

THE DIAPASON

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BIRMINGHAM CHURCH GETS SCHANTZ ORGAN TO PROVIDE FOUR MANUALS

First Methodist Is One of South's
Largest—Hugh Thomas Is Director,
Lois Greene Seals Organist—
Robert Baker Advises

The First Methodist Church of Birmingham, Ala., one of the South's largest and most prominent Methodist churches, has placed an order with the Schantz Organ Company for a large four-manual instrument. Dr. Robert Baker was consultant for the church.

The four-manual console will be of the drawknob type with a remote control, capture-type combination action controlling fifty-seven adjustable combinations. The fourth manual is to control the bombarde and echo divisions. The positiv is a floating division. By means of suitable couplers full organ may be played either on the great or bombarde manuals.

The new organ will be installed across the front of the church. Part of the present cherry casework and grille will be used after being reworked to accommodate the new installation. Portions of the great, positiv and pedal divisions will extend over the choir in front of the grille work. The echo is in the dome.

Hugh Thomas is director of music and Lois Greene Seals is the organist. Negotiations for the Schantz Company were by Alfred E. Lunsford.

The specification:

GREAT ORGAN

Violone, 16 ft., 12 pipes.
Principal, 8 ft., 68 pipes.
Violone, 8 ft., 68 pipes.
Bourdon, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Harmonic Flute, 4 ft., 68 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.
Cymbalstern.
Chimes.

POSITIV ORGAN

Nason Gedeckt, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Prinzpal, 2 ft., 61 pipes.
Larigot, 1 1/2 ft., 61 pipes.
Sifföte, 1 ft., 61 pipes.
Zymbal, 3 ranks, 183 pipes.

CHOIR ORGAN

Liebllich Gedeckt, 16 ft., 12 pipes.
Spitzprincipal, 8 ft., 68 pipes.
Gedeckt, 8 ft., 68 pipes.
Erzähler, 8 ft., 68 pipes.
Erzähler Celeste, 8 ft., 56 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Harp, 49 bars.

BOMBARDE ORGAN

Bombarde, 8 ft., 68 pipes.

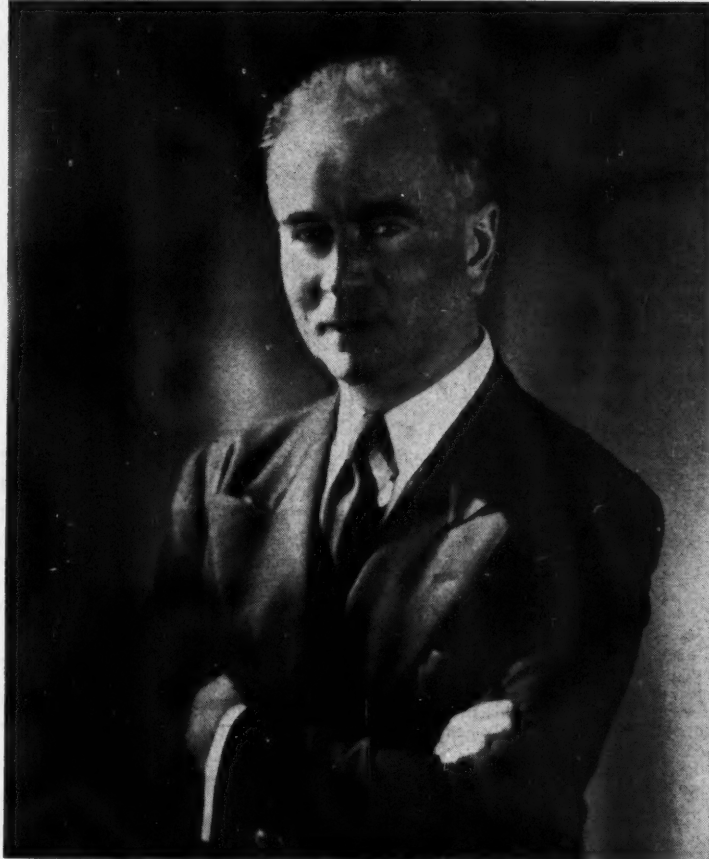
ECHO ORGAN

Stopped Flute, 8 ft., 61 pipes.
Viole, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 49 pipes.
Waldfüte, 4 ft., 61 pipes.
Viole, 4 ft., 12 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 21 bells.

SWELL ORGAN

Contra Dolce, 16 ft., 12 pipes.
Melodia, 8 ft., 68 pipes.
Viole d'Gamba, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Flauto Dolce, 8 ft., 68 pipes.
Flauto Celeste, 8 ft., 56 pipes.
Geigen Principal, 4 ft., 68 pipes.
Rohrfüte, 4 ft., 68 pipes.
Octavin, 2 ft., 61 pipes.

CANADIAN MUSICIAN COMPLETES FORTY YEARS AT POST



D'ALTON McLAUGHLIN was honored Feb. 8 on the occasion of his fortieth anniversary as organist and choirmaster of Yorkminster Baptist Church, Toronto, Ont. A program of organ music followed the evening devotions after which the church had a reception and presentation for Mr. McLaughlin. His recital included Bach, Andriessen, Vierne, Wright, Lang, Karg-Elert and Noble.

Mr. McLaughlin has been very active in activities of the Canadian College of Organists, serving as president from 1953 to 1955. Yorkminster Church seats 2,000 people and has a large four-manual Casavant organ.

Among Mr. McLaughlin's teachers have been Widor, Bonnet and Dupré. He has played many recitals in large cities in the United States.

Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Trumpet, 8 ft., 68 pipes.
Fagotto, 8 ft., 12 pipes.
Vox Humana, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremulant.

PEDAL ORGAN

Subbourdon, 32 ft., 12 pipes.
Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft.
Contra Dolce, 16 ft.
Liebllich Gedeckt, 16 ft.
Octave, 8 ft., 12 pipes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Violone, 8 ft.
Flauto Dolce, 8 ft.
Gedeckt, 8 ft.
Choral Bass, 4 ft., 32 pipes.
Gedeckt, 4 ft.
Choral Bass, 2 ft., 12 pipes.
Mixture, 3 ranks, 96 pipes.
Fagot, 32 ft., 12 pipes.
Posaune, 16 ft., 32 pipes.
Contra Fagotto, 16 ft.
Posaune, 8 ft., 12 pipes.
Posaune, 4 ft., 12 pipes.

HEEREMANS ACTS AS HEAD OF N.Y.U. MUSIC DEPARTMENT

Harold Heeremans, president of the A.G.O., has been appointed acting head of the music department of New York University for the current semester while Professor Martin Bernstein is on sabbatical leave.

PEETERS HONORED ON 35th MECHELEN ANNIVERSARY

Flor Peeters has received several signal honors in recent months. He presided at the dedication Nov. 16 of the large organ in the Metropolitan Cathedral, Mechelen, Belgium. The date was also Mr. Peeters' thirty-fifth anniversary as organist of the cathedral and on this occasion he received the honorary order of "commander in the order of St. Gregoire" from Cardinal van Roey, archbishop of Mechelen.

A fortnight later Mr. Peeters flew to Manila, Philippine Islands, where he opened the new organ in the cathedral built by the Dutch organbuilder Pels. At the dedication of the cathedral the Manila choir sang his "Mass of St. Joseph."

On his way back, Mr. Peeters was received in a private audience by Pope John XXIII. He will visit America again in the autumn.

WEAGLY AND NEVINS HEAD GUILMANT SUMMER SCHOOL

The Guilmant Organ School's five-week summer session begins Tuesday, July 7. Richard Weagly, Riverside Church, New York City, will conduct classes in choir training, and Willard Irving Nevins will be in charge of the organ study.

TELLERS COMPANY BUILDS N.J. ORGAN POSITIV EXPOSED ON WALL

Grace Episcopal at Madison Orders
Three-manual Memorial Instrument—Marino Nardelli Is
Organist-director

The Tellers Organ Company, Erie, Pa., has been selected to build the Bertram Cutler memorial organ in Grace Episcopal Church, Madison, N.J. The organ is a part of a large project of expansion which includes renovating and enlarging the church. It will replace a Hutchings which has been moved to a smaller nearby church.

The design of the instrument was drawn up by Howard S. Okie, representing the Tellers Company, in consultation with Marino Nardelli, organist and director, and Mrs. Morgan G. Thomas, assistant organist.

A divided choir section includes an enclosed division with the great bombarde and an exposed floating positiv on the chancel wall below the organ chamber. The stoptist:

GREAT ORGAN

Contra Gemshorn, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Hohlfüte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 12 pipes.
Octave, 4 ft., 61 pipes.
Quintade, 4 ft., 61 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 4 ranks, 1 1/2 ft., 244 pipes.
Bombarde, 8 ft., 41 pipes.

SWELL ORGAN

Bourdon, 16 ft., 56 notes.
Viola, 8 ft., 68 pipes.
Rohrgedeckt, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Vox Celeste, 8 ft., 56 pipes.
Aeoline, 8 ft., 68 pipes.
Geigen Principal, 4 ft., 68 pipes.
Spitzflöte, 4 ft., 68 pipes.
Chimney Flute, 4 ft., 12 pipes.
Plein Jeu, 4 ranks, 2 3/4 ft., 244 pipes.
Contra Fagot, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Fagot, 8 ft., 12 pipes.
Clairon, 4 ft., 68 pipes.

CHOIR ORGAN

Quintaten, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Nachthorn, 4 ft., 61 pipes.
Harmonic Piccolo, 2 ft., 61 pipes.
Bombarde, 8 ft., 61 notes.
Krummhorn, 8 ft., 61 pipes.

POSITIV ORGAN

Nasongedeckt, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Spitzquinte, 2 3/4 ft., 61 pipes.
Prinzpal, 2 ft., 61 pipes.
Terz, 1 3/4 ft., 61 pipes.
Cymbel, 3 ranks, 1 ft., 183 pipes.

PEDAL ORGAN

Contre Basse, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn, 16 ft., 32 notes.
Gedeckt, 16 ft., 12 pipes.
Quinte, 10 1/2 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Gemshorn, 8 ft., 32 notes.
Rohrfüte, 8 ft., 32 notes.
Octave Quinte, 5 1/2 ft., 32 notes.
Choral Bass, 4 ft., 12 pipes.
Liebllichflöte, 4 ft., 32 notes.
Cornet, 3 ranks, 2 3/4 ft., 96 pipes.
Bombarde, 16 ft., 32 pipes.
Fagot, 16 ft., 32 notes.
Bombarde, 8 ft., 32 notes.
Fagot, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

ROBERT BAKER will play a recital April 13 at the First Congregational Church, Oak Park, Ill., the last program in a season-long series.

CHURCH IN DETROIT SUBURB HAS ORGAN BY NOEHREN

A new organ built by Robert Noehren of Ann Arbor, Mich., has been completed for Calvary Lutheran Church, Lincoln Park, Mich. The specification was drawn up by the builder in consultation with the organist of the church, Walter Bergman. The designs for the casework and the console were also executed by Dr. Noehren.

The organ is a comprehensive two-manual instrument which would usually be built as a three-manual. Each division is complete in itself and does not require constant use of couplers. Its design is particularly appropriate for the Lutheran liturgy. The organ contains thirty-three registers of thirty-eight ranks with a total of 1,693 pipes. The entire organ is voiced on a wind pressure of 2½ inches. The voicing and finishing were executed by the builder. Two reeds, a trumpet and a krummhorn, are designed and scaled after examples of Andreas Silbermann.

Dr. Noehren opened the instrument with a recital July 13, 1958.

MIDWINTER CONFERENCE IS HELD AT EARLHAM COLLEGE

More than 150 church musicians gathered on the campus of Earlham College, Richmond, Ind., Feb. 2 and 3 for the fifth annual church music conference sponsored by the college.

Monday morning's program began with the singing of a group of chorales and hymns led by Leonard Holvik and accompanied by piano and string quartet. Following greetings from Lawrence Apgar, A.A.G.O., Ch. M., director of the conference, the group was briefly addressed by Landrum Bolling, president of Earlham, and then turned to the business of a rehearsal session conducted by G. Wallace Woodworth, Ditson professor at Harvard. Many interesting and unusual highlights of the music and its composers were brought to light.

In the afternoon at the Meetinghouse Charles Hoke, South Bend, Ind., spoke on "what can I learn without a teacher?" Robert Hobbs' topic was "The Child's Voice." Giving a clear description of the two major schools of thought in the training of children's voices and, assisted by a group of children, he showed the early steps of developing proper habits of breathing and tone production.

Smaller groups considered specific problems: Mr. Apgar worked with a group on "Using the Piano in Church;" Jean Sloop described vocal training for adult voices; Dr. Woodworth and Mr. Holvik worked on conducting; Mr. Hoke and Richard Carlson, Fort Wayne, made suggestions about organ works, and Robert S. Byrd, Greenville, Ohio, assisted those interested in the electronic organ. The afternoon session closed with another rehearsal with Dr. Woodworth.

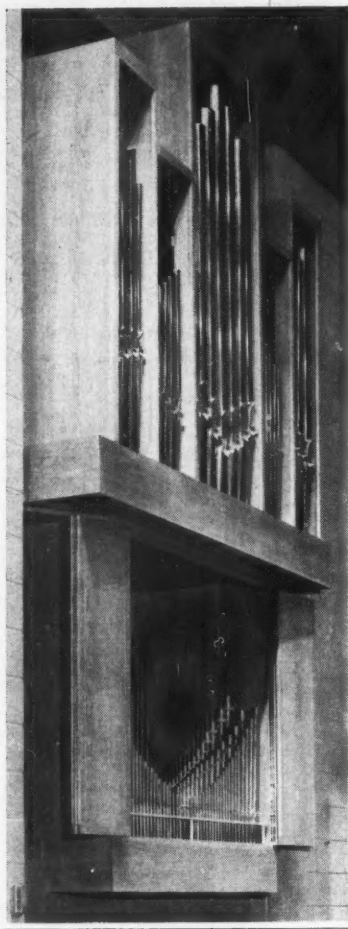
Following dinner Dr. Eugene Hill, Miami University, played at the Reid Memorial United Presbyterian Church. The program: Chaconne in E minor, Buxtehude; two chorale preludes, Krebs and Walther; Prelude and Fugue in F minor, Bach; Chorale in B minor, Franck; "Pange Lingua," David; two preludes on Southern Folk Hymns, Gardner Read; Sonatine, Hill. Dr. Hill was honored by a reception in the church's social rooms, tendered by the members of the White-water Valley Chapter of the A.G.O.

Tuesday morning's program began with a third rehearsal under Dr. Woodworth. Then came a division into smaller groups on denominational lines, in which the various groups were led by Dr. Ejnar Krantz (Presbyterian), Mr. Hobbs (Episcopal), Arthur Carkeek, De Pauw University (Methodist), Mr. Apgar (Quaker) and Mr. Carlson (Lutheran).

In the afternoon Mr. Carlson discussed and played excerpts from some of the extensive repertory of Lenten chorale music. A panel, including most of the staff, answered questions from the floor on a wide variety of topics.

The final program was conducted by Dr. Woodworth, who had chosen the following numbers: "Let Us Now Praise Famous Men," Vaughan Williams; "If Ye Love Me," Tallis; "Turn Thy Face," Sullivan; "O Taste and See," Vaughan Williams; "Lead Me, Lord," Wesley; "Ave Verum," Mozart; "Lo, How a Rose," Praetorius; "Awake, Thou Wintry Earth," Bach; "Alleluia," Thompson.

NEW NOEHREN ORGAN



Craighead in Chicago

David Craighead opened the new three-manual Allen electronic organ installed in the North Austin Lutheran Church, Chicago, Jan. 30. It was his first appearance in the city for nearly ten years—much too long a lapse of time, we think. Inadequate publicity, a name not yet widely known and a night (Friday) on which many Chicagoans seem to be occupied with matters other than music conspired to give the recitalist much less of an audience than he deserved.

We are told that this is Allen's second largest installation. Many of its sounds are good, especially the reeds. Mr. Craighead seemed to us to give a very good account of the instrument. This listener was, however, never completely unaware for any instant that the sounds were electronic and his perhaps prejudiced ears experienced the same ennui after a time that they do after similar periods before his hi-fi or at the movies.

Mr. Craighead did not coddle the instrument; he played on it just the same sort of program he would have played on any other large organ. Opening with the Bach Pastorale in which he displayed neat balances and fine style, he went on to that nemesis of most organists, the great D major Prelude and Fugue; it unsettled him, too. The Frescobaldi Toccata per l'Elevazione was thoroughly satisfactory. Mr. Craighead's rhythmic security and sense of line and shape made it a major improvement over the performance of a renowned foreign organist of recent memory.

The Allen reacted with considerable charm on the Daquin Noël Grand Jeu et Duo and was equally good in Mr. Craighead's conception of Franck's Prelude, Fugue and Variation. The Gigout Grand Choer Dialogue, however, made us wish devoutly for a different kind of sound.

Mr. Craighead was unable to communicate his enthusiasm for Leach's Casual Brevities to this listener. Sowerby's youthful and dated Carillon displayed the electronic percussions to excellent advantage. The tremendous Willan Introduction, Passacaglia and Fugue ran the full gamut of sound but again not without making this reviewer conscious of the instrument's limitations.—F. C.

THE DIAPASON

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- | | |
|-------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Jeremiah DENCKE (1725-1795) | My soul doth magnify the Lord
Meine Seele erhebet den Herrn
I speak of the things which I have made
Ich will singen von einem Könige
O, be glad, ye daughters of His people
Freuet euch, ihr Töchter Seines Volks
Go ye forth in His name
Gehet in der Geruch Seines
Bräutigams-Namens |
| Johann Friedrich PETER (1746-1813) | Lead me in Thy truth
Leite mich in Deiner Wahrheit
The Lord is in His holy temple
Der Herr ist in Seinem heiligen Temple
O, there's a sight that rends my heart
O Anblick, der mirs Herze bricht |
| Simon PETER (1743-1819) | My Saviour lies in anguish
Mein Heiland geht ins Leiden |
| Georg Gottfried MUELLER (1762-1821) | I will go in the strength of the Lord
Ich gehe einher in der Kraft des Herrn |
| Johannes HERBST (1735-1812) | Go, congregation, go |
| John ANTES (1740-1811) | |

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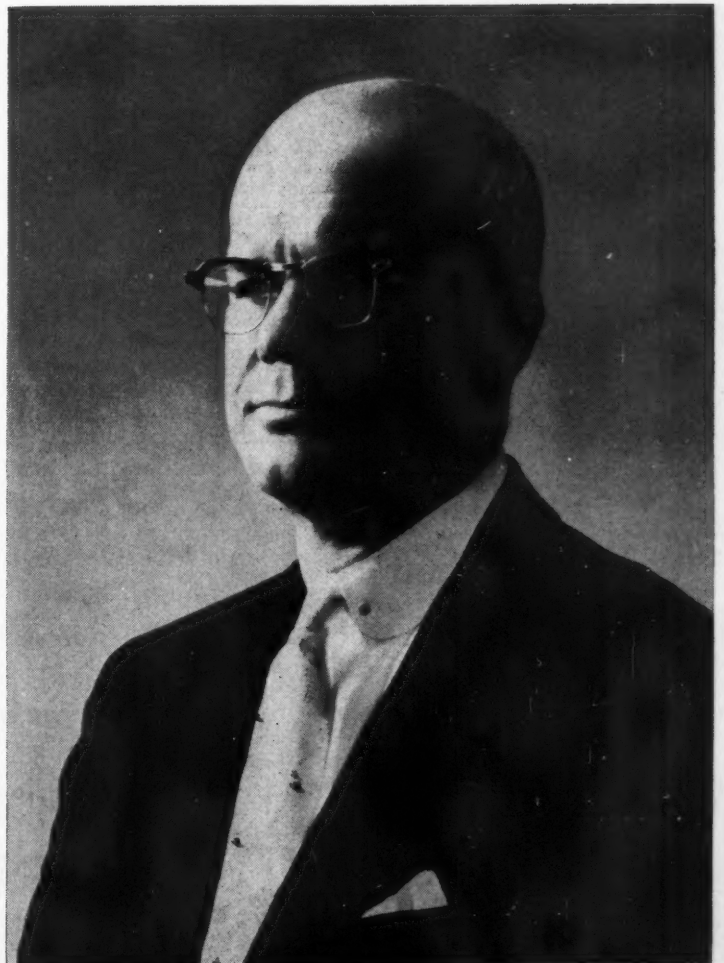
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Unusual Four-manual Installation on
Choir Screen a Striking Feature of
Restoration After War Damage
to Famous Edifice

William Hill and Son and Norman and Beard, Ltd., of London has built a four-manual organ for the Llandaff Cathedral, Cardiff, Wales, incorporating parts and some pipework of an earlier instrument. Reflecting contemporary British thought in organ design, the tonal scheme has been made to suit the performance of all periods and schools. The cathedral suffered extensive war damage and a new organ was an essential segment of the rebuilding plans. The recent work has aimed at combining painstaking restoration with creative art and new mediums to express that elusive quality, "the cathedral atmosphere."

The medieval screens of stone and wood separate the nave from the choir in many British cathedrals. Very often the organ surmounts this screen or pulpitum. A parabolic arch of reinforced concrete has been built on the pulpitum at Llandaff to make an interesting break between nave and choir and yet to leave the west to east vista open at floor level. Surmounting the arch is the cylindrical organ case and crowning the whole structure is the Majestas by Sir Jacob Epstein, a 16-foot-high statue cast in unpolished aluminum, which may well prove one of the greatest works of religious art in this century.

The main organ case was designed by George Pace, F.S.A., F.R.I.B.A., the cathedral architect.

The organ was used to accompany the festival service in June which opened the cathedral's festival of music and drama. Jeanne Demessieux was heard in recital in the festival series.

The disposition of the new instrument is as follows:

GREAT ORGAN

Quintaton, 16 ft., 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Spitzprincipal, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Koppelflute, 4 ft., 61 pipes.
Octave Quint, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Double Trumpet, 16 ft., 49 notes.
Harmonic Trumpet, 8 ft., 61 notes.
Octave Trumpet, 4 ft., 61 notes.

POSITIVE ORGAN

Principal, 8 ft., 61 pipes.
Chimney Flute, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Blockflute, 2 ft., 31 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Cymbal, 3 ranks, 183 pipes.
Dulzian, 16 ft., 61 pipes.
Tremulant.

PRIMARY SWELL ORGAN

Viola, 8 ft., 61 pipes.
Lieblich Gedeckt, 8 ft., 61 pipes.
Viola de Gambe, 8 ft., 61 pipes.
Viola Celeste, 8 ft., 49 pipes.

STRIKING ORGAN CASE ON CHOIR SCREEN IN WALES



Geigen Principal, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 3 - 5 ranks, 183 pipes.
Contra Fagotto, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.

SECONDARY SWELL ORGAN

Open Diapason, 8 ft., 61 pipes.
Hohl Flute, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Salcet, 4 ft., 61 pipes.
Tremulant.

SOLO ORGAN

Claribel Flute, 8 ft., 61 pipes.
Spitzflute, 8 ft., 61 pipes.
Spitzflute Celeste, 8 ft., 49 pipes.
Clarinet, 8 ft., 61 pipes.
Orchestral Oboe, 8 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
Double Trumpet, 16 ft., 49 notes.
Harmonic Trumpet, 8 ft., 61 pipes.
Octave Trumpet, 4 ft., 12 pipes.

PEDAL ORGAN

Contra Salicional, 32 ft., 32 pipes.
Open Wood Bass, 16 ft., 32 pipes.
Viola, 16 ft., 32 pipes.
Sub Bass, 16 ft., 32 pipes.
Salicional, 16 ft., 12 pipes.
Quintaton, 16 ft., 32 notes.
Principal, 8 ft., 12 pipes.
Bass Flute, 8 ft., 12 pipes.
Salcet, 8 ft., 12 pipes.
Fifteenth, 4 ft., 32 pipes.
Fourniture, 4 ranks, 32 notes.
Contra Trombone, 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Fagotto, 16 ft., 32 notes.
Posaune, 8 ft., 12 pipes.
Octave Trumpet, 4 ft., 32 notes.

KEEFER REDESIGNS ORGAN IN SEATTLE

FLENTROP BUILDS 19 RANKS

Vancouver, B.C., Builder Transforms 1911
Austin in First Church of Christ,
Scientist—Installation to Be
Completed in Late Summer

The three-manual organ at the First Church of Christ, Scientist, Seattle, Wash., has been rebuilt by G. Herald Keefer, Vancouver, B.C. The original 1911 Austin has been augmented with nineteen new ranks by D. A. Flentrop, Netherlands builder. The instrument has been completely redesigned, both tonally and mechanically.

The new specification is as follows:

GREAT ORGAN

Violone, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Octaaf, 4 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Octaaf Quint, 2 3/4 ft., 61 pipes.
Super Octaaf, 2 ft., 61 pipes.
Kromhoorn, 8 ft., 61 pipes.

SWELL ORGAN

Geigen, 8 ft., 73 pipes.
Gedektfluit, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Prestant, 4 ft., 73 pipes.
Oktavflöte, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Double Clarinet, 16 ft., 73 pipes.
Hautbols, 8 ft., 73 pipes.
Trompet, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR - POSITIF ORGAN

Rohrquintade, 8 ft., 73 pipes.
Holzgedackt, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Koppelfluit, 4 ft., 73 pipes.
Rohr Nasat, 2 3/4 ft., 61 pipes.
Blokfluit, 2 ft., 61 pipes.
Terz, 1 3/4 ft., 61 pipes.
Larigot, 1 3/4 ft., 61 pipes.
Rohr Schalmel, 8 ft., 73 pipes.
Harp, 49 bars.
Zymbelstern, 4 bells.
Tremulant.

PEDAL ORGAN

Sub Principal, 32 ft.
Untersatz, 32 ft.
Contre-basse, 16 ft., 32 pipes.
Viola, 16 ft.
Sub Bass, 16 ft., 32 pipes.
Lieblich Gedackt, 16 ft., 32 pipes.
Octave, 8 ft., 32 pipes.
Violoncello, 8 ft.
Stilgedackt, 8 ft., 12 pipes.
Super Octave, 4 ft., 12 pipes.
Twenty-second, 2 ft., 12 pipes.
Quint Mixture, 3 ranks, 12 pipes.
Bombarde, 16 ft., 32 pipes.
Double Clarinet, 16 ft.
Bombarde, 8 ft., 12 pipes.
Bombarde, 4 ft., 12 pipes.
Clarinet, 4 ft.
Chimes.

PURCELL COMMEMORATION CONCERTS SET FOR DURHAM

The Purcell tercentenary will be commemorated in Durham, N. C., March 6 and 8 when two concerts devoted to his music will be heard. The first at Duke University will be made up of scenes from "King Arthur" performed by the university madrigal singers and voice students under the direction of Dr. Eugenia Saville. An instrumental ensemble will provide the accompaniment.

The March 8 concert of the sacred music of Purcell will take place in St. Philip's Church. The works will be: Sonata of Three Parts, Suite, Funeral Music for Queen Mary, "Rejoice in the Lord Always," "O Sing unto the Lord" and "Praise the Lord, O Jerusalem;" Trumpet Tune for solo trumpet, strings and organ will complete the program. The choir of St. Philip's Church augmented by some of the madrigal singers of the university and an instrumental ensemble will be under the direction of David Pizarro, Mus. M., A.A.G.O.

CHICAGO U. CHOIR TO SING BACH ST. MATTHEW PASSION

The major March choral event at Rockefeller Chapel of the University of Chicago will be a performance March 15 of Bach's Passion according to St. Matthew with the university choir, members of the Chicago Symphony Orchestra and six soloists. Richard Vikstrom will conduct and Heinrich Fleischer will be organist.

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FOX OPENS THREE-MANUAL

Instrument in St. Peter's Church in Massachusetts Town Formally Opened with First Public Recital Jan. 12

The new three-manual Aeolian-Skinner organ in St. Peter's Church, Weston, Mass., was formally opened Jan. 12 with a recital by Virgil Fox. His program included: Concerto 5, Handel; "Come, Sweet Death" and Passacaglia and Fugue, Bach; Communion, Tournemire; Grand Piece Symphonique, Franck; Giga, Bossi; "Greensleeves," Vaughan Williams, and "How Brightly Shines the Morning Star," Reger.

The instrument's stoplist is as follows:

GREAT ORGAN

- Quintade, 16 ft., 61 pipes.
- Spitzprinzipal, 8 ft., 61 pipes.
- Holzgedeckt, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Rausch Quinte, 2 ranks, 122 pipes.
- Plein Jeu, 3-5 ranks, 244 pipes.
- Chimes, 25 tubes.

SWELL ORGAN

- Viola Pomposa, 8 ft., 68 pipes.
- Viola Celeste, 8 ft., 68 pipes.
- Rohrflöte, 8 ft., 68 pipes.
- Spitzflöte, 4 ft., 68 pipes.
- Octavin, 2 ft., 61 pipes.
- Scharf, 3 ranks, 183 pipes.
- Bassoon, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Rohr Schalmel, 4 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN

- Nason Flute, 8 ft., 68 pipes.
- Spitzgamba, 8 ft., 68 pipes.
- Flauto Dolce, 8 ft., 68 pipes.
- Flute Celeste, 8 ft., 56 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Principal, 2 ft., 61 pipes.
- Tierce, 1 1/2 ft., 61 pipes.
- Krummhorn, 8 ft., 68 pipes.
- Tremulant.

RUSSELL HANCOCK MILES WHO GOES ON SABBATICAL



RUSSELL HANCOCK MILES, eminent organist and teacher at the University of Illinois, began a sabbatical leave of absence in February. He is spending his seven-month leave in Santa Barbara, Cal., where he is working on a book on the life and works of Bach designed for laymen. The work will be an outgrowth of the series of radio programs which Mr. Miles had broadcast for several years on the stations of the Educational Broad-

casters network. The series has recently been accepted for broadcast over a Nigerian network by invitation of Fela Sowande, its musical director, who toured America last season.

Mr. Miles has been on the faculty of the University of Illinois since 1922. He has been on the summer staff of the University of California at Los Angeles and of the Organ Institute.

PEDAL ORGAN

- Contra Basse, 16 ft., 32 pipes.
- Quintade, 16 ft.
- Rohr Bass, 16 ft., 12 pipes.
- Octave, 8 ft., 32 pipes.
- Rohrflöte, 8 ft.
- Super Octave, 4 ft., 12 pipes.
- Fourniture, 2 ranks, 64 pipes.
- Posaune, 16 ft., 32 pipes.
- Bassoon, 16 ft.
- Trumpet, 8 ft., 12 pipes.
- Rohr Schalmel, 4 ft.
- Chimes.

ST. LOUIS VETERAN GIVES ANNUAL CHORAL CONCERT

Walter Wismar, veteran St. Louis, Mo., choirmaster and organist, conducted his annual Twelfth Night concert, a post-Christmas, post-centennial song service, at the Holy Cross Lutheran Church where he is in his fifty-eighth year. A pre-service recital played by Frederick Peterson welcomed 750 to the Jan. 12 event.

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B. Gabriel, *Hi-Fi Yearbook 1958*

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BUFFALO FANE TO GET ORGAN BY SCHLICKER

CHURCH HAS 2800 MEMBERS

Kenmore Methodist Orders Large Instrument for Early 1961 Completion—Donald Ingram Is Organist and Choirmaster

The Kenmore Methodist Church in suburban Buffalo, N. Y., the largest congregation in the Genesee conference of the Methodist Church with more than 2800 members, has contracted for a new three-manual organ with the Schlicker Organ Co. The instrument will have forty independent registers and fifty-seven ranks, with a total of 3,129 pipes. It will be installed in spaces especially prepared for it in the chancel of the church. Installation is expected to be completed by early 1961.

The specification was drawn up by Herman L. Schlicker and Donald Ingram, organist and choirmaster of the church. The music program includes six choirs, with 190 singers enrolled. Assisting in the program are Dorothy Forbes and Judy Eager.

The specification of the organ will be as follows:

GREAT ORGAN

Quintadena, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Holzflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Hohlflöte, 4 ft., 61 pipes.
Nasat, 2 3/4 ft., 61 pipes.
Octave, 2 ft., 61 pipes.
Großterz, 1 3/4 ft., 61 pipes.
Mixture, 5-6 ranks, 354 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes, 21 notes.

POSITIV ORGAN

Gedeckt, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Terz, 1 3/4 ft., 37 pipes.
Klein Nasat, 1 1/2 ft., 61 pipes.
Sifflöte, 1 ft., 61 pipes.
Scharf, 3-4 ranks, 232 pipes.
Cymbel, 3 ranks, 183 pipes.
Krummhorn, 8 ft., 61 pipes.
Zimbelstern.
Tremolo.

SWELL ORGAN

Rohrflöte, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 56 pipes.
Dolce, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nachthorn, 2 ft., 61 pipes.
Mixture, 4-5 ranks, 293 pipes.
Basson, 16 ft., 61 pipes.
Schalmei, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Tremolo.

RICHARD WARNER



RICHARD WARNER, Ph.D., head of the organ department and the school of music at Kent, Ohio, State University, leaves March 25 for two months of travel and study in England, Switzerland, Holland, Austria and Germany.

Dr. Warner earned his Ph.D. at the Eastman School of Music. After serving as department chairman at Berea and Centre Colleges in Kentucky, he returned to the Eastman School graduate faculty; he also succeeded Harold Gleason at St. Paul's Episcopal Church, Rochester, N.Y.

He has composed more than forty choral and organ works published by Augsburg, Concordia, Carl Fischer, Gray, Row, G. Schirmer, Shawnee and Summy-Birchard. His wife, Katherine Root Warner, wrote the text for several of his anthems. His setting of Psalm 150 won first place in the tenth Herbert memorial psalm tune competition sponsored by Monmouth College.

Dr. Warner is a former dean of the Rochester Chapter of the A.G.O. He addressed the regional convention in Akron in 1957 on "music for the church wedding."

PEDAL ORGAN

Principal, 16 ft., 32 pipes.
Subbass, 16 ft., 32 pipes.
Quintadena, 16 ft.
Octave, 8 ft., 32 pipes.
Gemshorn, 8 ft.
Quintadena, 8 ft.
Choralbass, 4 ft., 32 pipes.
Quintadena, 4 ft.
Rauschquint, 2 ranks, 64 pipes.
Mixture, 3 ranks, 96 pipes.
Contra Basson, 32 ft., 12 pipes.
Posaune, 16 ft., 32 pipes.
Basson, 16 ft.
Trumpet, 8 ft., 12 pipes.
Schalmei, 4 ft., 32 pipes.
Cornet, 2 ft., 12 pipes.

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AUSTRALIAN ORGAN IS BEING REBUILT

ORIGINAL DATES FROM 1890

Tynte Street Baptist Church, North Adelaide, Will Have Large Three-manual — Lewis Barrett Is Organist and Choirmaster

The large three-manual organ in the 110-year-old Tynte Street Baptist Church, North Adelaide, South Australia, is being rebuilt by the Adelaide firm of J. E. Dodd and Sons, Gunstar Organ Works. The organ, one of the largest church organs in Australia, was built in 1890 by the Melbourne firm of Fincham and Hobday. The rebuild will be completed in a few months.

The choir division will be unenclosed and a bombarde will be playable from the choir manual.

The organist and choirmaster in this historic church is Lewis Barrett, F.T.C.L. The revised stoplist is as follows:

GREAT ORGAN

- Double Open Diapason, 16 ft., 61 pipes.
- Open Diapason 1, 8 ft., 61 pipes.
- Open Diapason 2, 8 ft., 61 pipes.
- Gedackt, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Claribel Flute, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Tromba, 8 ft.
- Octave Tromba, 4 ft.

SWELL ORGAN

- Bourdon, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Hohl Flute, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Celeste, 8 ft., 49 pipes.
- Principal, 4 ft., 61 pipes.
- Lieblich Flute, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Double Trumpet, 16 ft., 12 pipes.
- Trumpet, 8 ft., 61 pipes.
- Oboe, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 12 pipes.
- Tremulant.

CHOIR ORGAN

- Flute, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Wald Flute, 4 ft., 61 pipes.
- Salleet, 4 ft., 61 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Orchestral Oboe, 8 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Tremulant.

BOMBARDE ORGAN

- Contra Tromba, 16 ft., 12 pipes.
- Tromba, 8 ft., 61 pipes.
- Octave Tromba, 4 ft., 12 pipes.

PEDAL ORGAN

- Open Diapason (wood), 16 ft., 30 pipes.
- Open Diapason (metal), 16 ft.
- Bourdon, 16 ft., 30 pipes.
- Echo Bourdon, 16 ft.
- Principal, 8 ft.
- Bass Flute, 8 ft., 30 pipes.
- Fifteenth, 4 ft.
- Octave Flute, 4 ft., 12 pipes.
- Trombone, 16 ft.
- Double Trumpet, 16 ft.
- Trumpet, 8 ft.
- Clarion, 4 ft.

STOUT GOES TO POSITION IN NORTH CAROLINA CITY

Carl E. Stout, formerly assistant at Christ Episcopal Church, Grosse Pointe Farms, Mich., has been appointed organist and choirmaster at the Church of the Good Shepherd, Rocky Mount, N. C. He succeeds Robert Perkins, who resigned to attend Union Seminary in New York City.

Mr. Stout graduated from Syracuse University in 1957, studying organ with Arthur Poister. At the Good Shepherd Church he will supervise the training of boy and girl and adult choirs.

Mr. Stout played the following program Nov. 17 for the art center at the church: "From God I Ne'er Will Turn," "Jesus Christ, Our Saviour" and Passacaglia and Fugue in C minor, Bach; "Blessed Ye Who Live in Faith Unswerving," Brahms; Three Preludes, Schroeder; "Cortege and Litanie," Dupré, and Suite "Médiévale," Langlais.

Moravian Concert in New York

A large audience disregarded the stinging cold in order to attend an evening of Moravian music offered by Hugh Ross and the Schola Cantorum of New York City in the Hunter College assembly hall Jan. 18. Among those who attended were Dr. Joseph Maurer and a busload of Moravians from Bethlehem, Pa.

C.P.E. Bach's "The Israelites in the Desert" was sung in German by the chorus accompanied by an orchestra and organ. This oratorio has long been a favorite among the Moravians and in early days the scores were copied again and again by hand.

Four anthems by early Moravian composers followed. They included "Bis dereinst mein Stundlein schlägt," Francis F. Hagen (1815-1907), the last of the eminent Moravian composers; "Siehe da eine hütte Gottes," Karl G. Reissiger (1798-1859), who composed music for the Moravians although not a Moravian himself; "By Thy Meritorious Death," Christian I. Latrobe (1757-1836), an English Moravian composer, and "Glory to God," Christian Gregor (1723-1791). The Latrobe anthem has been sung at the Easter eve vigils in Bethlehem for more than 150 years. These four anthems are strongly devotional in character and if heard in a proper setting are doubtless most affecting.

Johann A. P. Schulz's musical setting, written for Racine's "Athalie," followed. This reached a climax in the rousing chorus of praise to the Lord, a favorite warhorse of every German singing society, known in its adaptation as "Laut durch die Wolken thön'."

The Passion "Der Tod Jesu," Karl H. Graun (1701-1759), was sung in English. Eighteen of the choruses and recitatives were heard. The surprise of the evening was the heartiness of the audience participation in the chorale "How Glorious Is the Home Above," a melody found in many hymnals and usually called "Wie schön leuchtet der Morgenstern," Philipp Nicolai (1599). The audience sang it with the sureness and solidity of a trained chorus and with perfect regard for the rhythmic flow of the melody.

The Moravians have given us some of our finest church music, thanks to Carleton Smith, Hans David, J. F. Wolle, Albert Rau, Dr. Clarence Dickinson, Dr. Helen Dickinson, Thor Johnson, Donald McCorkle and Dr. Joseph Maurer, whose work and whose writings have made all of us conscious of the merits of early Moravian compositions. However, such deeply devotional music is reduced in its appeal when performed in a concert hall rather than in a church. Such music, out of its rightful setting, becomes an exhibition, directed to an audience for its approval, rather than an act of worship. A thoughtless audience responding to a solemn account of our Lord's death on the cross with hearty applause and a group of smiling, bowing soloists merely destroy the devotional message that such fine music contains. One might wish to hear the same music in a church and by singers trained only in the idiom of church music. The ideal condition, of course, would be a chorus of Moravian singers in the Central Moravian Church, Bethlehem, where just this music has been given for more than 150 years.

The organ in the Hunter auditorium did not lend itself well to the character of the music. Robert Elmore of Central Church had to contend with the fact that Hunter does not have an all-purpose organ.

F. R. WEBBER

LENTEN MUSICAL EVENTS SCHEDULED FOR ST. THOMAS'

The choir of St. Thomas' Church, William Self, organist and choirmaster, will take part in the New York City Handel festival March 15, singing the Four Coronation Anthems with the original Handel orchestrations.

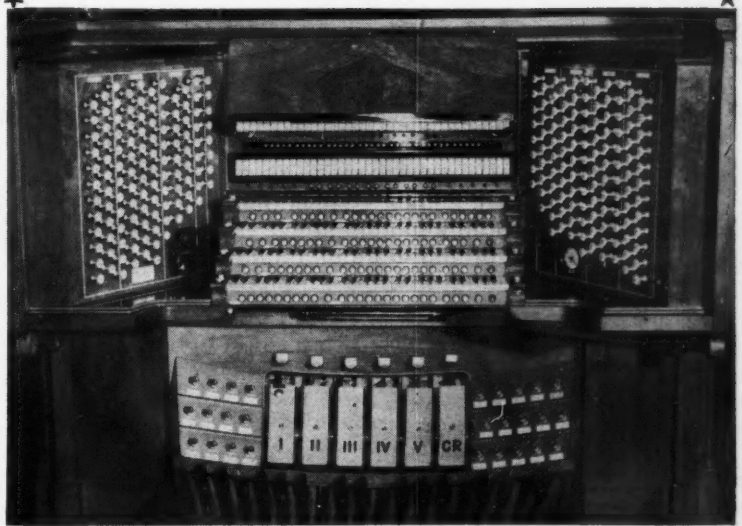
The Franck Mass in A will be sung April 19 at the morning prayer service, using an orchestra of thirty-three players.

Organ recitalists in the St. Thomas' Lenten series are as follows: Robert Clark, Baker University, Baldwin, Kans., March 2; Pierre Cochereau March 9; Henry Hokans, All Saints' Church, Worcester, Mass., March 16, and Mr. Self March 23.

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We are proud to announce the completion of the well known Aeolian organ on the estate of the late Pierre Samuel du Pont. The rebuilt instrument was first heard in recital by Clarence Snyder, Longwood Gardens organist, January 14th.



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News of the American Guild of Organists—Continued

Langlais Visits Springfield

The Springfield, Mass., Chapter sponsored Jean Langlais in a two-hour workshop and an evening recital Jan. 7 in Old First Church. It was an auspicious occasion for the members of the chapter, the Mount Holyoke College Student Group and other guests. The organ used for both events was the new Aeolian-Skinner dedicated in November, 1958. Dr. S. Lewis Elmer was a guest of honor.

For a group of fifty organists M. Langlais spoke on: registration of rococo music, ornamentation (differences between the French and German), registration of French music on American organs with an illustration of the French organ sonorities on the organ at hand, contemporary French composers and their individualistic styles and his own compositions. It was an illuminating, stimulating and inspiring session for all who were able to attend.

Following the workshop Stanley Tagg demonstrated the tonal resources of the 57-rank Aeolian-Skinner in the Court Square Church, Roland Pomerat the 49-rank Austin in Christ Church and George Hart the 88-stop Casavant in St. Michael's Cathedral. A fried chicken dinner followed at the Court Square Church.

A large audience received M. Langlais warmly and enthusiastically in the evening recital, a *tour de force*, after a strenuous afternoon session. The playing was fresh, vital and colorful.

The committee chairmen for the event were: Stanley E. Tagg, general chairman; Leroy Hanson, workshop; Virginia Ring, sponsor and patron ticket sales; Beatrice Littlefield, general admission ticket sales; Lee Flathers, publicity, and Mrs. Hazel Pomeroy, reception. The dean of the chapter is G. Leland Nichols.

HUNTINGTON, W. VA., CHAPTER—Members of the Huntington Chapter held a meeting Jan. 10 at the Hotel Prichard where George Fotos acted as host. The program

consisted of a demonstration of Conn electronic organs by Mr. Fotos with Catherine Mallatis and Paige Allred playing several selections on the larger model displayed. Refreshments were served by the host.

The chapter sponsored Andrea Toth in a public recital Dec. 1 at the First Presbyterian Church. Her program was as follows: Fantasia and Fugue in G minor, Bach; two selections from Mass for Parish Use, Couperin; Chorale in E, Franck; Sonata 2, Hindemith; Variations sur un Noël, Dupré. After the program was a business meeting at which Dean Mallatis presided. Hostesses for the social hour which followed were Mrs. Frank Booth, Mrs. Thomas Boyd, Mrs. Robert Knight and Mrs. G. S. Nease.—ALMA N. NOBLE, Registrar.

SUFFOLK CHAPTER—The Suffolk Chapter opened the new year Jan. 11 at the home of E. M. Weidner, Huntington, N. Y. After a brief business meeting the program began with a recital by Mrs. Weidner on her new Hammond electronic organ as follows: Voluntary in A, Selby; Sonata 1 in E flat, Mozart; Sonata, Movement 2, Sowerby, and "Tu Es Petra," Mulet. She was then joined by Frances Madsen at the piano in the following duets: "Now Thank We All Our God," Bach-Means; "Sheep May Safely Graze," Bach-Biggs, and Concerto in G minor, Movement 1, Saint-Saëns. A social hour with refreshments followed.—ERNEST A. ANDREWS, Secretary.

STATEN ISLAND, N.Y., CHAPTER—A panel discussion of choir methods was attended by Staten Island Chapter members in Christ Church Jan. 19. Co-chairmen were Harriette Ruberg and Mrs. Frank L. Richardson. Opening remarks were by Mrs. Ruberg, moderator. The first panelist was Dr. Doris Watson who talked on children and youth choirs and music in Christian education. The second panelist was John Balnbridge, dean, whose subjects were choir organization and techniques of conducting. The third panelist was Marjorie L. Sundermann on repertory for the small choir. Members read four new anthems conducted by Miss Sundermann with Mrs. Richardson accompanying. Refreshments were served.—WILHELMINA DANISCHIEWSKI, Registrar.

ROCKLAND COUNTY, N. Y., CHAPTER—At the invitation of the DeWaarde Brothers the Feb. 3 meeting of the Rockland County Chapter was held at the DeWaarde organ show rooms, Monsey. At the business meeting the nominating committee offered the slate of officers to be voted on in May. Members were given a demonstration on the Conn electronic organ by Paul Berlin of Leonia, N. J. The program consisted of: Grand Jeu, du Mage; Trio in G and "Come, Saviour of the Gentiles," Bach; "Brother James' Air," Wright; Intermezzo, Vierne, and Chorale in A minor, Franck. Refreshments were served.—KATHLEEN S. MARTINE, Registrar.

LONG ISLAND CHAPTER—The Long Island Chapter held its fourth annual organist-clergy dinner Jan. 18 at St. James' Methodist Church, Lynbrook. Nearly 125 organists with their clergymen and guests gathered for a delicious roast beef dinner prepared and served by the choir members of the host church where George Hirsch is minister of music. Ralph Gode, master of ceremonies, asked the officers to introduce their guests and welcomed all other members and their guests. Following brief remarks by Dean Sophy Toppin, Mr. Gode introduced the speaker of the evening, Edward Gammons, Groton, Mass., School, who delivered a thought-provoking address entitled "Qui Servire Est Regnare—A Pledge for Ministers and Musicians." A question-and-answer session followed. Additional programs for the year were announced.

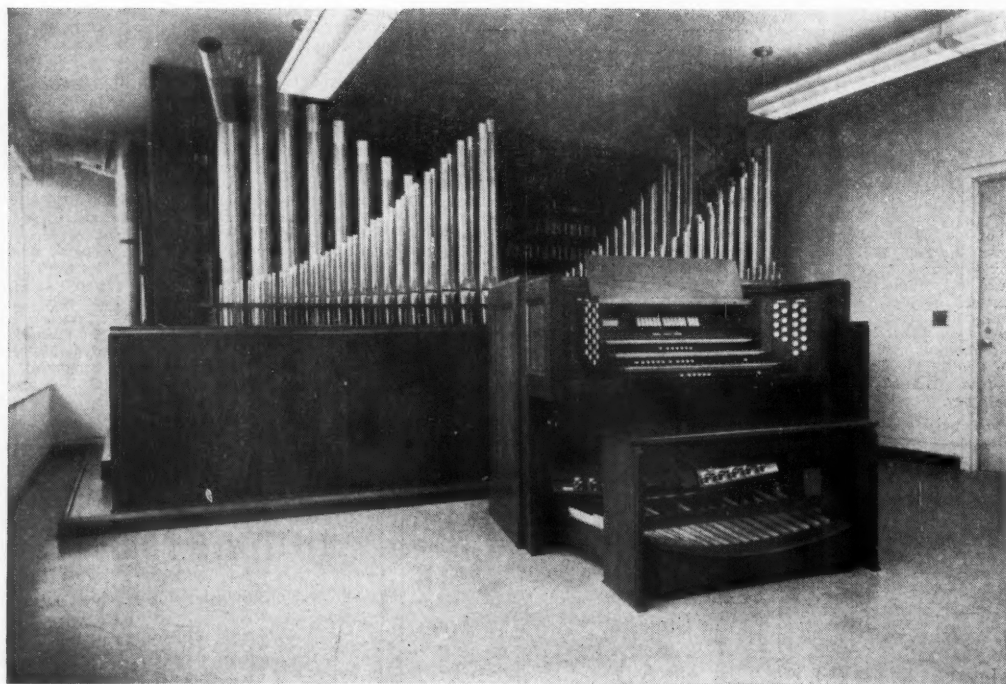
NORTHERN NEW JERSEY CHAPTER—The Jan. 9 meeting of the Northern New Jersey Chapter was the annual student night in the First Reformed Church, Passaic. The short program was as follows: Prelude and Fugue in E minor, Bach, Joan Warner; Fugue in G, Bach, and "Te Deum," Langlais, Dora Berger; Fantasia in C minor, Bach, Jacqueline Knutsen; "Greensleeves," Purvis, and Prelude and Fugue in F, Bach, Joan Snyder. Mildred David Toone gave a short talk about the organ and played her own choral setting of Psalm 24. A short business meeting followed and refreshments were served by choir members of the host church.—FLORENCE JEEN, Assistant Registrar.

QUEENS CHAPTER—The Jan. 21 meeting of the Queens Chapter was held at Grace Episcopal Church, Whitestone, N.Y. The evening began with a brief choral service sung by the church choir under the direction of Wilbur Walker, dean of the chapter. The guest of the evening was Ray Brown of General Theological Seminary who spoke on chanting. The audience acted as Mr. Brown's choir to illustrate his various suggestions and ideas. Coffee and cake served by the church choir concluded a fine evening.—MARY KANER, Registrar.

PRINCETON, N.J., CHAPTER—The Jan. 20 meeting of the Princeton Chapter was held in Pierce Hall of Trinity Church Jan. 20. This was a joint dinner and guest meeting with the couples club of the church and a delicious buffet was served by the club. Following the dinner a fine recording was heard of the service of seven carols sung by the Trinity choir under the direction of Raymond E. Rudy. The topic for the evening was hymnology, which was explored by Lee H. Bristol, Jr., after which all joined in singing contemporary hymns interspersed with expositions by Messrs. Rudy and Bristol. The meeting closed with another recording, "Old 100th" as sung by the choir and congregation at the Coronation of Queen Elizabeth in Westminster Abbey.—RUTH A. REED, Secretary.

WORCESTER, MASS., CHAPTER—"Contemporary Church Music" was demonstrated vocally and on the organ at the Worcester Art Museum by Dr. and Mrs. Samuel Walter, who gave an informal lecture-recital at a joint meeting of the Worcester Chapter and the Worcester Association of Church Musicians. By contemporary music Dr. Walter pointed out that he meant music with new or different harmonies, not just recently-written music. He played parts of the Hindemith Sonata 1, Messiaen's "Ascension" Suite, "Praise Ye the Lord," Ahrens, and two original pieces written by students, "In Memoriam," Ilkka Kuusisto, and "Columba," Marlon Allen. Mrs. Walter (Janet Wheeler) sang parts of Hindemith's "Martenlieder," an aria from Poulenc's "Stabat Mater," Barber's "Lord Jesus Christ" and two written by Dr. Walter, "E Tenebris" and "The Shepherd Speaks."—MARIA MOYER, Secretary.

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Studio Organ

Kansas University
Lawrence, Kansas

Lawrence, Kansas

News of the A.G.O.—Continued

Boston Hears Ellinwood Lecture

It would be most difficult to set for oneself a more comprehensive topic for a lecture than "When and Why Music Is Sacred." But given a speaker such as Dr. Leonard Ellinwood of the National Cathedral in Washington, D.C., with such a wealth of experience as his background, a more interesting subject cannot be imagined—nor one with more pertinence to the organist-choir director.

Dr. Ellinwood spoke to more than 140 members and guests of the Boston Chapter Jan. 13 at a dinner-lecture meeting in Second Church. Using the above as his subject, he proposed standards of musical expression as applicable in the National Cathedral as in the local parish church. While some of his examples were clearly within the capacities of only the largest church facilities, the factors which separate sacred from secular-sacred music were those which are available to any thinking musician.

An informative question period followed the prepared part of the lecture. Many members availed themselves of this opportunity to probe even deeper into the subject, especially as it affected them personally in choosing better music.

HARTFORD, CONN., CHAPTER—The Hartford Chapter sponsored a youth choir festival Jan. 25 at the Central Baptist Church. Nearly 300 young people from twelve churches sang directed by Frank Honey. Barbara Williams was service organist. The Rev. Clayton F. Smith led the worship service and William Gable was host. Anthems sung were: "Thy wisdom, Lord," Davison; "Praise God in His Holiness," G. Shaw; "Men with Vision," Lindeman; "Holy Is Thy Name," Vogler; "Awake, My Heart," Jane Marshall; "Go Not Far from Me," Zingarelli; "Holy Lord of All," Frances Williams; "Lo, the Earth Is Risen Again," Robert Williams, and "Go Tell It on the Mountains," George Lynn.—**FLORENCE B. CASE**, Publicity Chairman.

STAMFORD, CONN., CHAPTER—The Stamford Chapter met at the Universalist Church Jan. 20. Dr. Robbins W. Barstow of the National Council of Churches, foreign missions division, was the speaker. He is director of the department of overseas union churches which acts as consultant to English-speaking churches serving the million American families overseas and his talk abounded with amusing reminiscences of his service abroad. Mrs. Nelson A. Close gave a short demonstration of the 89-year-old Johnson organ in the church. Refreshments were served by women of the church.

BRIDGEPORT, CONN., CHAPTER—An audience of nearly 700 heard a recital by Jean Langlais at the United Congregational Church Jan. 12 sponsored by the Bridgeport Chapter. M. Langlais played an impressive program, including works by Couperin, Bach, Franck, Mozart's Fugue in G minor and three of his own works. An improvisation on a submitted theme proved a climax to the evening. Committee chairmen for the recital included: Mrs. Edward L. Partridge, Patricia Y. Brown, Charles Hickman, Mrs. Glea Dittmar, Willis Burns, H. Wheeler Parrott and Irving Todd.—**PATRICIA Y. BROWN**, Publicity.

PORTLAND, MAINE, CHAPTER—A dinner meeting Jan. 19 was enjoyed by twenty-four members of the Portland Chapter, the annual event when they entertain their ministers as the "lions" of the evening. With a few music committee members also as guests, and husbands and wives, some of whom are subscribing members, fifty-five people enjoyed the program in Trinity Church, Woodford. The dinner was prepared and served by the woman's guild of the church. Dean Malcolm Cass greeted members and guests and introduced sub-dean Fred Thorpe. Mr. Thorpe introduced the speaker, George E. Faxon, Boston University, who spoke informally about such matters as: Trends in clergy-organist relations, what makes sacred music sacred, the secularization of church music and choice of music for a given parish. A question period followed. Announcements were made concerning future programs.—**MAUDE H. HAINES**, Secretary.

BROCKTON, MASS., CHAPTER—The Brockton Chapter met Dec. 22 for a Christmas party at Butterworth in Raynham, Mass., with delicious food and a gift exchange.

The Nov. 24 meeting was held at the home of Anne Chappell, North Abingdon. After the business meeting the Bell Telephone Company's "Science of Sound" record was heard. Refreshments were served by Barbara Packard and Mrs. Chappell.

The Oct. 27 meeting in St. Andrew's Episcopal Church, Hanover, was devoted to the minister-organist relationship. Dean Ralph Chase read the declaration of religious principles and the Guild motto and led the discussion. Among matters debated were wedding and funeral music, music committees, contracts and enlisting of qualified singers.—**ARNOLD JOHNSTAD**, Publicity.

BANGOR, MAINE, CHAPTER—The Bangor Chapter met Feb. 3 at the Hammond Street Congregational Church. Richard J. Snare, dean, conducted the business meeting. Plans for an organ and choral workshop June 28 were formulated and approved in connection with the 125th anniversary celebration of Bangor. Mrs. J. Stanley Stevens and Mrs. Eleanor C. Snow were appointed to the planning committee. A social hour followed the meeting with Harriet Mehamn and Edith Tuttle as hostesses.—**MARY S. BECKFORD**, Secretary.

BANGOR, MAINE, CHAPTER—The Bangor Chapter held its regular meeting Jan. 6 at the home of C. Pearl Wood. Dean Richard J. Snare conducted the business session at which plans were discussed for the development of a choral and organ workshop to be held in conjunction with Bangor's 125th anniversary observance this year. Guest speaker for the evening was the Rev. J. Stanley Stevens who spoke on "The Minister Talks to the Organist and Choirmaster." Mrs. Wood served refreshments.—**MARY S. BECKFORD**, Secretary.

METROPOLITAN NEW JERSEY CHAPTER—The Metropolitan New Jersey Chapter sponsored Jean Langlais Jan. 5 at the Montclair State College. His program was the same as listed on the recital page in the February issue. The chapter will sponsor Wilma Jensen at Grace Episcopal Church, Newark, April 13.—**ERNEST G. MATHACK**, Registrar.

SCHANTZ



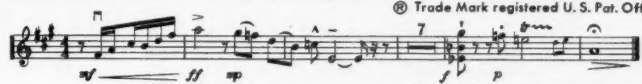
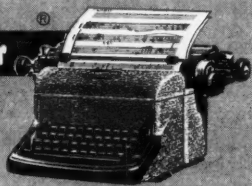
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PLAN TO ATTEND — HOSTS: MONMOUTH CHAPTER

MEMBER ASSOCIATED ORGAN BUILDERS OF AMERICA

**FLOR PEETERS OPENS
ORGAN AT MECHELEN**

FAMED BELGIAN CATHEDRAL

Metropolitan Edifice Has 4-manual,
83-stop Instrument—American
Combination System Used—
Peeters Acts as Designer

The famed Metropolitan Cathedral at Mechelen (Malines), Belgium, in which Flor Peeters has been the organist for thirty-five years, has completed the installation of its restored organ, the largest church organ built in western Europe since the end of the second world war. Mr. Peeters played for the dedication ceremonies Nov. 16.

The four-manual instrument has 6,606 pipes disposed on eighty-three stops. It has American piston combinations: seven generals and five for each manual. Jos Stevens Duffel, Belgian builder, was in charge of the restoration and architect J. L. Stynen designed the case. The tonal design was conceived by Mr. Peeters.

The opening high mass included the first hearing of Mr. Peeters' "Missa Laudis" by the St. Rombaut choir under the direction of the Very Rev. Canon Vyverman with the composer at the organ. Before the mass Mr. Peeters improvised on the "Dicit Dominus;" for the offertory he played Bach's "In Dir ist Freude." After mass his "Hymn to the Sun" was heard.

The stolist of the cathedral instrument is as follows:

HOOFDWERK

- Principal, 16 ft., 61 pipes.
- Bourdon, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Flûte Harmonique, 8 ft., 61 pipes.
- Holpíjp, 8 ft., 61 pipes.
- Quint, 5 1/2 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Veldfluit, 2 ft., 61 pipes.
- Cornet, 5 ranks, 188 pipes.
- Mixture, 6-8 ranks, 432 pipes.
- Scharf, 4-5 ranks, 294 pipes.
- Trumpet, 16 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Trumpet, 4 ft., 61 pipes.

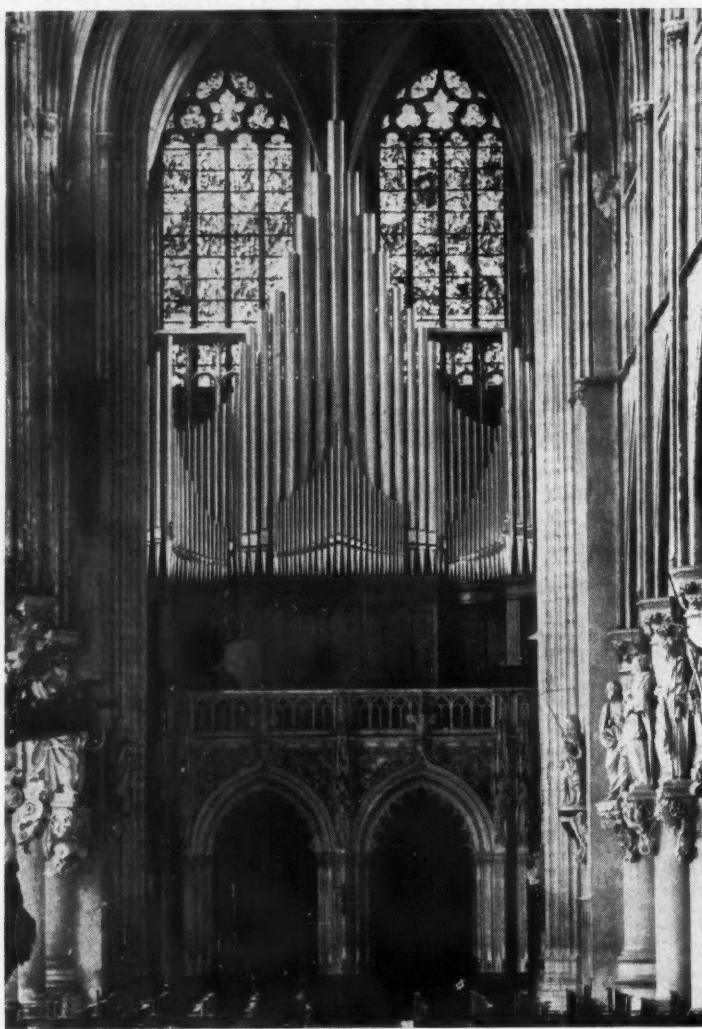
ZWELWERK

- Gedackt, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Holpíjp, 8 ft., 61 pipes.
- Spitzgamba, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 49 pipes.
- Octave, 4 ft., 61 pipes.
- Open Flute, 4 ft., 61 pipes.
- Nasard, 2 3/4 ft., 61 pipes.
- Schwegel, 2 ft., 61 pipes.
- Waldflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Sifflöte, 1 ft., 61 pipes.
- Mixture, 4-5 ranks, 294 pipes.
- Cymbale, 2-3 ranks, 171 pipes.
- Bombarde, 16 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Hautbois, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Kopftrompete, 4 ft., 61 pipes.
- Tremolo.

ONDERWERK

- Quintaton, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 61 pipes.
- Nachthorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Blockflöte, 4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Nachthorn, 2 ft., 61 pipes.
- Spitzquint, 1 1/2 ft., 61 pipes.

LARGE INSTRUMENT AT MUSIC CENTER IN BELGIUM



- Sesquialtera, 3 ranks, 183 pipes.
- Mixture, 4-5 ranks, 294 pipes.
- Terzzimbel, 3-4 ranks, 132 pipes.
- Dulcian, 16 ft., 61 pipes.
- Krummhorn, 8 ft., 61 pipes.
- Trumpet Regal, 4 ft., 61 pipes.

KRONWERK

- Rohrflöte, 8 ft., 61 pipes.
- Quintaton, 8 ft., 61 pipes.
- Zingend Principal, 4 ft., 61 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Zwitserspyp, 2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Larigot, 1 1/2 ft., 61 pipes.
- Sesquialtera, 2 ranks, 122 pipes.
- Acuta, 4-5 ranks, 244 pipes.
- Ranket, 16 ft., 61 pipes.
- Schalmei, 8 ft., 61 pipes.
- Tremolo.

PEDAL ORGAN

- Open Metal Diapason, 32 ft., 32 pipes.
- Bourdon, 32 ft., 32 pipes.
- Principal, 16 ft., 32 pipes.
- Prestant, 16 ft., 32 pipes.
- Bourdon, 16 ft., 12 pipes.
- Octave, 8 ft., 12 pipes.
- Prestant, 8 ft., 12 pipes.
- Gedackt, 8 ft., 12 pipes.
- Chorale Bass, 4 ft., 32 pipes.
- Open Flute, 4 ft., 32 pipes.
- Super Octave, 2 ft., 32 pipes.
- Nachthorn, 1 ft., 32 pipes.
- Rauschpfeife, 3-4 ranks, 116 pipes.
- Mixture, 5 ranks, 160 pipes.
- Bombarde, 32 ft., 32 pipes.
- Bombarde, 16 ft., 12 pipes.
- Trumpet, 8 ft., 12 pipes.
- Schalmei, 4 ft., 32 pipes.
- Singend Cornet, 2 ft., 32 pipes.

**SPRINGFIELD, MASS.,
CHURCH OPENS ORGAN**

AEOLIAN-SKINNER 3-MANUAL

Baker Opens New Instrument at Old
First Church—Harrison & Whiteford
Collaborate on Design with Church
Representatives

The three-manual Aeolian-Skinner organ in Old First Church, Springfield, Mass., was dedicated Nov. 30. Robert Baker's opening program appears on the recital page. The organ was designed by the late G. Donald Harrison and Joseph S. Whiteford of the company and Charles Schilling and Stanley E. Tagg of the church.

GREAT ORGAN

- Quintaton, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Quint, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 4-5 ranks, 282 pipes.

SWELL ORGAN

- Rohr Gedeckt, 16 ft., 12 pipes.
- Rohrflöte, 8 ft., 68 pipes.
- Viole de Gambe, 8 ft., 68 pipes.
- Viole Celeste, 8 ft., 68 pipes.
- Prestant, 4 ft., 68 pipes.
- Nachthorn, 4 ft., 68 pipes.
- Nazard, 2 3/4 ft., 49 pipes.
- Octavin, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 49 pipes.
- Plein Jeu, 4 ranks, 244 pipes.
- Fagot, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Hautbois, 8 ft., 68 pipes.
- Clairon, 4 ft., 68 pipes.
- Tremulant.

POSITIV ORGAN

- Nason Flute, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Oktav, 2 ft., 61 pipes.
- Quint, 1 1/2 ft., 61 pipes.
- Jeu de Clochette, 2 ranks, 122 pipes.
- (Enclosed)

- Cor de Nuit, 8 ft., 68 pipes.
- Doican, 8 ft., 68 pipes.
- Spitzprinzpal, 4 ft., 68 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Zimbel, 4-6 ranks, 290 pipes.
- Cromorne, 16 ft., 68 pipes.
- Regal, 8 ft., 68 pipes.
- Rohr Schalmei, 4 ft., 68 pipes.
- Tremulant.

PEDAL ORGAN

- Contre Basse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintaton, 16 ft.
- Rohr Bourdon, 16 ft.
- Principal, 8 ft., 32 pipes.
- Spitzflöte, 8 ft., 32 pipes.
- Rohrflöte, 8 ft.
- Choral Bass, 4 ft., 12 pipes.
- Blockflöte, 4 ft., 32 pipes.
- Blockflöte, 2 ft., 12 pipes.
- Mixture, 4 ranks, 128 pipes.
- Fagot, 32 ft., 12 pipes.
- Bombarde, 16 ft., 32 pipes.
- Fagot, 16 ft.
- Trompette, 8 ft., 12 pipes.
- Regal, 8 ft.
- Clairon, 4 ft., 12 pipes.
- Rohr Schalmei, 4 ft.

**LUTHERAN CHOIRS HEARD
SINGING VARIED PROGRAM**

The Lutheran Choir of Chicago and the Luther Singers were sponsored Jan. 17 by the Booster Club at the Luther High School North, Chicago. Gerhard P. Schroth directed the program which ranged from traditional carols through baroque and romantic music to contemporary Pepping.

**MARILYN MASON SCHEDULE
SETS AFTER-EASTER TOUR**

Marilyn Mason, who will play for the London, Ont., Centre of the C.C.O. March 9, will make a transcontinental tour immediately after Easter. She and Paul Doktor, viola, will appear March 31 for the Atlanta, Ga., A.G.O. Chapter and will conduct a master class at Agnes Scott College. She will play April 3 in Kankakee, Ill., April 5 in Rockford, Ill., April 7 in Chickasha, Okla., and April 9 in Fayetteville, Ark., with a workshop the following morning. Miss Mason will play April 12 at the University of California in Berkeley and for the Seattle Chapter of the A.G.O. April 14. She will be in Vancouver, B. C., April 15, in Calgary, Alta., April 17 and Edmonton, Alta., April 18; these appearances will be under the sponsorship of local C.C.O. centres. She again will play April 21 with Paul Doktor in a program of viola and organ at Central College, Pella, Iowa. An appearance in Philadelphia, at St. Mark's Church, Frankford, is scheduled for April 26.

THE CENTRAL Presbyterian Church, Rochester, N.Y., announces a choral music competition open to the public in connection with its religious arts festival April 19-26. Kenneth Donmoyer is director and Emma Lou Diemer organist.

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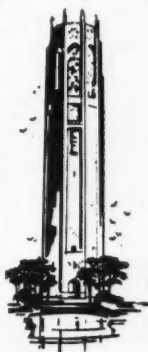
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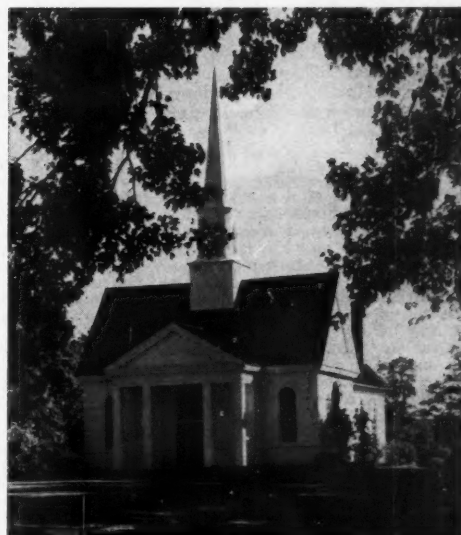
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Northwestern "Solomon"

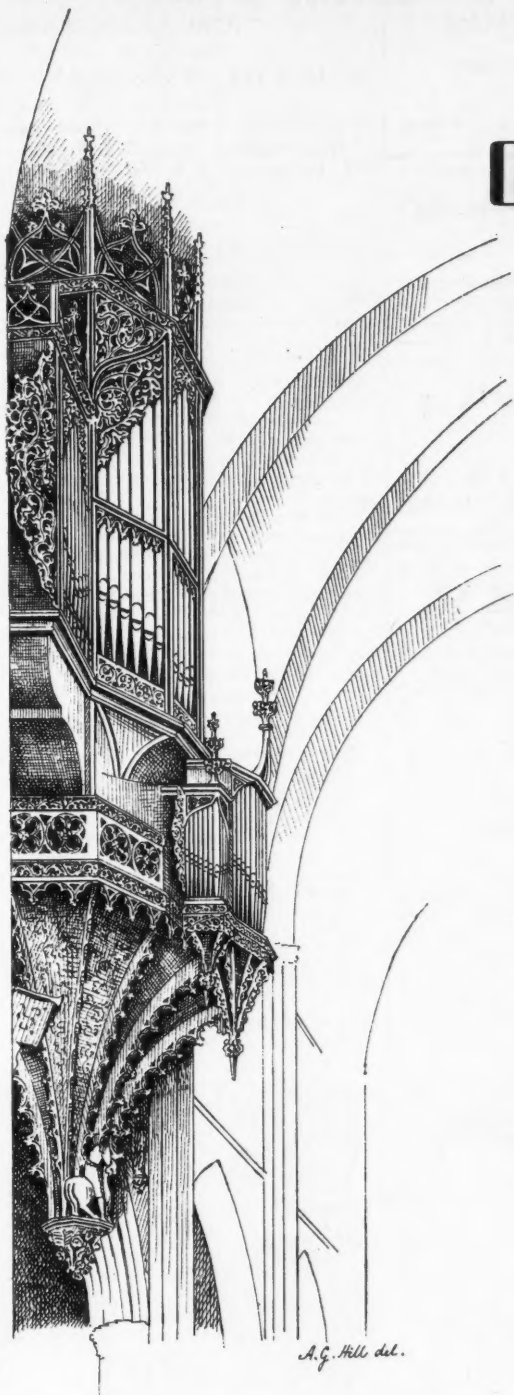
Northwestern University's Handel commemoration festival Jan. 30 and 31 and Feb. 1 offered a production of the opera "Semele," a lecture by Nicolas Slonimsky on "Handel's World," a program of concertos and another of vocal and instrumental chamber music and, finally, the oratorio "Solomon."

THE DIAPASON found covering events at the fringe of our special fields impossible, but we did get out to hear "Solomon." The remark we quoted from Paul Henry Lang's review of the conclave Mass in B minor ("It was a joy to hear this music in church, its rightful habitat") would certainly be out of place in describing this performance. The church—First Methodist in Evanston, Ill.—was obviously not the proper habitat for this Handel oratorio. This music is designed for the concert hall; it fairly itches again and again for applause and bows. Of course much of the music is fine, especially two choruses at the ends of sections. But the thoroughly inane rhyming text, often remarkably erotic, seems to us to suggest anything but church despite its foundation on Biblical characters and incidents and even some actual texts. It is easy to see why this work has been neglected in favor of "The Messiah."

The oratorio was, of course, interesting to hear, especially when it was as well played and sung as it was Feb. 1. Thor Johnson had performed a near-miracle with the student orchestra which played better than the Chicago Symphony has at some recent oratorio performances. The university a cappella choir and the choir of the host church made up a good chorus. Gerald Smith was an impressive Solomon with a variety of emotional projection and clear diction. Maud Nosler's clean soprano was pleasing in her two roles. John Toms found the tenor coloraturas taxing, but the lesser roles were well sung. Dorothy Lane at the harpsichord, Barbara Mahr at the 'cello and Austin Lovelace at the organ provided a solid continuo.

AN INTERESTING PATTERN
SET BY HAWKE FOR SERIES

A series of four February recitals (Feb. 1, 8, 15 and 22) at Grace United Church, Gananoque, Ont., by H. William Hawke followed an interesting pattern. Each program opened with a major work by Franck (Three Chorales and the Priere), each followed with a large Bach prelude and fugue and a soprano aria from a Bach cantata featuring Pearl Mabee, soprano. Three of Vierne's Twenty-four Pieces in Free Style came next in each recital followed by an oratorio aria by the soprano. Each program went on to completion in its own way.



ORGAN PLACEMENT

The architect and the organ builder of the organ's Golden Age discovered the principles of organ placement in the church and incorporated these principles to their full extent in the church design. The result was a high degree of musical success and esthetic excellence which is still praised today. Unfortunately, departure from this practice has been increasingly prevalent since the turn of the century and a comparison of such installations with the masterpieces of the past brings out in striking fashion the validity of these fundamental principles of placement and the unfortunate consequences of disregarding them.

We have learned from the founders of the art that, if musical effectiveness and economy of tonal resources are to be prime considerations, provision for the organ must be an integral part of the design of the room.

The organ is essentially a grouping of several closely related tonal entities whose relationship must be kept clear, and which therefore must not be widely separated from each other.

The organ must stand completely within the boundaries of the space in which it is to be heard. It should preferably be freestanding and located along the central axis. Suitable encasement of the pipes should be used wherever possible to project and, through resonance, to enrich the sound.

Early consultation between the architect and the organ builder is the only way to assure the observance of these principles in each individual case and to guarantee the musical and architectural excellence of the organ. The services of our experienced and progressive consulting staff are always available for this purpose and requests for these services will be given prompt attention.

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ORGAN IN INDIANA REBUILT BY WICKS
SCHREINER PLAYS OPENING

Original Hook & Hastings in Richmond's Reid Memorial Church Was Redone by Pilcher in 1937 — Robert Dafer Is Organist

Robert Booker Dafer gave the final recital Nov. 20 in a series of programs opening the organ in the Reid Memorial United Presbyterian Church, Richmond, Ind. Recently rebuilt by the Wicks Company, the organ has been in use since last Easter; its first public recital was played by Alexander Schreiner in the early summer.

The original Hook and Hastings instrument installed in 1906 was rebuilt in 1938 by the Pilcher Company with a new four-manual console and some tonal revisions.

The present version of the organ with a new three-manual drawknob console consists of six divisions with forty ranks. There are some unusual coupler arrangements permitting a floating echo division and a floating enclosed section of the great.

Mr. Dafer was responsible for the design, the stoplist of which is as follows:

GREAT ORGAN
Open Diapason, 16 ft., 12 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 ranks, 122 pipes.
(Enclosed)

Open Diapason, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Octave, 4 ft., 12 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes, 21 tubes.
Tremolo.

SWELL ORGAN
Rohr Bourdon, 16 ft., 12 pipes.
Diapason, 8 ft., 68 pipes.

Rohr Gedeckt, 8 ft., 68 pipes.
Viola, 8 ft., 68 pipes.
Viola Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 68 pipes.
Flute, 4 ft., 68 pipes.
Fugara, 4 ft., 68 pipes.
Nazard, 2 2/3 ft., 7 pipes.
Flautino, 2 ft., 61 pipes.
Oboe, 8 ft., 68 pipes.
Cornopean, 16 ft., 12 pipes.
Cornopean, 8 ft., 68 pipes.
Cornopean, 4 ft., 7 pipes.
Chimes.
Tremolo.

CHOIR ORGAN
Open Diapason, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Unda Maris, 8 ft., 61 pipes.
Concert Flute, 8 ft., 68 pipes.
Gemshorn, 4 ft., 12 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Twelfth, 2 2/3 ft., 7 pipes.
Fifteenth, 2 ft., 7 pipes.
Tierce, 1 3/4 ft., 7 pipes.
Krummhorn, 8 ft., 68 pipes.
Vox Humana, 8 ft., 61 pipes.
Trumpet, 8 ft., 61 notes.
Chimes.
Tremolo.

ECHO ORGAN
Hohl Flute, 8 ft., 61 pipes.
Viola Celeste, 8 ft., 49 pipes.
Flute Celeste, 8 ft., 61 pipes.
Hohl Flute, 4 ft., 12 pipes.
Harmonia Aetheria, 2 ranks, 122 pipes.
Horn, 8 ft., 61 pipes.

PEDAL ORGAN
Voce de Tomba, 32 notes.
Double Open Diapason, 16 ft., 32 pipes.
Open Diapason, 16 ft., 32 notes.
Dulciana, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Open Diapason, 8 ft., 12 pipes.
Second Diapason, 8 ft., 32 notes.
'Cello, 8 ft., 12 pipes.
Major Flute, 8 ft., 32 notes.
Dolce, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.
Octave Quint, 5 1/2 ft., 32 notes.
Choral Bass, 4 ft., 32 notes.
Octave, 4 ft., 32 notes.
Major Flute, 4 ft., 32 notes.
Fugara, 4 ft., 32 notes.
Cornopean, 16 ft., 32 notes.
Cornopean, 8 ft., 32 notes.
Cornopean, 4 ft., 32 notes.
Chimes.

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Much has been written about the effect of the wide use of Gregorian chant in the composition of works for organ. Dr. Harry Gay's recent article on French music in this publication discusses the matter at some length. So it is interesting to have a look at three volumes based on Gregorian chant by Joseph Ahrens, German organist, composer and teacher, recently published in Edition Schott, distributed in America by Associated Music Publishers. These two dozen works, eight to the volume, are studies in complex linear counterpoint, highly intellectual—perhaps even a bit mathematical—in conception. How musically expressive they are, this reviewer will need a better sightreader than himself to discover. Certainly many of the skillful youngsters who abound at American organ consoles will want to try their agile hands and brains on them. Perhaps then we will have a chance to form a better evaluation.

Two other Schott issues will spark immediate interest among teachers, students and organists in general. They are volumes edited by Flor Peeters—one of Early Flemish Masters, the other of Early English and French Organ Music. Both are printed on two staves with optional pedal indicated. These are practical rather than erudite editions. Many of the pieces are very brief, suggesting special value for teaching.

Organ Music for the Church Year (Augsburg) is a set of twenty-four improvisations by G. Winston Cassler mostly on well-known hymn-tunes and chorales. These are largely two to four pages in length and their essentially conventional, though always musical, harmonic and formal construction makes them suitable for average service use. They may find wide acceptance.

A Suite of Organ Pieces on Hebraic Motifs by Herbert Fromm (Transcon-

tinental Music Publications) is a flavorful set of pieces. We like particularly "Hassidic Interlude" and "Out of the Depths." Such pieces should be welcome program and service material.

The first modern edition of the complete forty-three "Spiritual Verses" by sixteenth-century Antonio Valente appears in the Italian Zanibon edition. We commented previously on five of them included in a historical volume edited by Ireneo Fuser. The same vitality seems to be present throughout this volume of short, varied pieces. The same publisher sends a Pastorale e Musetta by Ulisse Matthey which has much charm and a very chromatic "Rosa Mystica" by Giocundo Fino which some may enjoy playing.

Number 4 in Novello's International series of contemporary organ music is Camil van Hulse's "Christmas Rhapsody," a jolly virtuoso piece which uses "Deck the Halls," "Good King Wenceslas" and "The Wassail Song" as the basis for some brilliant figuration.

The title "Four Diversions" by Arthur Pritchard (Novello) should not mislead. These four are well-made, charming little pieces of considerable usefulness. They are not particularly daring. Harold Rhodes' "Alla Marcia" seems to us designed for the big reeds of British organs. Its character and length make it less ideal for American service or program uses.

SURACE CELEBRATES 25th ANNIVERSARY AS ORGANIST

Joseph A. Surace, A.A.G.O., Ch.M., organist at the Sacred Heart Cathedral, Newark, N.J., observed his twenty-fifth anniversary as a church organist in December. He played a recital Dec. 7 observing the fiftieth anniversary of the consecration of St. Mary's Church, Yonkers, N.Y. His program included: "Veni Creator Spiritus," Bermudo; "Komm, Gott, Schöpfer, heiliger Geist," Bach; "Rorate Coeli," Campbell-Watson; "Veni Emmanuel," Edmundson; "Salve Regina," Widor; "Saluto Angelico," Karg-Elert; "Salve Regina," Schroeder, and Psalm 19, Marcello.



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Zimbel III
Krummhorn 8

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Gedacktbass 16
Quintade 16
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The Schantz Organ Company will build a three-manual instrument to be installed in the new First Methodist Church of Jamestown, N.Y. The new edifice, designed by Harold Wagoner of Philadelphia, will be the third erected by the congregation since its founding in 1814. The building will be of contemporary design and the organ will be placed in chambers in the two front corners.

Negotiations for the organ were handled by D. R. Salisbury, New York representative, and the stoplist was drawn up by the Schantz staff in collaboration with Anna Knowlton, organist of the church for the last thirty years.

The stoplist:

GREAT ORGAN

Gemshorn, 16 ft., 61 notes.
Principal, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Gemshorn, 4 ft., 12 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes.

SWELL ORGAN

Geigen Principal, 8 ft., 61 pipes.
Gedeckt, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 73 pipes.
Rohrflöte, 4 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 61 notes.
Tremolo.

CHOIR ORGAN

Bourdon, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Dolce Celeste, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nasat, 2 3/4 ft., 61 pipes.
Koppelflöte, 2 ft., 12 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Krummhorn, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN

Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 12 pipes.
Gemshorn, 16 ft., 12 pipes.
Quinte, 10 1/2 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Major Flute, 8 ft., 12 pipes.
Gemshorn, 8 ft., 32 notes.
Stillgedeckt, 8 ft., 32 notes.
Trompette, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Chimes.

RICHARD W. LITTERST



RICHARD W. LITTERST became minister of music of the Second Congregational Church, Rockford, Ill., Jan. 1. He came to Rockford from four years at the First Congregational Church, Omaha, Neb., where he succeeded Martin W. Bush. Previous to that he was for three years at the First Presbyterian Church, Westfield, N.J., at which time he was a member of the faculty of the Union Seminary school of sacred music.

Mr. Litterst majored in organ at the University of Illinois where he studied with Paul Pettinga. At Union Seminary his teachers included Robert Baker, Frederick Schlieder, George Volkel, Ernest White and Alec Wyton.

In his Omaha post Mr. Litterst conducted many oratorios and other special musical services, often using strings, harp, harpsichord and other instruments. He also played a number of organ recitals.

The Rockford church has 3700 members.

**HEAR ONE-THEME PROGRAMS
IN SYRACUSE, N.Y., CHURCH**

An unusual design for Advent programs was developed by Frank Hakanson, director, and Mrs. Donald L. Barnett, organist, for noonday services Dec. 2, 9 and 16. Each program, which included organ and choral music and on one occasion strings, was based on a single chorale melody. The first program was composed of "Vom Himmel hoch" settings by Reger, Eccard and Pachelbel. The second contained Magnificat settings by Strungk, Schütz and Dupré. The final program on the "Morningstar" theme used music by Nicolai-Bach, Buxtehude, Scheidemann, Peeters and Lenel.

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- Mar. 15—Moscow, Idaho (Univ. of Idaho)
- Mar. 17—Seattle, Wash. (First Bapt. Ch.)
- Mar. 23—Los Angeles, Calif. (1st Meth. Ch. Pasadena)
- Mar. 31—Santa Ana, Calif. (First Bapt. Ch.)
- Apr. 1—Santa Barbara, Calif. (Our Lady of Sorrows Cath. Ch.)
- Apr. 3—Oklahoma City, Okla. (1st Christian Ch.)
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8 Dolce (Pos.)	4 Prinzipal	8 Spitzviol	8 Prinzipal
4 Octave	4 Koppelflöte	8 Celeste	8 Gedackt
4 Nachthorn	2 Doublette	4 Rohrpfeife	8 Flauto Dolce (Sw.)
4 Quintaton	2 Koppelflöte	2 Gemshorn	4 Choralbass
2 Spitzflöte	1 Siffiöte	2 Rohrpfeife	4 Quintaton (Gt.)
III-VI Mixture	1½ Spitzquint	II-IV Scharf	2 Nachthorn
	II Sesquialtera	16 Rankett	II Rauschquint
	II Cymbel	8 Fagot	16 Fagot
	8 Dulzian	4 Regal	16 Rankett (Sw.)
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Tremulant.

PEDAL ORGAN
Contra Viöle, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintadena, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Choralbass, 4 ft., 12 pipes.
Fugara, 2 ft., 12 pipes.
Bombarde, 16 ft., 12 pipes.
Trumpet, 8 ft., 32 notes.
Cromorne, 8 ft., 32 notes.
Rohr Schalmel, 4 ft., 32 notes.
Cromorne, 2 ft., 32 notes.

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Three-manual for Trinity Lutheran Church at City in Iowa Placed on One Side of Chancel—John Eitzen Is Organist

The Trinity Lutheran Church at Sioux City, Iowa, has awarded to the Reuter Organ Company a contract to build a three-manual instrument to replace an electronic organ. The new organ will be installed on one side of the chancel with the great displayed in front of the tone opening wall. On the advice of the builder, the tone opening will be considerably enlarged. Excellent acoustical conditions exist in this beautiful church of Gothic architecture.

John Eitzen is organist and Don Gilchrist is the director of music. The organ was designed by Frank R. Green, who also handled negotiations.

The stolist:

GREAT ORGAN

Quintadena, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Spillflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Quinte, 2½ ft., 61 pipes.
Gemshorn, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes.

SWELL ORGAN

Viola Pomposa, 8 ft., 61 pipes.
Viola Celeste, 8 ft., 54 pipes.
Gedackt, 8 ft., 61 pipes.
Fugara, 4 ft., 61 pipes.
Nachthorn, 2 ft., 61 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Bass Clarinet, 16 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Rohr Schalmel, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN

Flauto Dolce, 8 ft., 61 pipes.
Flute Celeste, 8 ft., 54 pipes.
Flute d'Amour, 4 ft., 61 pipes.

**PENDLETON CANTATA GIVEN
AMERICAN PERFORMANCE**

Edmund Pendleton, organist at the American Church in Paris, was the first guest conductor in the history of the Shreveport, La., symphony in a pair of concerts Jan. 13 and 14. The American premiere of his cantata "I Was Glad" was a feature of the event. The concerts opened with Mr. Pendleton's suite for orchestra, Prelude, Fanfare and Fugue, and continued with Kodaly's "Psalmus Hungaricus." The Centenary choir and soloists were heard in the two choral works.

**REBUILDER AND SERVICE
MAN DIES AT DALTON, MINN.**

Gottfred Nelson, organ rebuilder of Dalton, Minn., died of a heart attack Dec. 18. He was 62 and had been in organ service and rebuilding for nearly forty years. He did installation work for the Bennett Organ Company for many years. He has rebuilt many organs in western Minnesota and North and South Dakota. His wife, who survives him, went on his service trips and became quite a good organ mechanic herself.

RONALD ARNATT will make a transcontinental tour next season November through March. Continental Concert Management, East St. Louis, Ill., is handling arrangements.

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Publishers Send Fewer Anthems at Winter's End

Considering the amount of good simple choral music available, it is always depressing to read through music which is obviously designed to sell in quantity to directors who know no better, music which caters to this lack of background rather than assuming a little responsibility for improving it. The worst offenders among these publishers are well known to and roundly condemned by conscientious church musicians the country over. They impede the progress of American church music no less than our pet anathema, the electronic spinet.

From Lorenz this month comes an Easter hymn program "All Hail the Risen Lord" assembled by editor Ellen Jane Lorenz for tableaux and with a color film strip available. Co-editor Rob Roy Peery's "Jesus the Crucified" is an arrangement of one of the hymns from Stainer's "The Crucifixion." Roger C. Wilson's "The Way of the Cross" is a fairly long cantata for Holy Week; he also has an arrangement of the folk song "Lonesome Valley." Van Denman Thompson's "An Easter Antiphon" uses much unison and block harmony and is consequently without problems. John Raseley's "The Children's Hosanna" is a combined-choir item for Palm Sunday.

Presser sends two Easter anthems by George Blake, both easy and perhaps a trifle obvious. "The Lord Is Risen Indeed" has a soprano solo; "Ring the Joybells" is a carol with chimes, also with a soprano solo—possibly someone will manage to use handbells with it. Gordon Young's "Build These More Stately Mansions" has a good organ part; its unison and simple canon make voice parts very easy.

Augsburg's Unison Hymns with Descants arranged by Marie Pooler will interest those who find use for this item.

"To Christ Our King" (Summy-Birchard) is an SSA arrangement by Joseph Roff of a familiar chorale; the text he has chosen does not fit very comfortably. William Latham's unison "Hymn Prayer" is very simple "cherub" material. Robert Olson has done a good editing job of a Farrant "Call to Remembrance." Leland Sateren's "The Hour Cometh" is a good free-rhythm a cappella piece. David H. Williams' "Praise Ye the Lord" is a safe, easy festival anthem with considerable unison. "When Spring Unlocks the Flowers," arranged by George Lynn, is a bright, pleasant eight-part a cappella piece for Easter and spring.

"Lead Us, O Lord" by John Cavacas (Elkan-Vogel) is a simple, straightforward little piece. E. A. Hovdesven's "Let All the World Keep Triumph" is bright, simple Easter material. "O Sing with Exaltation" is equally bright for Ascension. Robert Graham's "Grant, Holy Jesus" is a quiet, warm little piece for Lent.

Novello's new list includes some familiar composers. Arthur Pritchard is represented by an SAB "O Let Us All Be Glad Today" for Christmas and a simple unison "Teach Me, My God and King." Herbert Howells' Magnificat and Nunc Dimittis in D minor is typical Howells and requires a good choir. Two Christmas items are a rather fussy "There Were Shepherds Abiding in the Field" by Heathcote Statham and a pleasant Basque carol "This Night the World Rejoices" arranged by Ronald Tremain.

"Worship Him with Song" is a generous collection of twenty-three easy anthems arranged for Schmitt, Hall and McCreary by Ruth Heller. This contains fewer duplications of average libraries than many such volumes.

Philip James' "Blessed Be the King" (H. W. Gray) is a curious combination of a fairly easy, diatonic choral part with dissonant chromaticism in the organ accompaniment; a soprano solo follows a fugal passage. Maurice Whitney's "O Jesus, Lord of Heavenly Grace" is conventional and singable with a big ending. A big Easter "Christ the Lord Is Risen Today" by Paul van Dyke has a baritone solo and requires division of parts. An interesting, well-made small cantata for Lent and Holy Week is David H. Wil-

liams' "Lamb of God"; it has soprano and baritone solos and is not difficult.

A set of "Easy Responses for the Worship Service" by Archie Boothe (Noteworthy Publications, Suffolk, Va.) is obviously written for the composer's own use. It is photographed from manuscript.

Fine men's choral organizations should welcome Paul Creston's "The Celestial Vision" (Shawnee Press). This three-section a cappella work is worth some careful attention. Roy Ringwald's setting of Whittier's "O Brother Man" is newly available for TTBB, SAB and SSA.

Mills sends us the choral part of a concert mass by Bellini. We do not know the history of this work by the composer of "Norma;" none of our encyclopedias even lists it. Probably some college music departments will be glad to learn of its existence and availability. Mills also sends two SSA Christmas works, a pleasing "The Bells on Christmas" by Samuel Forcucci and a secular "Christmas Is Just for Children" by Ardis Irvin.

William Stickle's has two new well-made arrangements in the G. Schirmer catalog: "In Thee, O Lord, Have I Put My Trust" by Berthold Tours and Nathaniel Dett's "As Children, Walk Ye in God's Love," an unaccompanied spiritual. John Sacco has made an SAB of the famous old Harker "How Beautiful upon the Mountains." Another and simpler arrangement, this one for SA by Marjorie Gellatly, appears of Bach's "My Heart Ever Faithful." Robert Fischer has a new TTBB of "Jesus, Jesus, Rest Your Head" from the Niles collection.

Plymouth Music is issuing new printings of many stock anthems. Since this column's interest is essentially new music, we feel it is a little out of our department. A "Sacred Choral Library" edited by Walter Ehret, for example, duplicates material on most choir shelves and has as its recommendation mainly the quantity for the price. Satisfactory if hardly definitive single editions available from this publisher include such hardy favorites as: Sanctus and Hosanna from the Mozart Requiem, Franck's Psalm 150, the Schubert Sanctus in several voicings, the Arcaded "Ave Maria" with its source chanson, the Lewandowski "Hallelujah," Billings' "David's Lamentation" and familiar excerpts from Bach, Saint-Saëns, Mendelssohn and Haydn. There are a few drastic rearrangings such as an SATB on the big baritone solo from Dubois' "Seven Last Words," a few originals such as "High Flight" by Joseph Roff on a moving but scarcely sacred text, some hymn anthems such as "Supplication" by Charles H. Davis on "Penpark," "O Sons and Daughters" by Joyce Barthelson ("O Filii"), "Praise the Lord" by Warren Agell ("Hyfyrdol") and the same arranger's "Joyful, Joyful We Adore Thee" and "Ye Servants of God."—F. C.

Sacred Songs

We often wonder why accompaniments to sacred solos are so usually conceived for the piano and so often require ridiculously extensive adaptation at the organ. Just where are religious songs likely to be sung with those florid, pianistic accompaniments? We suppose that the answer lies in the fact that they are more often composed by pianists than by organists, but the situation is not a happy one and publishers should give it some thought.

Carl Fischer publishes two songs by Theron Walcott Hart: "The Healing at the Pool of Bethesda" and "The Healing of the Palsied Man." What some organists will do with some parts of these accompaniments is a depressing thought; vocally the songs are more knowingly done.

Probably Irving Fine's "Mutability" song cycle is not intended for church at all, though its texts (poems by Irene Orgel) have a pronounced spiritual connotation. These would be nearly impossible at the organ; they are interesting music with considerable sweep. Mills publishes the cycle.

Two psalm settings by Josef Freudenthal—"The Lord Is My Shepherd" and "A Lamp unto My Feet" (Transcontinental Music Publications)—seem to us not at all distinguished or even especially well written. They make few demands on singer or accompanist.

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Memo to a Choir Director

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One of the smartest men we've ever known had a simple but effective technique for building enthusiasm among groups of people when he wanted to get a job done.

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Most often, at a choir party or a business meeting, the "refreshments" come at the end. And this is perfectly OK for normal, dull affairs.

But there is something very elementary about this more direct alimentary approach to building enthusiasm. Have you ever noticed how much more relaxed, casual, and friendly people become after they have shared a turkey, or even a hamburger, dinner? We're not sure why, but we know it happens.

So—if you want to give your choir a boost (maybe after Easter), invite them to your house. You don't have to be elaborate. Hot dogs, sauerkraut, and baked beans will do it. Or, pancakes and sausages. Or, pheasant-under-glass if you insist.

You might try some "gang singing" of the good old songs after eating, just to get them breathing again. Then, launch whatever campaign you may have in mind.

If you like the dinner idea, and you don't have any particular program to present, may we suggest that you play some of our good *Shawnee Press Reference Recording* albums of choir anthems?

You can get these long-play record albums with complete sets of scores "on approval" for 30 days. *If you return them, there's no charge whatsoever.*

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FREDRICK LOUIS ERICKSEN was honored on his seventy-fifth birthday Dec. 17 with a surprise party at Emmanuel Episcopal Church, Baltimore, Md., where he has served since 1912. The party was small and informal and was confined to the church staff; a cake, rector-made poetry and affectionate good wishes were in order.

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An "hour of devotional music" was heard Nov. 30 in Christ Church, Cincinnati, Ohio. Parvin Titus at the organ and the harpsichord was assisted by Marian Austin, contralto, strings and the flute choir of the Cincinnati Country Day School. The program was as follows: Trio-sonata in E minor, Vivaldi; Two Arias, Magnificat, Bach; Three Preludes on the Magnificat, Strungk; Sixteenth-century Music for Recorders, Anonymous; Trio-sonata in F, Handel; Aria, "Di Stella Infesta," Aldovrandini; Sonata in D, Quantz; Sonata 15 for organ and strings, Mozart; "God That Madest Earth and Heaven," Welsh-Haydn.

Mr. Titus directed his forces in Haydn's "The Creation" Jan. 25.

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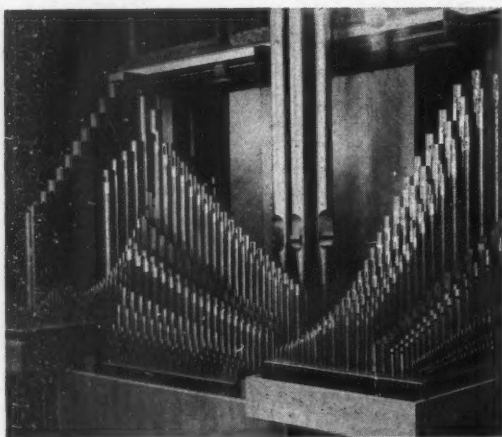
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Is Obsession with Backward Look Plaguing Us All?

By CHRISTOPHER GLEDHILL
[Organist and Choirmaster, Church of St. James the Apostle, Montreal, P.Q.]

The organ world today is dominated by a strange obsession with the past. This is particularly true of organ design, in which we are almost halfway back to the hydraulics of the ancient Romans! Some much-needed reforms have been instituted, but the fanatics are taking us too far. Incidentally, the shrieking ensemble of some of the modern so-called "baroque" instruments is a far cry from the sweet blend of the models which they are supposed to imitate.

Now we are told that tracker action is "the thing." I was nurtured on tracker myself in England, and in my opinion it has one great merit: the player is less inclined to couple the swell to the great unthinkingly because of the far greater effort required to depress the keys. I cannot respond ecstatically to the clanking and rustling sounds that are the inevitable by-products of this system any more than to the sniffs and bangs of more recent actions: one has to put up with them; that is all.

I see no reason for the disappearance of electric blowers. I remember at one time being able to hire a blower for ninepence an hour. He was a stocky little man with a ruddy port-wine countenance and a profile strangely reminiscent of the Duke of Wellington. Unfortunately, he was not always procurable or else I was short of cash. How often I sighed for the luxury of an electric blower always available at the touch of a button. History, I believe, silent on how J.S.B. managed. Probably he was able to use his numerous family or maybe he gave the boys of St. Thomas an hour at the bellows as a punishment for their misdemeanors.

Not only organ design but also the repertory of organists shows signs of the "backward look." Plenty of what Tovey dubbed I.H.F.'s (Interesting Historical Figures) of the seventeenth and early eighteenth centuries have been given an inflated importance while more recent composers have been neglected.

As a reaction from the transcriptions of the orchestral works of Wagner that were the staple diet of the organ recital a gen-

eration or two back, we are now treated to an exclusive diet of original organ works. Bach's transcriptions of Vivaldi, etc. are an embarrassing exception. Woe unto the presumptuous wight who dares to follow the master's example in this direction.

Psychologists tell us of a phenomenon known as regression: the patient has suffered an unpleasant shock in his everyday life and tends to retreat into the past. Surely it is no exaggeration to say that the organ world as a whole, with some notable exceptions, is undergoing a type of collective regression.


There was a time when organists and organ builders were striving hard to keep abreast of the astonishing developments in the main stream of music—the orchestra. The techniques of composition, orchestration and instrument design had greatly extended the flexibility and expressiveness of music during the nineteenth century. Unfortunately, the efforts of the organ world did not fulfill expectations, as they were led by men whose mechanical ability greatly exceeded their musicianship. The mammoth organs with rumbling tones and gadgets galore at the console, and more recently the honking electronics, have left a bad taste in our mouths. If that is progress, we have had enough of it. We tried to be up-to-date but failed.

This unpleasant brush with modern technique has led to the present obsession with the past. The past is a great teacher, a source of inspiration—and warning—to those who follow after. We ignore it at our peril. All this is salutary. But it is just as important to regard the present and to spare a few thoughts for the future into the bargain.

The organist used to be the focus of the musical life of the community; now his importance is sadly diminished and he has retreated into a shell. Yet the organist, master of the most intricate and complete of all musical instruments, is by his training and ability the natural leader.

We badly need more adventure and vision at the moment. There must be a reconciliation between musicianship and technical progress. Our scientists are reaching for the stars; it is up to us organists to seek anew for the music of the spheres.

RICHARD ELLSASSER plays March recitals in Oswego, N. Y., Washington, D. C., and Danville, Ill. In Holy Week he will direct an MGM album of hymn-anthems to be recorded at the Hammond Museum in Gloucester, Mass.



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RUTH SISSON



RUTH SISSON, Manchester, N.H., has been appointed minister of music at the First Congregational Church, St. Petersburg, Fla. She leaves a similar post at the First Congregational Church, Manchester.

A graduate of the Oberlin Conservatory, Miss Sisson majored in organ with Fenner Douglass. Since then she has studied at the Organ Institute with Catharine Crozier, Arthur Howes and Finn Videro and at the Church Music Institute, Alfred, N.Y. She has served at the First Congregational Church, Bellevue, Ohio, and as assistant at All Saints' Episcopal Church, Worcester, Mass. She has won scholarships from the Worcester College Club, the Worcester Young Artists Association, Oberlin College and the Organ Institute and was a finalist in the national young organists competition at Houston last June as winner from northern New England.

Miss Sisson has been an active member of the New Hampshire Chapter of the A.G.O., having served on the executive board and as registrar, and has arranged for and participated in various Guild programs. She has recently given several recitals throughout New Hampshire as well as in Worcester and at the chapel of M.I.T. in Cambridge, Mass.

She assumed her duties as full-time director of music in the St. Petersburg church Jan. 15.

CROZIER FINISHES VESPER SERIES; TO TOUR IN MARCH

Catharine Crozier's recitals in the series of organ vespers at Rollins College, Winter Park, Fla., included a largely French program Jan. 7, a program with string ensemble and Alice Anderson, soprano, Jan. 21, one with guest baritone Ross Rosazza singing six Bach Spiritual Songs Feb. 4 and a final program of Handel music Feb. 18 for the bicentennial observance.

Programs by guest organists on the series appear on the recital pages.

Miss Crozier will play for the Kansas City Chapter of the A.G.O. March 16, in Wichita Falls, Tex., March 19 and at Lake Charles, La., March 22.

INSTALL NEW WICKS AT ETHICAL CULTURE SOCIETY CHOOSES 3-MANUAL

Claire Coci is organist at New York City Edifice — Organ on Balcony Finished in February by Builder Martin Wick

The Society for Ethical Culture of New York City is the home of a new Wicks three-manual organ. Claire Coci, the official organist, designed the instrument. The great division is exposed with a window background and the swell and choir are arranged at a forty-five degree angle to the exposed section. The instrument is installed on a balcony with the organist located centrally. The instrument, installed by Arvid Samson, was completed in February.

The stoplist is as follows:

GREAT ORGAN

- Quintaton, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 notes.
- Harmonique Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Furniture, 4 ranks, 244 pipes.
- Trumpet, 8 ft., 61 notes.

SWELL ORGAN

- Bourdon, 16 ft., 68 pipes.
- English Diapason, 8 ft., 68 pipes.
- Salicional, 8 ft., 68 pipes.
- Rohrflöte, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 56 pipes.
- Geigen, 4 ft., 12 pipes.
- Flauto Dolce, 4 ft., 68 pipes.
- Piccolo, 2 ft., 68 pipes.
- Plein Jeu, 4 ranks, 244 pipes.
- Contra Fagotto, 16 ft., 68 pipes.
- Trumpet, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Clarion, 4 ft., 12 pipes.
- Tremulant.

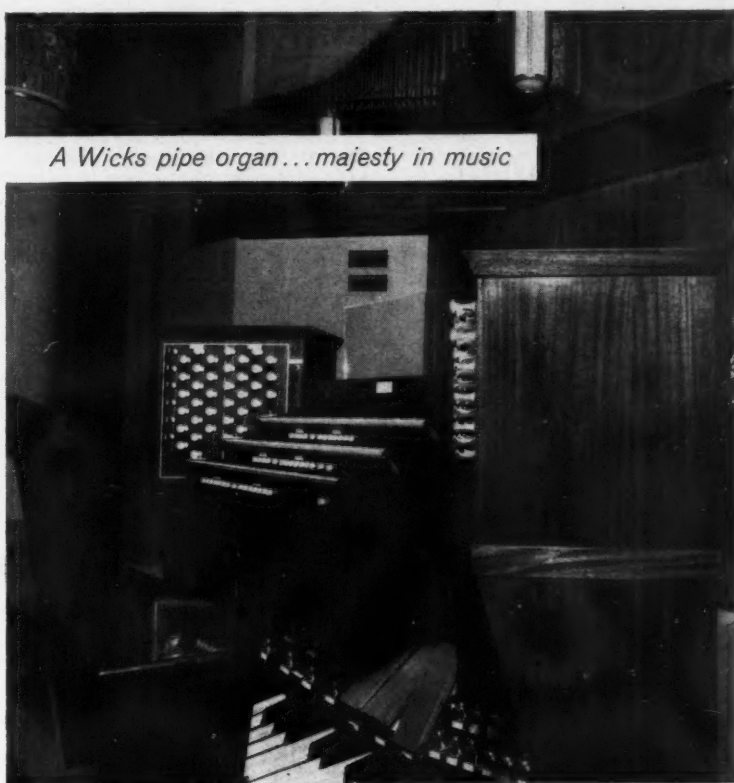
CHOIR ORGAN

- Dulciana, 16 ft., 68 pipes.
- Geigen Diapason, 8 ft., 68 pipes.
- Gamba, 8 ft., 68 pipes.
- Konzertflöte, 8 ft., 68 pipes.
- Erzähler, 8 ft., 68 pipes.
- Erzähler Celeste, 8 ft., 56 pipes.
- Geigen Octave, 4 ft., 12 pipes.
- Copula, 4 ft., 68 pipes.
- Nazara, 2 3/4 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Clarinet, 8 ft., 68 pipes.
- Tremulant.

PEDAL ORGAN

- Resultant, 32 ft., 32 notes.
- Principal, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Dulciana, 16 ft., 32 notes.
- Principal, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Rohrflöte, 8 ft., 32 notes.
- Octave, 4 ft., 32 pipes.
- Rohrflöte, 4 ft., 32 notes.
- Trompette, 8 ft., 32 notes.
- Bombard, 16 ft., 32 pipes.
- Bombard, 8 ft., 12 pipes.
- Bombard, 4 ft., 12 pipes.

CHARLES H. HEATON'S Sabbath Morning Responses for Solo Voice were sung for the first time Jan. 30 at Temple B'nai El, St. Louis, Mo.

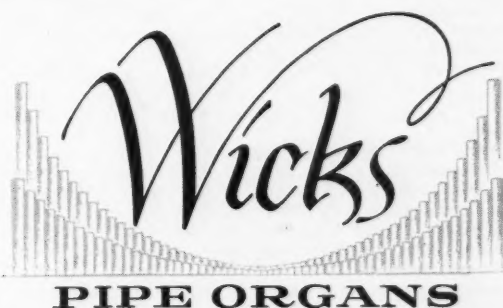


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Rector Discusses Vocational View of Church Music

By THE REV. JOHN HEUSS

(Address by the rector of Trinity Parish to the annual national midwinter convulse of the A.G.O. Dec. 30.)

The central theme of this year's convulse has to do with the vocation of the church musician. It goes without saying that anyone who is to be a master of his craft must possess knowledge and acquire skill. The moment you start talking about vocation, however, you step beyond discussion of an organist's musical artistry. To talk about the vocation of the church musician means that you are talking about the person who is organist.

Whenever we use the word "vocation," we are talking about a "call" to serve. It is my deep conviction that the best church musician is one who feels the strong call of God. An organist who is a musician first and a religious person second, or not at all, will find his work difficult.

When a clergyman in the Episcopal Church is ordained, the first question he must answer publicly before the bishop and the congregation is the most important question he will ever answer in his life: "Do you think in your heart that you are truly called, according to the will of our Lord Jesus Christ and according to the canons of this church, to the order and ministry of priesthood?"

A church musician has to ask himself much the same question. For just as surely as any clergyman he has the power to use his personality to build up or to destroy other people by what he is and what he does.

Into the organist's hand is entrusted not only the responsibility to interpret the finest traditions of ecclesiastic music, but he will fashion for good or evil the lives of many people. If he has a warm, outgoing, cheerful personality, informed by the love of God, this will reflect itself among the children and adults who sing under his direction. What is more, his fine humanity will spread throughout the entire congregation and be a source of spiritual strength to many others. By the same token, if he be a dictatorial martinet whose primary concern is musical perfection, rather than the love of people, he will not only not get good music from those who work with him, but he will become an irritation to young and old and a thorn in the side of the pastor of his church.

Since a church musician is called by God to minister to the lives of people I believe that he will do a better job if he works in a church of which he is an informed and dedicated member. For

example, if an organist is a Christian Scientist, he will find it difficult to provide music for a Lutheran or Episcopal church. This is no criticism of Christian Science. It is a simple fact about human nature. Jesus had great insight when He said, "Where your treasure is, there will your heart be also."

If a church musician cannot find work in his own denomination, then it is his obligation to learn all he can about the beliefs and liturgical practices of the church he does serve. To this knowledge he must add profound toleration and sympathy. All of this comes back once again to my central theme. A church musician must first be a *big* person. If he is that, people will forgive the fact that he may not be a musical genius.

Finally, a church musician must be able to work as a member of a team. Sacred music is not an isolated domain which can exist as something out of touch with the life of the people it serves or out of step with the leaders of a congregation. If the church is not too large the organist will constantly confer with the chief pastor about the musical program. Whoever makes up the team should have a clear understanding of the purpose of worship. They should both have a willingness to understand each other's problems.

♦ ♦ ♦

As leaders with a vocation they serve both God and men. This is not easy. There has been a notable trend in recent decades to improve the quality of music used in churches. This has often been accompanied by a real decline in congregational singing. People are human. They respond to what is familiar to them. Because the spiritual need of congregations is great these days they are entitled to all the inspiration they can get. It is the obligation of the team to establish the right balance between high standards in church music and the ability of any congregation to sing hymns with the choir. We need to meet people where they are, then gently teach them to appreciate better things. Once again the capacity to be one of the team with clergy and people requires that a church musician be a great person.

When you discuss the important theme of this year's convulse, you will do it out of the deep levels of your convictions and experience. You will go back to your work at home with greater insight into your vocation. I am sure you will take with you inspiration as well as knowledge. Be glad that you are an artist in a free society which does not demand that your art be used as political propaganda. Give thanks to God that your skill brings peace and joy to human hearts.

HELEN HENSHAW will direct the Fauré Requiem March 8 at the First Presbyterian Church, Albany, N.Y.

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BE MERCIFUL UNTO ME, O GOD.....	PERRY	.22
BLESS THE LORD, O MY SOUL.....	K. K. DAVIS	.22
FAITHFUL CROSS	EICHHORN	.20
LET MY HEART FIND PEACE.....	RILEY	.20
LET MY PRAYER COME UP	JOHN BLOW	.25
O COME, CREATOR SPIRIT	EICHHORN	.25

Easter Week

PALM SUNDAY	KOUNTZ	.22
WHEN CHRIST RODE INTO JERUSALEM	R. WARD	.30
GOLGOTHA IS A MOUNTAIN	WORK	.30
HERE REPOSE, O BROKEN BODY	PINKHAM	.25
ALLELUIA, COME GOOD PEOPLE	K. K. DAVIS	.20
EASTER BELLS ARE RINGING	ELMORE	.22
EASTER MORNING	KOUNTZ	.22
GREATER LOVE HATH NO MAN	IRELAND	.25
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To gain a full, rich ensemble, the organist needs many independent tone sources at his command. Conn supplies this need.



Some electronic organs try to get the effect of a large pipe organ by using only a few tone sources, plus heavy amplification. But the result is not pleasing. On the other hand, Conn is the only popular-priced organ that essentially has a complete, individual tone generator for every note... just as the pipe organ has a pipe for every note.

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The Conn is practically unique in providing individual generators for its manuals and pedal. On the Conn, the Great, Swell and Pedal all operate independently of each other.

Conn's versatility through contrast

The Conn Organ system of tone generation is uniquely different in that it does not attempt to expand a single type of tone into an entire tonal spectrum.



Using a pipe analogy, it would be unthinkable to attempt to produce the musical effect of a flue pipe by using a reed. Conversely, the brilliant sound of a trumpet could scarcely be achieved otherwise.

Conn is the only popular-priced organ that faces this requirement squarely. Its two basic tonal ingredients offer both the pure fundamental and, at the other end of the musical spectrum, a rich harmonic component. The independent availability of these two basic raw materials helps explain Conn's organ-like realism, its freedom

from the obvious disadvantages of ordinary tonal synthesis.

If you seek true versatility, valid tonal differentiation, you'll be best satisfied with a Conn—the unique popular-priced organ whose quality is a built-in feature.

Smooth musical attack

The Conn Organ's tonal response is similar to a pipe organ... somewhat faster than a wind blown pipe, but never abrupt. Each generator on the Conn Organ produces tone only



when the key which governs it is depressed. Therefore the tone is not at full volume when it begins, but must build up. When a key is released, the tone diminishes gradually, then disappears. This gradual response takes place almost instantaneously. In other words, the response is both fast and smooth.

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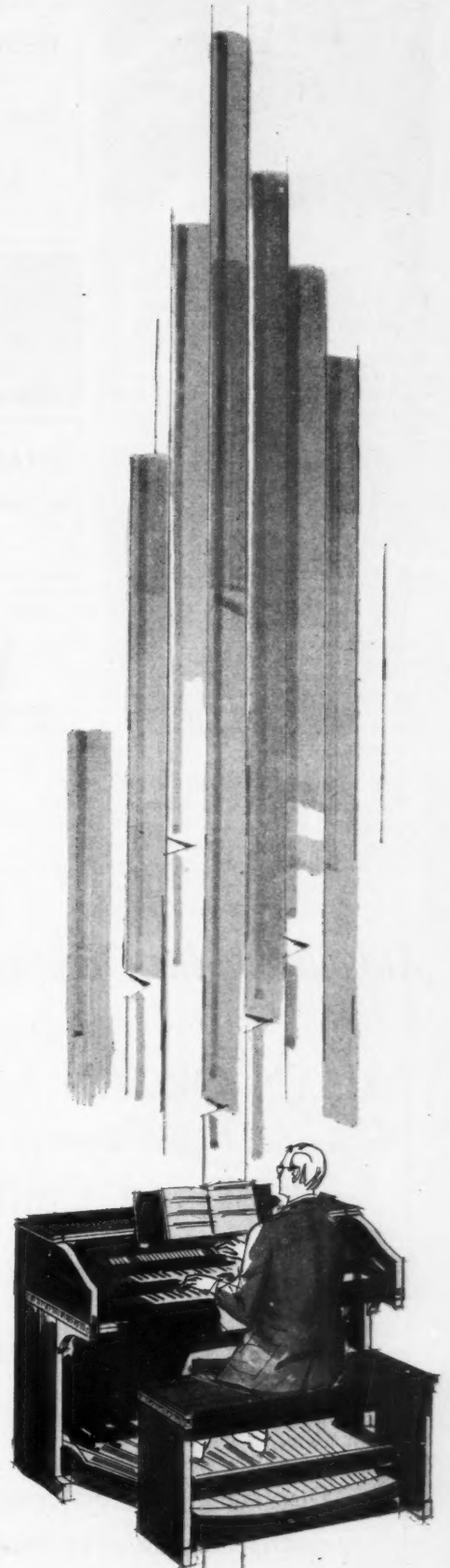
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The quality of Conn's system of tone production enables the Conn to produce excellent sound with a minimum of speakers. There is no need here to camouflage inadequate sound with a big battery of speakers.

These are the facts. Important facts that prove price does not dictate Conn's quality!



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GRAHAM STEED



GRAHAM STEED, for the last nine years organist and choirmaster of Christ Church Cathedral, Victoria, B.C., has been appointed organist and choirmaster of All Saints' Church, Windsor, Ont. He entered upon his new duties Jan. 1. In Victoria Mr. Steed was also musical director of the Victoria choral society in upwards of thirty concerts, all but two with orchestral accompaniment. All standard oratorios ("The Messiah," "Elijah," "Hymn of Praise," the Bach Passions, Mass in B minor and Christmas Oratorio, Mozart and Brahms Requiems and "The Creation") have been performed together with many modern works. Mr. Steed is a "hardened conventioneer," rarely missing either A.G.O. or C.C.O. conventions. In Windsor he has assumed the conductorship of the Windsor choral society.

BELATED WORD from his widow informs THE DIAPASON on the death Aug. 17, 1958, of John Stark Evans, 68, director-emeritus of the music department at Lewis and Clark College, Portland, Ore., and long prominent in music and civic affairs.

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Present-day Swiss Organ Composition Reviewed Briefly

By MARGARET WHITNEY DOW

[Based on a lecture and recital at the University of Redlands by Willy Hardmeyer]

Switzerland today is the home of a new school of organ composition, which has a distinct and characteristic style. This has not been evolved from its past because Switzerland has very little background in organ music. From the beginning of Protestantism in 1523, no organ music was heard until the eighteenth century except in churches and convents in that part of the country which remained Roman Catholic. Eighteenth-century Swiss organ music had no national character but reflected the developments of other countries. In the nineteenth century traditions of Bach and Handel were followed and later those of Liszt, Franck and Widor. Swiss builders had a "rage" of orchestral imitation toward the end of the nineteenth century; they superimposed orchestral stops upon the lovely old organs inherited from a distant past. But that vogue passed and from 1920 we find the better Swiss composers and builders rejecting the orchestral romantic organ and returning to the Classic-baroque.

Today Swiss composers are continuing in the Baroque tradition, after Bach, but with much more freedom and national flavor. They are using as basic material the great old hymns of Luther and Calvin but in a modern idiom which often quite obscures the original melodies. They often sound modern and flowing, yet they show the Baroque tradition.

Each of the linguistic sections of Switzerland has its own distinct characteristics. In the German part of Switzerland, composers are quite reserved, write with care and analyze carefully; they show less imagination and expressiveness than in other regions. The French Swiss composition is more vivacious and more direct with touches of humor. The Italian Swiss draw upon the beautiful folksongs of their region for inspiration.

A few Swiss composers escape national boundaries and do not fit into the grouping above. Arthur Honegger, who lived in Paris, had some works published in England, notably his "Fuge und Choral," printed by Chester, London. Frank Martin, who lives in Amsterdam, had his "Passacaille" published in Zurich in Universal edition. Willy Burkhard, an internationalist born in 1900, studied in Berne and in Paris; from 1942 to 1955 he taught at the Zurich Conservatory and died in Zurich in 1955. He has been considered

MARGARET WHITNEY DOW



MARGARET WHITNEY DOW is associate professor of organ and piano at the University of Redlands, Cal. A graduate of Carleton College, Northfield, Minn., she has her M.S.M. from the Union Seminary school of sacred music. She also studied at the Fontainebleau conservatory in France. Among her organ teachers have been Dupré, Marchal and Dickinson.

Miss Dow came to Redlands from Florida State University, Tallahassee. She also has been a staff member at Carleton and Culver-Stockton Colleges.

the leader of the Swiss composers of this period. His compositions are quite involved, dramatic and show excellent use of the modern idiom. Outstanding for organ, as a climactic number with striking contrasts, is his Phantasia and Chorale "Ein feste Burg ist unser Gott." He has written oratorios, chorales and concertos.

Since Switzerland is a small country and composers live so close together, there is a great deal of unpublished music passed among them for performance. Such is the charming Toccata 3 of Paul Müller, one of the best of the moderns who teaches counterpoint at the Zurich Conservatory. His works are considered typically Swiss, showing the best national qualities. His use of the contemporary is not extreme.

Much more of an extremist is Bernhard Reichel who studied in Geneva and Paris and teaches in Geneva. He writes chorale preludes for organ in such biting bitonality that the lovers of the familiar tunes used as a basis may find their teeth set on edge. In fact the German ancestry is completely concealed; one would not recognize, as a listener, "Ich ruf zu dir" or "Auf meinem lieben Gott." Nevertheless, these chorale preludes are of great

interest to the "avant-garde." Reichel's works are published by Bärenreiter and he has written some string quartets that are greatly admired.

Conrad Beck, born in 1901 and now director of music in Basle, has written in the fields of oratorio and symphony. His organ works are being published by Schödt. They are more satisfying to the average ear than those of Reichel, judging by the pleasing Praeludium in D. His compositions have won recognition and acclaim outside of Switzerland. Some charming works for organ have found their way to America.

Bernhard Schüle, born in Zurich in 1909, went to Paris to study at the age of 21 and never returned to Switzerland; he remained to become organist of the Embassy Church in Paris. Consequently his compositions show French rather than Swiss characteristics. His Chorale Toccata on "Nun danket alle Gott" is a typical French arpeggio study above melodic pedal.

Known in this country are Alexandre Mottu's "Douze Pieces Liturgiques" published in Paris by Salabert. Of interest should be Henri Gagnebin's "Pieces d'Orgue sur les Psaumes Huguenots" in four volumes published by Henn in Geneva. Bärenreiter has published Fantasia and Sonatine by Walter Geiser and Pfingst-buch über den Chorale "Nun bitten wir den heil'gen Geist" by Adolph Brunner. Schödt Söhne, Mainz, has published Albert Moeschinger's Introduction und Doppelfuge.

In addition to these publications which Mr. Hardmeyer recommended, he has offered a list of compositions in manuscript only with addresses of the composers. An American organist interested in new Swiss composition might write to these composers and arrange for a loan or request making of a copy, as is common among Swiss organists.

Binet, Jean, Trélex sur Nyon (Vd)—Thème et Deux Variations sur un Chant Grison.

Hess, Ernst, Malenstrasse 6, Zürich 11—Introduction und Tripelfuge, Op. 31.

Huber, Klaus, Zürich 6, Narzissenstrasse 1—"In Memoriam Willy Burkhard" (Moll) Sostenuto—Adagietto and Ciacona.

Kelterborn, Rudolf, Hauptstrasse 121, Birmingen b/Basel—Praeludium und Passaglia.

Looser, Rolf, Junkerstrasse 43, Bern—ationen über ein eigenes Choralthema; Musik für Streichorchester und Orgel.

Pfäffner, Ernst, Byfangweg 28, Basel—Toccata and Orgel-partita über den Chorale "In Knechte Gottes Allzugleich."

Schibler, Armin, Wolfbachstrasse, Zürich 32—Toccata und Fuge.

Vuatz, Roger, Av. Eugène Lance 48, Grand-Lancy (GE)—"La Pâque," "St. John de la Croix," Op. 86/2, and Prelude sur un Choral Nouveau.

RITA JOHNSON, organist, and Phyllis Miller, soprano, were heard in a joint recital Jan. 25 at the Dundee Presbyterian Church, Omaha, Neb., as the second in a series of five Sunday evening hours of music.

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GO TO TULSA, OKLA., U**

NEW CHAPEL GETS 3-MANUAL

**Smaller Two-manual Teaching Instrument Goes into Music Building—
Jeanne Gentry Waite Is
University Organist**

The University of Tulsa, Okla., has purchased two Schantz organs. A three-manual instrument will be placed in the Robert C. Sharp Chapel now under construction. The other, a two-manual teaching organ, will be used in Tyrrell Hall, home of the school of music.

The organs were selected and designed by Dean Robert L. Briggs and Jeanne Gentry Waite of the music school. Negotiations were handled by Stephen L. Klan, Oklahoma representative for the Schantz Company.

The specification for the larger instrument is as follows:

GREAT ORGAN

- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Quinte, 2 2/3 ft., 61 pipes.
- Octavieln, 2 ft., 61 pipes.
- Mixtur, 3 ranks, 183 pipes.
- Chimes, 25 bells.

SWELL ORGAN

- Quintaton, 16 ft., 61 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Viola Pomposa, 8 ft., 61 pipes.
- Viola Celeste, 8 ft., 49 pipes.
- Gemshorn Principal, 4 ft., 61 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 61 pipes.
- Rohr Schalmel, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN

- Lochgedeckt, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Kleinquinte, 1 1/2 ft., 61 pipes.
- Krummhorn, 8 ft., 61 pipes.
- Tremulant.

PEDAL ORGAN

- Principal, 16 ft., 32 pipes.
- Subbass, 16 ft., 32 pipes.
- Quintaton, 16 ft., 32 pipes.
- Octave, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Rohrflöte, 8 ft., 32 pipes.
- Quint, 5 1/2 ft., 32 pipes.
- Super Octave, 4 ft., 12 pipes.
- Octavin, 2 ft., 12 pipes.
- Double Trumpet, 16 ft., 12 pipes.
- Clarion, 4 ft., 32 notes.

**CHURCH SOLOISTS HEARD
AT SERVICE IN CLEVELAND**

W. William Wagner directed his church soloists in a musical service Feb. 1 at the Old Stone Church, Cleveland, Ohio. On the program were heard: Bach's solo cantata 53, "Strike, Thou Hour So Long Awaited;" Krieger's duo cantata, "Where Goest Thou at Eventide;" a tenor aria from Bach's Cantata 93; Six Sacred Songs, Op. 48, Beethoven; "God the Lord Is Gracious," Mendelssohn, and Flor Peeters' song cycle, "Speculum Vitae."

GERALD BALES



GERALD BALES, organist and choir-master at the Cathedral Church of the Redeemer, Calgary, Alta., played the first performance of his Concerto for Organ and Orchestra Jan. 21 over the national network of the Canadian Broadcasting Corporation. The performance originated in Winnipeg. The orchestra was the CBC Winnipeg orchestra conducted by Victor Feldbrill, newly-appointed conductor of the Winnipeg Symphony Orchestra.

Mr. Bales was recently guest conductor of the Vancouver CBC chamber orchestra. He was one of the two Canadian recitalists at the 1957 I.C.O. in London.

**ASBURY PARK CONVENTION
HALL ORGANIST SUCCUMBS**

G. Howard Scott, organist of the convention hall at Asbury Park, N.J., from its opening, died in a hospital Nov. 29 after a long illness. Mr. Scott played more than 5,000 recitals and radio broadcasts on the convention hall organ.

After some years as organist, vocal coach, choral director and teacher in New York City, Buffalo-born Mr. Scott became organist in an Atlantic City theater in silent picture days. In 1930 he became organist at the new convention hall. He also was for nineteen years organist and choir director at the First Methodist Church of Asbury Park. He organized the Civic Oratorio Society and was its conductor for several years.

His widow and a son survive him.

**JOHN WILLIAMS ASSUMES
NEW POSITION IN CHURCH**

John E. Williams, Flora Macdonald College, Red Springs, N. C., who has been organist of the Village Chapel, Pinehurst, for the last seven years, has resigned to accept a similar position at the Laurinburg, N. C., Presbyterian Church. Mr. Williams studied in Germany last summer with Charles Letestu on a grant-in-aid from the board of Christian education of the Presbyterian Church, U. S. Mr. Williams' spring schedule includes recitals in Lumberton and Florence, S. C., and at Wadley, Ala.

**CHURCH IN WICHITA
GIVEN NEW MÖLLER**

COLLEGE HILL METHODIST

**Ada Whitcomb Will Play Instrument in
New Edifice Scheduled for Construction
Beginning in Spring at City
in Kansas**

The College Hill Methodist Church, Wichita, Kans., has entered into a contract with M. P. Möller, Inc., for a three-manual organ. The instrument will be installed in a new building to be started in the spring of 1959. The architects are McVay, Peddie, Schmidt and Associates of Wichita.

The organ is being given to the church as a memorial by Mrs. Iva C. Richmond. It was designed by the organist, Ada Whitcomb, in consultation with Möller's representatives, W. A. Brummer and Clifford J. Beguelin.

The stoplist:

GREAT ORGAN

- Quintaton, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Quintaton, 8 ft., 12 pipes.
- Octave, 4 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Mixtur, 3 ranks, 183 pipes.

SWELL ORGAN

- Viola Pomposa, 8 ft., 61 pipes.
- Viola Celeste, 8 ft., 49 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Suavial, 4 ft., 61 pipes.
- Prinzpal, 2 ft., 61 pipes.
- Scharf, 3 ranks, 183 pipes.
- Trompette, 16 ft., 12 pipes.
- Trompette, 8 ft., 61 pipes.
- Hautbois, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN

- Nasongedackt, 8 ft., 61 pipes.
- Dolcan, 8 ft., 61 pipes.
- Dolcan Celeste, 8 ft., 49 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nachthorn, 2 ft., 61 pipes.
- Klein Nasat, 1 1/2 ft., 61 pipes.
- Schalmel, 8 ft., 61 pipes.
- Tremulant.

PEDAL ORGAN

- Principal, 16 ft., 12 pipes.
- Subbass, 16 ft., 32 pipes.
- Quintaton, 16 ft.
- Spitzprincipal, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Quintaton, 8 ft.
- Choralbass, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Octavin, 2 ft., 12 pipes.
- Contre Trompette, 16 ft., 12 pipes.
- Clarion, 4 ft.

**CHURCH STAGES DRAMATIC
VERSION OF DEBUSSY WORK**

St. Andrew's Episcopal Church, Wilmington, Del., heard Debussy's "Prodigal Son" Feb. 8. The work was performed as nearly as possible in the manner originally intended by the composer. The action was performed in pantomime, while the vocal parts were sung by other performers. Special lighting effects were used and the dramatic performers were appropriately costumed.

Harrison Walker, choir-master and organist of St. Andrew's, played the organ accompaniment transcribed by him.

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EMILY ANN COOPER



EMILY ANN COOPER, Arkadelphia, Ark., winner of the 1956 A.G.O. national organ playing competition at the convention in New York City, is studying this season in Paris, France, on a Fulbright grant. Her organ study is being directed by André Marchal.

Miss Cooper will return to America in August and expects to complete work for her master's degree at the Eastman School of Music.

ORGAN RECITAL IN LIBYA
CARRIES BACH TO AFRICA

What was perhaps the first organ recital ever heard in Libya, North Africa, was played Feb. 4 in Chapel 1 at Wheelus Air Base in Tripoli, Libya. The organists were Anna Maria Harkey, former member of the Dallas, Tex., Chapter of the A.G.O. and wife of an American geophysicist living in Tripoli, and Sp4 George W. Tobias, whose home is Reading, Pa., and among whose teachers have been Arlene Weidner, George Markey and Virgil Fox.

The program included: Toccata and Fugue in D minor, Three Chorale Preludes and the Gigue Fugue, Bach; Suite "Gothique," Boëllmann; Two Hymn Preludes, Purvis, and Four Kleine Intermezzi, Schroeder. Two violinists—Marian Pease, wife of the colonel in command of the base hospital, and Neal Hamilton, oil company employe—assisted.

ALLAN BACON WRITES BOOK;
PUBLICATION IN SPRING

Allan Bacon, professor emeritus at the College of the Pacific, Stockton, Cal., and a frequent contributor of articles to THE DIAPASON, has deserted the music field in his most recent book. "Man's Next Billion Years" will be published by Exposition Press, New York City, in the early spring. This will be Mr. Bacon's third book; it is concerned with the physical sciences and reflects a lifetime of interest and study along these lines. He previously published "The True Function of Church Music" and "The Music of the Future". He retired from his teaching post in 1956.

CHURCH IN SARASOTA
TO HAVE NEW MÖLLER

INSTALLATION IN AUGUST

First Presbyterian in Florida City to Replace Old Organ Moved to New Building with 3-manual — Mrs. Hugh Clark Is Organist

The first Presbyterian Church of Sarasota, Fla., has entered into a contract with M. P. Möller, Inc., for a new three-manual organ. A new church was built in 1950 with the old organ being moved from the previous church as a temporary means.

The specification for this instrument was designed by the organist, Mrs. Hugh Clark, and Paul Hanson in consultation with Möller's representative, William E. Pilcher, Jr.

The stoplist is as follows:

GREAT ORGAN

Diapason, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Quint, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Chimes, 25 bells.
Tremulant.

SWELL ORGAN

Gedackt, 16 ft., 68 pipes.
Gedackt, 8 ft., 12 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Octave Geigen, 4 ft., 68 pipes.
Flute Harmonic, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
English Trumpet, 8 ft., 68 pipes.
Tremulant.

CHOIR ORGAN

Concert Flute, 8 ft., 68 pipes.
Erzähler, 8 ft., 68 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Cor de Nuit, 4 ft., 68 pipes.
Nasard, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tremulant.

PEDAL ORGAN

Bourdon, 16 ft., 32 pipes.
Gedackt, 16 ft.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Gedeckt, 8 ft.
Super Octave, 4 ft., 12 pipes.

TEN CAPITAL ORGANISTS
JOIN FOR PEACE PAGEANT

Organists and choirmasters from the District of Columbia Chapter of the A. G. O. participating in the annual Christmas pageant of peace on the Ellipse Dec. 23-31 included: Harold L. Abmyer, Mary Camm Adams, Ralph L. Beuthin, Marguerite W. Brice, John Wright Harvey, Everett S. Kinsman, C. Eugene Stewart, Nancy Poore Tufts, director for the pageant, John Wigent and William C. Wood.

BOSTON U. CHORAL GROUP
MAKES SEVEN-STATE TOUR

A fourteen-day concert tour beginning Jan. 22 carried the Boston University choral art society some 2,500 miles for thirteen performances in seven states. Allen C. Lannom was conductor and Cameron Rylance, student assistant.

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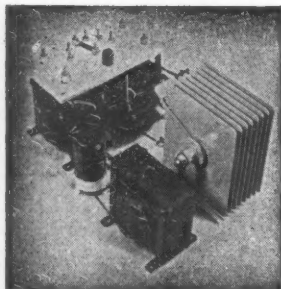
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**HISTORIC ORGAN REBUILT
IN DOWNTOWN MILWAUKEE**

The organ in the Immanuel Presbyterian Church, Milwaukee, Wis., a large organ of historic interest, has just undergone its second rebuilding in this church. The original assembly by Hook and Hastings was designed for the world's fair in Chicago in the 1890's. This organ of three manuals served the congregation until 1926, when it was enlarged and rebuilt by Wangerin and Co. The specification for the enlarged organ was drawn up by Lynnwood Farnam, who also played the opening recital. The 1926 rebuild brought the organ to its present size: four manuals with sixty-five stops and seventy ranks. The church was remodeled in 1958 and this made another rebuilding of the organ necessary. The organ was removed, rebuilt and housed in new space to fit the new divided chancel. However, the pipes and console remain as before. This work was done by the American Organ Co. of Milwaukee.

An unusual feature of this organ is the system of expression with five sets of shutters. There is a set of shutters for each of four divisions—swell, choir, solo and string. These four divisions plus the great are housed in a large chamber which has another set of shutters. This combination of individual and master shutters gives the organ unusual flexibility.

Winogene Hewitt Kirchner was the organist of Immanuel Church for a period from 1912 to 1954. Her successor is Gertrude Loos Barr, who, like Mrs. Kirchner, is a past-dean of the Milwaukee Chapter of the A.G.O. Mrs. Barr's recital for the dedication service for the new chancel Feb. 1 appears on the recital page.

Immanuel Presbyterian Church was organized in 1837 and has always been an important part of the Milwaukee community. It has more than 1,000 members and a flourishing program of activities to meet the problems of the downtown church.

THE UNIVERSITY of Illinois concert choir sang Feb. 27 before the convention of the Music Teachers National Association in Kansas City, Mo.

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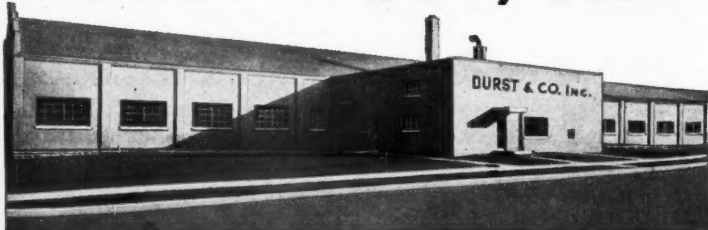
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Flor Peeters at the console of his new organ at
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