), and can be provided in modern actions if really wanted.

Some of the real disadvantages are given below; these are not discussed by those obsessed with tracker-action:

(1) Increase of touch resistance with coupling, unless some form of Barker action is used on couplers.

(2) Variation of foot-pressure with stops drawn on a chest; definitely affects pitch, in poor designs to the point of robbing.

(3) Slider leakage, varying with temperature and humidity, causing "running".

(4) Great limitation of couplers, not over eight for a four manual.

(5) Limitation of size; 4 oz. 3" pressure touch cannot be attained for more than 10 stops per chest, without pallet-balancing.

With the exception of the articles by Robert Noehren, Henry Willis and Donald Harrison, the rest show serious inaccuracy in historical fact, no attention has been paid to authoritative tests on pressure-rise, no knowledge of the well-known laws of fluid-flow. If any one likes tracker-action, no reason he shouldn't have it, up to maybe 35 or 40 stops; we know it is reliable and durable. But to claim tracker is superior to modern actions on the basis of assumptions that have been proved false both by physics and test, is positively frantic. For more than about 65 stops, tracker-action is impracticable; there are a great many organs larger than this in the country and there is no doubt they will be built in the future. For many churches, divisions must be placed at opposite ends of a long nave; tracker is out of the question for this situation.

One important factor has as yet received no attention from builders, voicers, or organists; that is relative time of pressure-rise and sustained pipe-speech. Voicers appear to feel there is no difficulty with pipes above 4 ft. C, but below that, voicing seems to increase in difficulty. The pressure-rise time averages about 0.02 secs., and varies very little over the whole scale. But pipe-speech time is around 0.65 secs. at 32' C, and halves approximately every octave up, so that at treble C the speech time is about the same as pressure-rise time. This variation of speech time is easily noted when one listens to the full scale played on Aeolian-Skinner's Vol. 1 of *The King of Instruments*. At 4 ft. C, action pressure-rise is about one-quarter the speech-time, and this appears to be a lower limit. Aeolian-Skinner and Willis have occasionally built chambers between valve and pipe foot, in a false top-board; Austin has used up to some three feet of conveyance conduit. These volumes cause a slight pressure-loss in the pipe-foot, but more importantly, slow up the pressure-rise. The inescapable conclusion, on adding up these facts, is that all actions give too fast a pressure-rise for the pipes larger than 4 ft.

It is easy to control the speed of any pneumatic motor by a simple restriction in the port; a metal disc or a plug with a drilled hole will do it, in pneumatics already made. In pneumatics made for slower action, it would only be necessary to reduce the size of the port to get the speed desired. No change in construction, no cost; much less expensive than putting on a false top-board four inches thick and a tenth as effective.

The pipe-organ has been put in a precarious position largely by the organists who demand great number of couplers, many of which are not used often enough to justify their inclusion; an extra octave at the top increases cost some 10 or 12%; very little music uses this octave. Now the demand is for a return to an ancient action that would scrap a good deal of the production equipment in which the builders have invested; this demand is based on demonstrably false premises. To cap all, tracker-action organs are being bought in Europe, on the plea they are better, but chiefly because they can be bought cheaper. The organist, with his trained ear and musical education, is best qualified to determine how the organ should sound, and what ensemble should be. But the organ is 80% mechanical, only the pipes produce musical sound; in this field of mechanism and air-flow, the organist is not competent, since he has in general no education in physics, or its team-mate, engineering.

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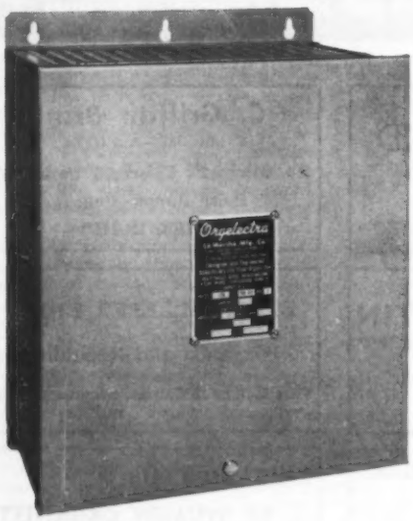

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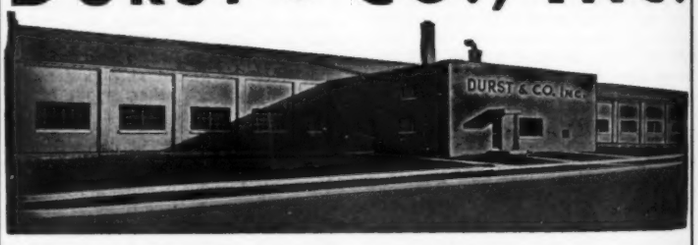

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