GOLDEN ANNIVERSARY YEAR

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### BIRMINGHAM CHURCH GETS SCHANTZ ORGAN

TO PROVIDE FOUR MANUALS

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

The First Methodist Church of Bir-ingham, Ala., one of the South's

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 a suitable couplers full organ may be played either on the great or bombarde manuals.

The new organ will be installed across 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

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

GREAT ORGAN
Violone, 16 ft., 12 pipes.
Principal, 8 ft., 68 pipes.
Violone, 8 ft., 68 pipes.
Sociave, 4 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Harmonic Flute, 4 ft., 68 pipes.
Twelfth, 2% ft., 61 pipes.
Titleenth, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Cymbalstern, 4 ranks, 244 pipes. Cymbalstern.

### POSITIV ORGAN

Nason Gedeckt, 8 ft., 61 pipes. Nachthorn, 4 ft., 61 pipes. Prinzipal, 2 ft., 61 pipes. Larigot, 1½ ft., 61 pipes. Siffice, 1 ft., 61 pipes. Zymbal, 3 ranks, 183 pipes.

### CHOIR ORGAN

Lieblich Gedeckt, 16 ft., 12 pipes. Lieblich Gedeckt, 16 ft., 12 pips. 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% ft., 61 pipes. Piecolo, 2 ft., 61 pipes. Piecolo, 2 ft., 61 pipes. Clarinet, 8 ft., 68 pipes. Clarinet, 8 ft., 68 pipes. Clarinet, 8 ft., 68 pipes. Harp, 49 bars.

### BOMBARDE ORGAN

mbarde, 8 ft., 68 pipes.

### ECHO ORGAN

Stopped Flute, 8 ft., 61 pipes.
Viole, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 49 pipes.
Waldfiute, 4 ft., 61 pipes.
Viole, 4 ft., 12 pipes.
Vox Humana, 3 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., 56 pipes.
Flauto Celeste, 8 ft., 56 pipes.
Gelgen Principal, 4 ft., 68 pipes.
Rohrflöte, 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 Casa-

vant 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

PEDAL ORGAN
Subbourdon, 32 ft., 12 pipes.
Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft.
Lieblich Gedeckt, 16 ft.
Lieblich Gedeckt, 16 ft.
Cotave, 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, 4 ft., 32 pipes.
Amixture, 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 sig-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

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 fiveweek 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 stoplist:

The stoplist:

#### GREAT ORGAN

GREAT ORGAN

Contra Gemshorn, 16 ft., 61 pipes.

Diapason, 8 ft., 61 pipes.

Hohlfiöte, 8 ft., 61 pipes.

Gemshorn, 8 ft., 12 pipes.

Octave, 4 ft., 61 pipes.

Quintade, 4 ft., 61 pipes.

Twelfith, 2% ft., 61 pipes.

Fifteenth, 2 ft., 61 pipes.

Fourniture, 4 ranks, 1½ ft., 244 pipes.

Bombarde, 8 ft., 41 pipes.

### SWELL ORGAN

SWELL ORGAN

Bordun, 16 ft., 56 notes.

Viola, 8 ft., 68 pipes.

Rohrgedeckt, 8 ft., 68 pipes.

Rohrgedeckt, 8 ft., 68 pipes.

Voix Celeste, 8 ft., 56 pipes.

Acoline, 8 ft., 68 pipes.

Geigen Principal, 4 ft., 68 pipes.

Spitzflöte, 4 ft., 68 pipes.

Chimney Flute, 4 ft., 12 pipes.

Chimney Flute, 4 ft., 12 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

Nasongedect, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Spitzquinte, 275 ft., 61 pipes.
Prinzipal, 2 ft., 61 pipes.
Terz, 1% ft., 61 pipes.
Cymbel, 3 ranks, 1 ft., 183 pipes.

### PEDAL ORGAN

PEDAL ORGAN
Contre Basse, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn, 16 ft., 32 notes.
Gedeckt, 16 ft., 12 pipes.
Guinte, 10% ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 32 pipes.
Gemshorn, 8 ft., 32 notes.
Cotave Quinte, 5½ ft., 32 notes.
Cotave Quinte, 5½ ft., 32 notes.
Cctave Quinte, 5½ ft., 32 notes.
Choral Bass, 4 ft., 12 pipes.
Lieblichflöte, 4 ft., 32 notes.
Cornet, 3 ranks, 2½ ft., 96 pipes.
Bombarde, 16 ft., 32 pipes.
Fagot, 16 ft., 32 notes.
Fagot, 16 ft., 32 notes.
Clarion, 4 ft., 32 notes.

ROBERT BAKER will play a recital Apr 13 at the First Congregational Church, Os Park, Ill., the last program in a season-los

#### CHURCH IN DETROIT SUBURB HAS ORGAN BY NOEHREN

new organ built by Robert 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 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 honday 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 confersional confersion of the confersion 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.

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.

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 Eminor, 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-

a reception in the church's social rooms, tendered by the members of the Whitewater Valley Chapter of the A.G.O.

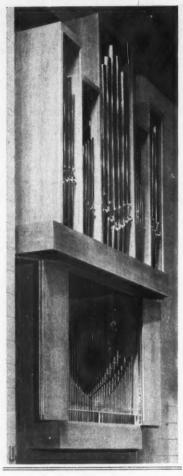
Tuesday morning's program began with a third rehearsal under Dr. Woodworth. Then came a division into smaller groups on denominational lines, in which the various groups were led by Dr. Ejnar Krantz (Presbyterian), Mr. Hobbs (Episcopal), Arthur Carkeek, De Pauw University (Methodist), Mr. Apgar (Quaker)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

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," Sultivan; "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-David Craighead opened the new three-manual Allen electronic organ installed in the North Austin Lutheran Church, Chicago, Jan. 30. It was his first appear-ance 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 oc-cupied 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

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

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 membalances and fine style, he went on to that

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 Choeur 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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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
My Saviour lies in anguish
Mein Heiland geht ins Leiden Simon PETER (1743-1819) Georg Gottfried MUELLER (1762-1821)

Johannes HERBST (1735-1812)

I will go in the strength of the Lord Ich gehe einher in der Kraft des Herrn John ANTES (1740-1811) Go, congregation, go

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### ORGAN IN LLANDAFF CATHEDRAL REBUILT

HILL NORMAN & BEARD WORK

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-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 suf-fered extensive war damage and a new organ was an essential segment of the re-building plans. The recent work has aimed at combining painstaking restoration with at combining painstaking restoration with creative art and new mediums to express that elusive quality, "the cathedral atmos-

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 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-foothigh statue cast in unpolished aluminum, which may well prove one of the greatest

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.

thedral 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

GREAT ORGAN

Quintaton, 16 ft., 61 pipes.
Open Dlapason, 8 ft., 61 pipes.
Spitzprincipal, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Roppelfitte, 4 ft., 61 pipes.
Koppelfitte, 4 ft., 61 pipes.
Coctave Quint, 23\(\frac{1}{2}\)ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Tierce, 1\(\frac{1}{2}\)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% ft., 61 pipes.
Blockflute, 2 ft., 31 pipes.
Tierce, 1% 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. Viole de Gambe, 8 ft., 61 pipes. Viole Celeste, 8 ft., 49 pipes.

STRIKING ORGAN CASE ON CHOIR SCREEN IN WALES



eigen Principal, 4 ft., 61 pipes. Geigen Principal, 4 ft., 61 pipes. Fifteenth, 2 ft., 61 notes.

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. Sallcet, 4 ft., 61 pipes. Tremulari. 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

PEDAL ORGAN

Contra Salicional, 32 ft., 32 pipes.
Open Wood Bass, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Sub Bass, 16 ft., 32 pipes.
Sub Bass, 16 ft., 32 pipes.
Salicional, 16 ft., 12 pipes.
Quintaton, 16 ft., 32 notes.
Principal, 8 ft., 32 notes.
Principal, 8 ft., 32 notes.
Bass Flute, 8 ft., 12 pipes.
Salicet, 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.

#### 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.

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 Alway," "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 Rock-efeller Chapel of the University of Chi-cago 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.

KEEFER REDESIGNS ORGAN IN SEATTLE

MARCH 1, 1959

FLENTROP BUILDS 19 RANKS

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

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 the been completely redesigned, both tonally and mechanically.

The new specification is as follows:

#### GREAT ORGAN

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% ft., 61 pipes.
Super Octaaf, 2 ft., 61 pipes.
Kromhoorn, 8 ft., 61 pipes.

### SWELL ORGAN

SWELL ORGAN
Geigen, 8 ft., 73 pipes.
Gedektfluit, 8 ft., 73 pipes.
Viola, 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.
Hautbois, 8 ft., 73 pipes.
Trompet, 8 ft., 73 pipes.
Trompet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR - POSITIF ORGAN CHOIR - POSITIF ORG/ 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 Nasaat, 2% ft., 61 pipes. Blokfluit, 2 ft., 61 pipes. Terz, 1% ft., 61 pipes. Larigot, 1½ ft., 61 pipes. Rohr Schalmei, 8 ft., 73 pipes. Harp, 49 bars. Zymbelstern, 4 bells. Tremulant. Tremulant.

### PEDAL ORGAN

PEDAL ORGAN
Sub Principal, 32 ft.
Untersatz, 32 ft.
Contre-basse, 16 ft., 32 pipes.
Violone, 16 ft.
Sub Bass, 16 ft., 32 pipes.
Lieblich Gedackt, 16 ft., 32 pipes.
Octave, 8 ft., 32 pipes.
Violoncello, 8 ft.
Stillgedackt, 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.

A PURCELL anthem, "The Lord Is King and Hath Put on Glorlous Apparel," recently unearthed in an obscure English music shop by Dr. Theodore M. Finney, was given its first performance in two centuries under his direction Dec. 22 in Heinz Chapel, University of Pittsburgh, Pa.

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### **AEOLIAN - SKINNER**

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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, Communion, Tournemire: Grand 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:

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 Schalmei, 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.
Koppelfiöte, 4 ft., 68 pipes.
Principal, 2 ft., 61 pipes.
Tierce, 1% ft., 61 pipes.
Tremulant.

RUSSELL HANCOCK MILES WHO GOES ON SABBATICAL



RUSSELL HANCOCK MILES, eminent organist and teacher at the University of Illi-nois, 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 lay-men. 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-

PEDAL ORGAN

casters network. The series has recently been accepted for broadcast over a Ni-gerian 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. Fosaune, 16 ft., 32 pipes. Bassoon, 16 ft. Trumpet, 8 ft., 12 pipes. Rohr Schalmei, 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

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

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.
Holiflöte, 4 ft., 61 pipes.
Nasat, 2% ft., 61 pipes.
Octave, 2 ft., 61 pipes.
Grobterz, 1% 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% ft., 37 pipes. Klein Nasat, 1¼ 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.

### SWELL ORGAN

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.
Nachthorn, 2 ft., 61 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 weedding."

### PEDAL ORGAN

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 Threemanual - 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.

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

GREAT ORGAN

Double Open Diapason, 16 ft., 61 pipes.
Open Diapason 1, 8 ft., 61 pipes.
Open Diapason 2, 8 ft., 61 pipes.
Open Diapason 2, 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% ft., 61 pipes.
Twelfth, 2% ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Tromba, 8 ft.
Octave Tromba, 4 ft. Octave Tromba, 4 ft.

#### SWELL ORGAN

SWELL ORGAN
Bourdon, 16 ft, 61 pipes.
Open Diapason, 8 ft., 61 pipes.
Hohl Flute, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Ceieste, 8 ft., 49 pipes.
Principal, 4 ft., 61 pipes.
Fitechth, 2 ft., 61 pipes.
Lieblich Flute, 4 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Double Trumpet, 16 ft., 12 pipes.
Trumpet, 8 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.
Oyo Human, 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.
Salicet, 4 ft., 61 pipes.
Nazard, 2<sup>2</sup>/<sub>5</sub> ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Orchestral Oboe, 8 ft., 61 pipes.
Clarinate, 8 ft. 61 pipes. Clarinet, 8 ft., 61 pipes.

### 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.
Ress Flux 6 ft. 6 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 sting-ing cold in order to attend an evening of Moravian music offered by Hugh Ross and the Schola Cantorum of New York

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 days the scores were copied again and again by hand.

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

self; "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 Carle-

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 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 tral 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

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.

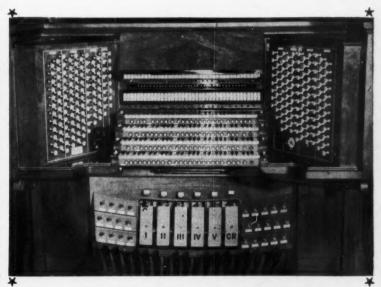
The Franck Mass in A will be sung April 19 at the morning prayer service,

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.



### KENNETT SQUARE PENNSYLVANIA

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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## Do You Actually Give Your Choir All It Deserves?

By KARL R. TRUMP

[Delivered to the Ohio Music Teachers Associa-tion at Wooster, Ohio, Oct. 29, 1958. Mr. Trump is professor of voice at the College of Wooster.]

When I sat down to my typewriter to write out this speech, I planned to head it "Are you getting the most from your choir?" I thought about the idea, which had appealed to me, but the words wouldn't come. Suddenly I knew why. The title should have been "Are you giving the most to your choir?" And so it is on this topic that I should like to talk to you church choir directors—particularly those of you who are also, and perhaps primarily, organists.

Over the years I have found myself in charge of Protestant church choirs ranging in size from ten to forty voices and in congregations that ran the gamut from high-church Episcopal to completely non-

high-church Episcopal to completely non-liturgical Baytist. At the present time I am director of music at Trinity Lutheran Church, Canton, Ohio. I am not an organ-ist; my experience has always been that of choir director working with the church

organist.

We have just dedicated a new organ, the selection and installation of which reflects a spirit of harmony that prevails reflects a spirit of harmony that prevails among music staff, pastor and congregation. This brings me to the first type of "giving" I want to discuss. Your choir members deserve the opportunity to work for the glory of God in an atmosphere where concord prevails. Are you giving it to them? Or are you at odds with the minister, or the minister's wife, and do you air your grievances to the choir at rehearsals or to the members in private conversations? Do you, as choir director, have a running feud with the organist? Do you criticize all his registrations, accuse him of drowning out all your beauticuse him of drowning out all your beautiful work and try to convince your cronies in the choir that he is intentionally sabotaging all their efforts? As combination organist-director, with the full responsibility for all the music in the church, are you co-operative with the rest of the staff? Or do you translate your talent into temperament and make those on the staff and from the congregation who must work with you feel that music makers are obnoxious? These are not exaggerated obnoxious? These are not exaggerated notions; I know personally of churches where each of the above situations prevails. And the work of the choir suffers in each of these churches. Choristers cannot be given a diet of bickering and be expected to produce harmonious song in expected to produce harmonious song in praise to God.

But what can I do, you ask? The minister is an ignoramus, his wife interferes with my music program and talks about me, the church secretary is jealous of my power in the church, the organist is incompetent and ill-intentioned toward my work. All of these things may be true. Your lot is doubtless difficult. But to let these conditions grow, fester and filter into your work with the choir is to go down in defeat. If there are conditions that you can alter, do so. If you can patch up your differences with others in the church family, begin to do it. Perhaps they would welcome an end to discord the church tamily, begin to do it. Perhaps they would welcome an end to discord too. If you cannot work toward improving the climate of your relationships—and please don't think that the choir doesn't know exactly how you feel about all the key personnel in the church, even though you may think you don't reveal yourself—then, I say, get out. Your usefulness is too limited.

But let's assume that these unhappy

Fulness is too limited.

But let's assume that these unhappy situations are not yours. You have a friendly, healthy respect for all the others on the staff and they for you. Your choir rehearsals are pleasant affairs. If you are not also the organist, you like his work and get along well with him. We come now to the next type of giving I want to talk about. Your choir members deserve the right to feel justifiable pride in their achievement; they deserve to be good. Are you giving this privilege to them?

Do you start your rehearsals with the room at a comfortable temperature with some fresh air entering? Are the chairs conducive to good singing posture and is the lighting adequate? Do you arrive promptly, have the music set out, begin on time? Are you enthusiastic in your beginning approach to the evening's work? Do you get the choir on its feet and lead the singers in breathing exercises, in some sort of mild calisthenics that will help them to relax from the cares of the day, will make them feel in a singing mood? Do you tune them, having the basses sustain a pitch and bringing in the tenors, altos and sopranos one section at a time, making them aware of the chord and of their responsibility toward its structure?
Do you illustrate good posture as you stand before them? Do you insist on good posture from them, even when they are seated, so that it will not interfere with

seated, so that it will not interfere with the natural functioning of their voices? If you are neglecting any of these, you are robbing your choir of its chance to be as good as it could be.

I know of choirs where the organist-director fusses with the distribution of music long after the rehearsal should be under way, then, with no preparation granted to the singers, plunks himself down on the organ bench and plunges into the Sunday anthem. I know of directors who incorporate into their opening rewho incorporate into their opening remarks caustic criticisms of last Sunday's choir work. I have seen rehearsal rooms where the heat was so stifling, the lighting so bad, that no one could sing for long without building up tensions. Even the best singers require some loosening up of their voices, some coaxing of the body muscles to assist in breathing, some inducements to open the throat and to liven up the face muscles. And how many of us have the "best singers?"

When you have rehearsed the individual sections of your choir sufficiently on an anthem so that you feel you can trust them to put it together, do you work for good balance, for blend? If you have thirteen sopranos, nine altos, two tenors and four basses, do you keep the women toned down and encourage the men? Do you say, "Sing so that you can always hear the basses?" Do you exclaim, "Weren't the tenors wonderful last Sun-"Weren't the tenors wonderful last Sunday?" Do you insist that everyone in the choir pronounce each vowel sound in exactly the same way? This is one of the most vital requirements for good blend. If you doubt it, get every member but one to sustain pitch on an ah and then let that one sing eh or oh. Better yet, take the word "mercy" and make the singers sustain the first syllable on muh while one member sings merry. Now let him join the others in the pure vowel uncolored by the harsh r consonant and note the improvement. I'm certain that in the average volunteer choir this problem of the improvement. I'm certain that in the average volunteer choir this problem of yowel disparity is multiplied many times over so that blend is defeated by the presence of a number of incorrect pronunciations of any one syllable.

Do you work for precision in attack and release? Does your beat give the choir time for a satisfactory preparatory breath? Where one phrase ends and another begins with no intervening rest, do

other begins with no intervening rest, do you insist that the choir breathe early enough to avoid a ragged and late entrance on the second phrase? I know of one choir director who was having a lot of trouble with very imprecise entrances until someone in the choir called his attention to the fact that he was conducting with both hands and the hands weren't doing the same thing. Do you yourself have a strong sense of rhythmic pulsation and do you convey it to the choir? Or are your basses or altos always lagging behind the beat? Do you find yourself forced to print the texts of even the non-contrapuntal anthems in the Sunday bulletin—those in which all voice parts have the same words at the same time—so that the congregation can glean some one choir director who was having a lot so that the congregation can glean some notion of what the choir is saying? Or do you demand that diction be clear, that the consonant sounds be vigorous and that the key words receive proper stress, while

the key words receive proper stress, while the unimportant ones are passed over? Does your choir ever sing an anthem unaccompanied? Or would you regard this, as one person I knew did, as a slur on your position as organist? If you fear the choir is too insecure to perform a cappella, do you at least rehearse them from time to time in unaccompanied singing? You will learn many things about their

real potentialities when you cease to give them an organ tone on which to lean. Do you study the anthems and responses with an eye to the changes in dynamics which the text and music suggest? Or does your choir sing just one way-loud! Nothing can be more monotonous, though I know one director who brags about the vigorous way his people sing everything. Do you get the choir to reflect the spirit of the music? Do you discuss the mood and meaning of the anthem? Do you go over the text together to clear up any misunderstanding as to its import? Do your face and body mirror joy and praise when you are conducting your choir in Haydn's "The Heavens Are Telling?" Do you show with the breadth and intensity of your beat just what you are feeling in the music? Or would you conduct "Surely He Hath Borne Our Griefs" from "The Messiah" with the same approach you would use on Martin Shaw's "With a Voice of Singing?" Even though you one director who brags about the vigorous "The Messiah" with the same approach you would use on Martin Shaw's "With a Voice of Singing?" Even though you may have to conduct from the console while you play the accompaniment, you can use your face, your hand and your whole upper body to convey the spirit of the music. And I know many excellent organist-directors who do just that.

I can imagine that some of you are thinking, "This is all fine, but he just doesn't know my choir!" Don't fool yourself; I do. I know my choir. I yourself; I do. I know my choir. I know how strongly they resisted me. I know that some of them still try, not through any malice but rather from old habit. But I make demands. I insist on things. I point up improvements in rehearsals when I've made them achieve what I wish. I praise them. And I know they are much happier as a choir and much more proud of their contribution then they were when I came to them. People tell them after church how good they were; folks in the town talk about the fine choir at our church. We are able to perform music in many more styles to perform music in many more styles than ever before. We have developed the ability to read at sight with more facility. We have less trouble with rhythms. We can sing music of greater difficulty than

can sing music of greater difficulty than in the past.

This last year we have been learning each week two completely new liturgical responses, the introit and the gradual, which are a part of the Lutheran morning service. The texts of both differ for every Sunday of the church calendar and every festival day and church holiday. Finding existing settings of these unworthy, I had the church commission Dr. Richard Gore from the College of Wooster to write new ones especially for our Richard Gore from the College of Wooster to write new ones especially for our choir. His approach to the music he writes is always by way of the texts, which are in this instance all Biblical, so that the rhythms, tonalities, dynamics, tempi, voice combinations and musical forms change from week to week in accordance with his interpretation of the Bible verses. What a battle I had over those introits and graduals. The choir found them too hard, too strange. The congregation was accusgraduals. The choir found them too hard, too strange. The congregation was accustomed to a setting that was as soothing and ineffectual spiritually as warm milk with honey and they just didn't like these new ones. All that was a year ago. By now not a murmur is heard from the now not a murmur is neard from the choir; members would turn up their noses if I went back to using the old settings. The congregation has begun to take a pride in the fact that these vivid and unpredictable musical responses are being created especially for us by a recognized composer with many published works to his credit. We have all profited.

If you have been saying that your choir wouldn't stand for a director such as I seem to be, I tell you I think you are wrong. In its potentialities no choir could be more average than mine at Trinity. It numbers fifteen or so on the usual Sunday and grows to perhaps twenty-five around Christmas and Easter. I have too around Christmas and Easter. I have too few basses and augment the tenor section with a woman. There is only one trained voice in the group. The majority of the singers are too old to be as adaptable or as vocally elastic as I should like. The young members are all too often kept home by the demands of their growing families

The choir's experience before I came out an easy anthem on rehearsal night, plugged with them through the notes, and said, "Well, that's good enough for me." How, then, did they accept me, you ask.

I'm not sure they did right away, at least not all of them. Nor did I try to change them overnight. At first I made suggestions, not demands; I said, "I wonder if this would help us" and "Do you suppose we could try this?" I hunted for something on which I could honestly praise them—and it was a search. Above all, I tried to kindle in them my own enthusiasm for the importance of good music as a part of the congregation's worship of God. I said over and over again, "We aren't doing this for the congregation, nor for ourselves, but in order to worship God in beauty and holiness." I had many moments of discouragement in which the wise counsel and understanding of the wise counsel and understanding of the pastor helped me. And gradually the situation began to change. The improvements began to be noticed by the congregation. The members of the choir, sensing gation. The members of the choir, sensing this new interest in their performance, worked harder and more loyally; before long a feeling of pride was evident in their work. Now I do not tell you this to boast. Indeed, I am not in a position to boast. Indeed, I am not may shortcomings in our work yet. We need more voices, better voices, younger voices, quicker readers, more secure musicians. But I do say that what I have done you too can do. So if you have chafed under the faulty singing of your choir, get up too can do. So if you have chafed under the faulty singing of your choir, get up the courage to do something about it. If you have been lazy, doing as little as possible and lulling your conscience with the thought that your choir could never be bumped out of its apathy, change your point of view. You are not giving your people what they deserve from you.

In closing, I want to touch on one more type of "giving" which the choir has a right to expect from you. A whole book could be written on this subject. It concould be written on this subject. It concerns the kind of music you give your choir to sing. A choir, in return for its faithful service and loyalty to the church and to you, deserves to work on music worthy of performance in the house of God. This does not necessarily mean music of more difficulty than that which you are now singing. It does mean music with reverence and dignity, with meaning, with worshipful joy and praise, music with no secular overtones in text or tune. with no secular overtones in text or tune. Such music may not reveal all its beauty on first hearing and you must not let your choristers be dissuaded if they cannot enjoy it on one rehearsal or even be discouraged if the congregation does not like couraged if the congregation does not like it on first performance. If you have felt unequal to the task of choosing anthems from the catalogs or shops and have relied on a monthly mailing from some of the publishers who specialize in this, take a vow to reform. There are many lists of good anthems—easy, medium and difficult—which you can find. Some of the pretentious trash set to offensively sentimental "sacred" poems by the nobodies who grind out anthems for our less reputable music houses are, in fact. less reputable music houses are, in fact, more difficult to prepare than much good material. The beautiful chorales of the early Lutheran masters are, in the main, very easy and most worthy. I always avoid texts that are not Biblical unless the poetry is good; text it by reading it the poetry is good; test it by reading it aloud. If it causes you to squirm, discard it. Don't be guilty of using anthems in which sacred words, however worthy, have been set to tunes from the operas or songs of indisputably secular origin. I songs of indisputably secular origin. I have heard choirs singing anthems to the tune of "Barcarolle" from "Tales of Hoffman" and even to the very romantic theme from Tchaikowsky's "Pathetique" Symphony. This seems inexcusable, since such melodies can only bring secular experiences to the mind of the worshipper. It is good to remember that the music we use in our services is an offering to God. Use this standard to judge next Sunday's anthem if you wish to give of your best to your choir. your choir

## LIST FEBRUARY RECITALS IN ST. PAUL'S CHAPEL SERIES

Nonday recitals in February at St. Paul's Chapel, Columbia University, included Feb. 12 and 26 programs by Searle Wright, F.A.G.O., F.T.C.L., chapel organist and choirmaster, and Feb. 3 and 19 by Ralph Kneeream, assistant. Paul Knox played Feb. 5, Herbert Burtis Feb. 10, John Huston Feb. 17 and John Cartwright, A.A.G.O., F.T.C.L., Feb. 24. After Bach, Sowerby was most often played with Hindemith next in order.

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-10-

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### The President's Column

A growing dissatisfaction with certain developments within the national organ playing competition, developments not attributable nor in any way to be charged to the committee concerned, has been felt to the committee concerned, has been felt in recent years. This dissatisfaction, ranging geographically from the Pacific Northwest to Florida, was so generally expressed at the national convention in Houston last June that I considered the placing of the matter before the national council a virtual mandate.

The national council at the meeting Oct. 13 after considerable discussion referred the entire matter to the national executive committee to report back to the

ferred the entire matter to the national executive committee to report back to the council at the meeting Dec. 8. At the December meeting the council without dissenting voice voted approval of the recommendation by the executive committee. This action was reported in The DIAPASON for February.

It should here be made quite clear that this resolution refers calculate the restriction.

It should here be made quite clear that this resolution refers solely to the national organ playing competition. Chapters, states or regions are quite free, as they always have been, to promote and conduct any competition which they deem desirable, provided the individual chapters involved participate by choice and set by ceregion of any kind.

or the specific objections to the conduct of the national organ playing competition as formerly held are as follows:

1. The amount of time, effort and A.G.O. funds expended was out of proportion to the number of Guild members benefited and to the one and only one aspect of and to the one, and only one, aspect of our profession involved.

2. Was the contest for "students?" If so, what procedure constituted a "student?"

our profession involved.

2. Was the contest for "students?" If so, what precisely constituted a "student?" Conceivably the result could be the mere subsidization by the Guild of an established teacher and recitalist.

3. Some contestants "jockeyed" for position by taking out transient membership in chapters favorable to their chances. An instance of this was reported in person to the national council by the dean of a chapter thus deprived of representation at a later stage of the competition.

4. Some chapters were "assessed" by their regions for competition expenses. A dean complained, justly, of "taxation without representation."

complained, justly, of "taxation without representation."

Some teachers, even in institutions, neglected other musical subjects in order to groom their students for the "Guild olympics," and this at an important formative stage of the students' careers.

Some finalists could seemingly play well only one program. An instance of this was witnessed sometime after the contest by one of the judges.

In recent years the judges, and I was one of them, observed that while most of the finalists played spectacular numbers in a spectacular manner, they almost all fell short of a realization of the content of a Bach work, even to the point of

fell short of a realization of the content of a Bach work, even to the point of faulty technique, i.e., notes and rhythm.

8. The competition tended to generate a false, one-sided ambition, inconsistent with the ideals and purposes of the Guild and with a strong likelihood of future disillusionment.

9. Some candidates, among whom were nonmembers, spoke disparagingly about the Guild and particularly about the Guild examinations. It was noted that they were quite willing to receive all that the Guild would give.

The new regulations were not devised to promote the Guild examinations. The Associateship and Fellowship are in this case merely the best means at the Guild's disposal of ensuring a musical development commensurate with the digital de-

velopment displayed by the contestants.

I am indebted to the dean of an Indiana chapter for the statement that "there is a basic difference between the competition and the Guild exams." No better justification for the revisions of the competition or summary of the situation could have been presented.

The organ playing competition does not automatically continue but is authorized each time by the national council. There is therefore ample opportunity for evaluation and decision. The present plan may be considered an experiment. What is

suitable at one period may be unsuitable at another. There is no final plan.

It is inevitable that the present plan must have caused individual disappointments, but the sparse criticism so far received indicates a deferment, at least,

received indicates a deferment, at least, of critical judgement. When judgement is finally pronounced it will rest upon experience—still the greatest teacher.

It has been evident to me during my recent visits to Guild chapters, ranging from southern California to New England, that the Guild is overwhelmingly in support of its first principles as proclaimed in our official declaration upon which we may depend as a basis for which we may depend as a basis for measurement in all that the Guild essays.

NORFOLK, VA., CHAPTER—The Norfolk Chapter held its annual organist-clergy banquet Jan. 19 at the Episcopal Church of the Good Shepherd. Ninety-five guests were present. The speaker was Dr. James Snyder, the Presbyterian General Assembly's Training School, Richmond, and music editor of Fellouship Hymnal. Dr. Snyder's subject was "Music in the Church."

At the Nov. 24 meeting in St. Andrew's Church Past-deans Dr. Charles Vogan and John Halvorsen discussed with Dean Bill Richard the growth and outstanding activities of the chapter since its inception in 1954. NORFOLK, VA., CHAPTER-The Norfolk

of the chapter since its inception in 1954. Following this panel discussion a recital was given by two members, Ray Herbek and given by two members, Ray Herbek and Wallace Face. The Oct. 20 meeting was held at the Greek

Orthodox Church. The pastor discussed the Greek liturgy and James Stamos, choir director, led his choir in several selections from the service.—RUTH WELDON BRADSHAW,

CHATTANOOGA, TENN., CHAPTER—The Chattanooga Chapter held its annual organist-choirmaster-clergy dinner Jan. 5 at the First Presbyterian Church with Carl Scheibe as host. Preceding the dinner a short program of organ music was played by Benne Hamil, student of Mr. Scheibe. Dean Ortlip welcomed visitors. Following dinner a panel discussion was held on music in worship. The moderator was E. D. Rushworth, University of Chattanooga. Topics of discussion were: "the Christian year," "the organ and its voice in music," "who picks the hymns?" and "church music and religious emotion." Following the three-minute talks by each of the panelists a lively and interesting discussion was enjoyed in which many new ideas were acquired by both clergy and musical directors.—Mrs. Stanley E. Rowland, Secretary.

ROCKINGHAM CHAPTER—The Rocking-ROCKINGHAM CHAPTER—The Rockingham Chapter met Jan. 26 in the parlor of the E.U.B. Church in Harrisonburg. Va. The chapter will sponsor a junior choir festival in the Asbury Memorial Methodist Church April 12. Dean Hicks gave a report on the midwinter conclave in New York City. Philip Trout, Virginia Payne, Linda Frazier and George Hicks reviewed anthems which they wanted to introduce to other directors. Edna Shaeffer reviewed some of the fine anthems she had used in her fifty years as director at the Presbyterian Church. Mary W. Zigler and Helen W. Terrell served refreshments.—RUTH B. SPIZZER, Secretary. D.C. Chapter Passes Resolution

At the Feb. 2 meeting of the District of Columbia Chapter in the historic Georgetown Presbyterian Church, William O. Tufts., A.A.G.O., proposed the following resolution which was adopted on a unanimous standing vote:

WHEREAS, the President has appointed the trustees for the proposed National Cultural Center, and
WHEREAS, this board is empowered to raise funds and initiate plans for this center for the arts, and

or the arts, and WHEREAS, this center is to be national in

WHEREAS, this center is to be national in scope, and more or less a focus in the national capital for the arts, for concerts, opera, drama, etc., and
WHEREAS, the solicitation of funds for this center is to be nationwide, therefore
BE IT RESOLVED that the District of Columbia Chapter of the American Guild of Organists hereby go on record as urging that plans be included for an outstanding pipe organ and proper care be taken from the very beginning for its advantageous placement and use; and
BE IT FURTHER RESOLVED that a copy of this resolution be sent THE DIAPASON. The

of this resolution be sent THE DIAPASON, The American Organist, the Associated Organ Builders of America, the national headquarters of the American Guild of Organists and such other organizations as the chapter's executive committee may direct, asking their active support of the property received the contractions and the contractions are the contractions and the contractions are contracted to the contractions and the contractions are contracted to the contraction of the contraction o active support of our position; and also that each member of the board of trustees of the National Cultural Center receive a copy of this resolution.

this resolution.

Following adjournment of the business session, a lecture-demonstration of Moravian faith and music was given by Mrs. Keneth Pfohl, Winston-Salem, N. C. She was assisted by her husband, Bishop Pfohl, prelate of the southern synod of Unitas Fratrum in the United States. The host cheir and its director exercist. Will host choir and its director-organist, William Watkins, A.A.G.O., sang a group of ham Watkins, A.A.G.O., sang a group of Moravian anthems, arrangements by the Dickinsons: "It Is a Precious Thing," Johann Friedrich Peter; "O the Blessed-ness Is Great" and "Praise, Thanks-giving, Glory, Honor," Johann Christian Bechler. Evangeline Everett was hostess for the evening and members of Wash-ington's Moravian congregation were guests. guests.

guests.

The chapter and Grace Episcopal Church, Silver Spring, Md., sponsored E. Power Biggs in recital Jan. 16. A snow storm knocked out the electric current and the recital did not get under way until after nine o'clock. At the reception that followed, Mr. Biggs agreed that a hand-pump tracker would have been the

thing.

The chapter met Jan. 5 at the Sixth Presbyterian Church. Dean Kathryn Hill Rawls, A.A.G.O., presided at business after which the church's organist, Clarence Shaw, played a group of organ pieces. A panel discussion of questions and gripes submitted by members at previous meetings was moderated by Lawrence R. Sears. Panel members were Vancy Poore Tufts, Dr. Louis A. Potter, F.A.G.O., Jean Slater Edson, A.A.G.O., Ch. M., Mary Camm Adams, James J. Walsh and Dr. Westervelt B. Romaine, F.A.G.O. F.A.G.O.

CLEVELAND FISHER, Registrar

JACKSON, MISS., CHAPTER—The first meeting of the year for the Jackson Chapter Jan. 11 was a recital at the Calvary Baptist Church by Frank Collins, Louisiana State University. Mr. Collins was assisted by Ben Ed Cain, piano, and the Jackson concert quartet. An informal reception was held Jan. 10 in honor of Professor Collins at the home of Dean Neal Smith.—Mrs. Cecil Roper, Registrar.

### First Winners Announced in New A.G.O. Competition for Highest Exam Marks

The A.G.O. examination prizes for the examinations held i awarded as follows: held in June, 1958, were

Fellowship—Paul Lindsley Thomas, Hartford, Conn. (half prize), \$150
Associateship—Hans G. Wurman, Chicago (full prize), \$200
Choirmastership—Charles J. Warner, Colorado Springs, Col. (full prize), \$200

#### Columbia Entertains Regional

The Columbia, S. C., Chapter will entertain the southeastern regional convention April 13, 14 and 15 with head-quarters at Hotel Columbia.

Plans include a Guild service with the Lutheran seminary choir singing, a "four states" recital, a concert by the Columbia choral society, a junior choir festival with 500 children singing, lectures and panel discussions. discussions, a program for organ and strings by Richard Peek and recitals by

Mario Salvador and Robert Baker.

There will be fine displays of music and other material of interest.

Among the social events will be informal teas, dinners, a tour of the city and a reception at the Columbia Art

Registration will begin at noon April

MARIE M. JONES

CHARLOTTE, N.C., CHAPTER—Seventy-eight members and guests of the Charlotte Chapter convened Jan. 19 for dinner at the Covenant Presbyterian Church. The recital by Dr. Richard M. Peek that followed was sponsored by the chapter in co-operation with the Charlotte Music Club and the Covenant musical series. An audience of 400 was present for Dr. Peek's varied program, ranging from Prelude and Fugue in D. Bach, to the first performance of his own Prelude on a Theme by Thomas Tallis. A feature of the recital was the employment of a unison men's chorus to sing verses of a plainsong Magnificat as a part of an authentic performance of Clerambault's Suite on the First Tone. A reception honoring Dr. Peek was given in the church parlor at the conclusion of the recital.—Nell Morgan, Registrar. CHARLOTTE, N.C., CHAPTER-Seventy-GAN, Registrar.

DELAWARE CHAPTER—The Delaware Chapter held a dinner meeting at the University Club Jan. 26. Dean Sarah Hudson White extended greetings to the group and made a few announcements. The Rev. Paul Kellogg, who is moving to Puerto Rico, received a gift from the members and a letter of appreciation was read. The dean introduced Newell Robinson, regional chairman, who spoke on the different phases of church music and the need for careful study in selecting appropriate music. His talk was illustrated with recordings. Frederick White was in charge of the arrangements.—Carolyn Conly Cann, Registrar. DELAWARE CHAPTER-The Delaware

PATAPSCO CHAPTER — The Patapsco Chapter, Baltimore, Md., met Jan. 3 at the home of Luther Mitchell. Dean Charles home of Luther Mitchell. Dean Charles Parker presided over the business meeting which concerned itself largely with a recital at the Psalmist Baptist Church Feb. 15 by Floyd Adams, organist, and the Romara string trio. Following this business meeting came the annual Christmas party. Refresh-ments were served and there was an ex-change of gifts.—Frances Chambers Wat-kins, Registrar.

Several Changes Are Made in Examination Rulings and Procedures in 1959

The function of the examinations in raising the standards of music in the churches of this country is one of far-reaching importance. The examinations are designed to test a church musician in are designed to test a church musician in every conceivable facet of his professional equipment and to develop a standard of musicianship which will be equal to the extraordinary demands which are made from time to time upon all who practice seriously the art of music in the church. To this end the examinations are constantly subject to review and scrutiny to insure that, as far as is humanly possible, they meet these exacting requirements and continue to extend their range. The responsibility for the supervision of the status of the examinations is in the hands of a board of examiners, consisting of a responsibility for the examinations is in the hands of a board of examiners, consisting of a representative number of members-atlarge, all of them Fellows of the Guild, in all parts of the country, and an examination committee in New York City. The members of the examination committee are: Dr. T. Frederick H. Candlyn, Dr. Norman Coke-Jephcott, Dr. Frank Campbell-Watson, Dr. S. Lewis Elmer, Dr. Philip James, George Powers (vice-chairman), Alec Wyton (chairman) and President Harold Heeremans, ex-officio. Several revisions in the examinations have been made recently which will be dealt with briefly now. Beginning with the examinations in 1960, there will be required of candidates for the associate-ship and fellowship four prepared pieces,

ship and fellowship four prepared pieces, one of which is to be from the pre-Bach one of which is to be from the pre-Bach period, one by Bach, one from a composer of the period 1750-1900 and one contemporary work. The time allowed for the examination will be extended to thirty minutes so that there will be no rush. In this way the practical examination will be representative of all period of revised. be representative of all periods of musical composition and there will continue to be

composition and there will continue to be three alternates in each section so that candidates may have a wide choice.

Beginning with the 1959 examinations the following revisions will be made: In the matter of keyboard tests a maximum of thirty seconds will be allowed for the candidate to look through each test before the candidate the look through candidate to look through each test before beginning to play. In the candidate has taken an excessive amount of time to look through a test with the result that the ensuing performance could scarcely pass as reading, transposition, score-reading, harmonizing, etc. "at sight." In the transposition tests the keys into which the candidate is required to transpose will be stated on the examination paper so that a precisely identical test is given throughout the country. In the paperwork examinations the

In the paperwork examinations the questions which come under the head of "composition," such as the setting of the response, may be entirely free as to style and candidates need not feel that they must proceed in these questions according to the rules of cardenic textucks. to the rules of academic textbooks. The examiners will look for consistency of style, whatever the style may be, and for a practical use of voices or instruments, as the case may be. In the case of questions where a given part is to be harmonized or used as a cantus firmus for the addition of contrapuntal parts, the candidate will be expected to work in the idiom of the given part, observing such academic discipline as is stylistically customary. In this way a candidate may reveal innate creative ability as well as an awareness of style in different periods of musical composition.

ALEC WYTON, Chairman Examination Committee

GREENWOOD, S.C., CHAPTER—The Greenwood Chapter held its Jan. 29 meeting at the First Baptist Church. The program for the evening was communion music by the choir with Edgar W. Davis, Jr., directing and Dr. A. Elbert Adams at the organ. Anthems included: "The Lord's Prayer," Honaas-Siewart; "Jesus Name of Wondrous Love," Titcomb, and "God of Grace and Glory." Langston. Organ numbers were: Pastorale, Franck, and "Communion," Purvis. Mrs. George Parsons, dean, conducted a business session which was followed by a social hour.—Roberta Major, Publicity Chairman.

STUDENT GROUP AT RALEIGH, N.C., COLLEGE



THE MEREDITH COLLEGE Guild Student Group is shown with its teachers, Jean Swanson, Harry E. Cooper and Belle Haeseler, who occupy the center of the second row. President Glenda Pressley is in the back row at the reader's left. Alice Kelly and Emily Campbell are vice-presi-

dents and Anne Sharp is secretary-treasurer. The group's weekly meetings have included hymn study, organ recitals by members, visits to Raleigh churches and the study of the organ designs of differ-

CHESAPEAKE CHAPTER—The regular monthly meeting of the Chesapeake Chapter was held Jan. 13 at the First Presbyterian Church, Baltimore. After a short business meeting members and friends heard the following program: Trio-sonata 1 in F for organ and strings, Corelli; "O Light Incarnate," Tallis; "Rejoice in the Lord Alway," Redford; "O Wonder Ineffable," Victoria; Symphonia Sacra, "Why Afflict Thyself, O My Soul," Schütz; "O Mensch, bewein dein Sünde gross," Bach; "O Taste and See," Williams; "It Is a Precious Thing," Peter; "King of Glory, King of Peace," Warrell, and Concerto 5 in F, Handel. James Winship Lewis of the host church was at the console. The numbers were performed by the church choir and assisting instrumentalists.—Marguerite Blackburn, Reporter.

BIRMINGHAM, ALA., CHAPTER—As a part of the Birmingham festival of arts a Guild service was held by the Birmingham Chapter at its meeting Jan. 23 at the Highlands Methodist Church. Choirs of several churches joined in singing: "With a Voice of Singing." Shaw; "He Watching over Israel." Mendelssohn; "Let Thy Blessed Spirit," Tchesnokoff, and "Air and Hallelujah Amen," "Judas Maccabeus," Handel. Conductors included Amos Hudson, William Baxter, Hugh Thomas and Raymond Anderson. The Rev. Gregory Fleischer of St. Bernard's Abbey played Two Antiphons from the Office of the Blessed Virgin, Dupré, and Minnie McNiell Carr played Fantasie and Fugue, Bruckner. Other organists taking part in the service included Aleta Jones Brasell, Kay Wood Haley, Griff Perry, Lois Greene Seals and Allen Orton Gibbs. The address of the service, "music in worship," was delivered by the Rev. Edwin Kimbrough.

The chapter held a dinner meeting at Alabama College, Montevallo, Nov. 22. There was a program of chamber music with organ by a string quartet, Betty Louise Lumby and John Fesperman. Dr. Lumby told of the 1957 I. C. O. in London and Mr. Fesperman spoke on organs in Holland. Members were then guests at a performance of Ibsen's "Hedda Gabler" by the Alabama College Theater.—William Baxter, Diapason Correspondent.

CHARLESTON, S. C., CHAPTER—The Charleston Chapter held its Jan. 21 meeting at the John Wesley Methodist Church with Dean William R. Quarterman, Jr., as host. The theme of the meeting was wedding music. Three members played music suitable for the pre-service recital. Mr. Quarterman played Psalm 19, Marcello, and Andante, Violin Sonata 1, Handel-Biggs, and "On A Theme by Gibbons," Willan. James Vick played Adagio, Chorale in A minor, Franck, and "Priere a Notre Dame," Boëllmann. A round-table discussion on wedding music and wedding service customs was held in the newly-completed educational building. Several organists showed mimeographed copies of "Helps for Wedding Parties" and "Regulations for Church Weddings" as issued by their churches. Lists of suitable music for recital, service and reception were also studied and discussed. Several organists brought books and sheet music for examination. Members will make up lists of music that they use most frequently. Following the discussion period refreshments were served by a committee from the choir.—Mallie McCranne, Reporter.

UPPER PINELLAS CHAPTER—The seventh annual hymn festival was sponsored by the Upper Pinellas Chapter Feb. 1 at the First Methodist Church, Clearwater, Fla. Senior choirs from nine churches of Clearwater, Largo and Dunedin participated in the program which opened with Voluntary in C, Purcell, played by Mrs. Roy Blanchard, dean. "Our Father Who Art in Heaven," "Beloved Jesus, What Law Hast Thou Broken?" and "Deck Thyself with Gladness," Bach, "Breath of God," Sateren, and several solo anthems were sung by the combined choirs. Directors were Fred Hubbard, Wallace Gauss and Mrs. William Justice. Accompanists and organ soloists included Zona Gales Thaden, Mrs. G. Maynard, Mrs. George Gross and David Wilcox. Festival chairman was Mrs. T. L. Jacobsen.—Thelma Anderson, Registrar.

UPPER PINELLAS CHAPTER—Two local organists and a vocal soloist were heard Jan. 19 at Calvary Baptist Church, Clearwater, Fla., in one of a series of recitals by members of the Upper Pinellas Chapter Mrs. T. L. Jacobsen played: Toccata, Muffat; "O, Man Bewail Thy Grievous Fall," "Jesu, Priceless Treasure" and Prelude and Fugue in E minor, Bach; "My Heart Is Ever Yearning," Brahms, and Aria, Peeters. Mary Jane Mariott sang two vocal numbers. Alton Weston played: "I Am Black but Comely," Dupré: "Fountain Reverie," Fletcher; "Ave Verum," Titcomb: "Nocturne," Purvis, and "Dreams," McAmis. UPPER PINELLAS CHAPTER-Two local

ST. PETERSBURG, FLA., CHAPTER-The

ST. PETERSBURG, FLA., CHAPTER—The St. Petersburg Chapter sponsored Grace and Harold Sanford, husband-and-wife piano and organ team from Orlando. Jan. 26 at the First Baptist Church. It was preceded by a covered-dish supper at which Ruth Hultquist accompanied by Helen Henderson sang a group of solos.

A recital by Alexander Schreiner took place Feb. 3 at Christ Methodist Church. There were more than 1600 music lovers to hear this outstanding artist. A reception for active and subscriber members of the chapter was held immediately following in the Flamingo Room of the Suwannee Hotel.—Florence G. Anderson, Corresponding Secretary.

ST. PETERSBURG, FLA., CHAPTER—The St. Petersburg Chapter held an interesting evening event Jan. 7 at the First Presbyterian Church. The program was entitled "brides of this and other years." Donald Mathis served as commentator and gave facts about the composers of the new music which was introduced. Newer wedding marches and wedding solos to be used especially in the liturgical churches were sung and played. Soloists were: Orin G. Franks, Virginia Tinker Lasley, Beverly Bennett, Donna Underhill and Ruth Hultquist. Organists were: Fred Martin, Alberdena Cedeyco, Edmund S. Ender, Max Miranda and Robert Setzer. Co-chairmen for the evening were Kathryn Swan and Lois Dickson.—FLORENCE ANDERSON, Corresponding Secretary.

NORTH LOUISIANA CHAPTER—Organists and ministers of the Shreveport area met for the annual organist-minister luncheon at the Broadmoor Presbyterian Church Jan. 3. Members extended a welcome to Edmund Pendleton who addressed the group after lunch and gave a report of his work with the American Church in Paris.—Susan K. Coles, Registrar.

Regional, State Chairmen Discuss Plans & Problems in Meeting with Dr. Elmer

A meeting unique in Guild history was a recent conference of the four southeastern state chairmen (Catherine Miller, North Carolina; Emily Remington, Georgia; Ann Ault, Florida, and Henry von Hasseln, South Carolina) with Dr. A. Elbert Adams, regional chairman, and Dr. S. Lewis Elmer, chairman of the national expansion committee. This was held at the First Baptist Church, Greenwood, S.C., Jan. 12. The purpose of the all-day get-together was to make plans for promotion of the Guild in the Southeast, to formulate a standard for a regional organ-playing competition and to discuss problems of mutual concern. The group was greatly benefitted and honored by the presence of Dr. Elmer, whose wisdom and wealth of experience provided ready answers—often sparkled with delightful humor—for the many questions arising during the day.

Following greetings extended by the Rev. James A. Bowers, minister of the host church and chaplain of the Greenwood Chapter, the group heard reports from the various chairmen. These included prospects for new chapters and formation of new student groups. Specific ideas to advance the Guild were discussed and agreed to, such as enlisting the co-operation of the music secretaries of the various denominational magazines, the circulation of a periodical newsletter to chapter deans and securing the interest of radio stations in broadcasting organ recordings and spot announcements of local A.G.O. events.

Mrs. F. Lawrence Davis, chairman of the regional convention to be held in Columbia, S.C., April 13, 14 and 15, was present for the morning session with several other members of the Columbia Chapter. She outlined events of the convention, which include a Guild service, the usual four-state recital, the traditional Columbia junior choir festival and a recital by Dr. Robert Baker. Headquarters will be at the Columbia Thoreaction of the service and each chapter will be entitled to send one contestant to Columbia. The requirements for 1959 are: one composition by Bach, one composition from the romantic s

ALEXANDRIA, VA., CHAPTER—The Alexandria Chapter met Nov. 10 at the Westminster Presbyterian Church to hear Nancy Phillips, Martha Dale and Dana Brown play the following program: "O Mensch bewein dein Sünde grosse" and "Wir glauben all," Bach; "Llebster Jesu" and Adagio, Phillips; Concerto in A minor, Vivaldi-Bach; Toccata in F, Bach; Chorale in A minor, Franck.

A minor, Franck.

The Dec. 1 joint meeting with the District of Columbia and the Montgomery County Chapters was reported in The DIAPASON for January.—ELBA D. CAMPBELL, Registrar.

TAMPA, FLA., CHAPTER—The Tampa Chapter held its meeting Feb. 2 at the Advent Christian Church with James Rawis as host. The film, "Capturing the Wind," a tour of the Wicks Organ Company, was shown and the E. Power Biggs recording, "The Organ," heard. At the business meeting the slate for the elections was offered by the nominating committee. William Jenkins was elected delegate to the southeast regional convention in Columbia, S.C., in April.—Helen M. Wilterburg, Registrar.

### A.G.O. Convention in 1960

Official announcement of the next national convention comes from Guild head-quarters as follows: The 1960 biennial national convention of

the American Guild of Organists will be held in Detroit, Mich., in June of that year.

SOUTH MISSISSIPPI CHAPTER—The South Mississippi Chapter held its Feb. 3 meeting in the auditorium of the administration building of Mississippi Southern College tion building of Mississippi Southern College in Hattiesburg. Mrs. George Baylis and Mrs. E. B. McRaney were hostesses. The program consisted of a talk on the Psalter by Mrs. R. A. Park, wife of the rector of Trinity Episcopal Church, and organ numbers played by members of the student group of Missispipi Southern. The program was as follows: Grand Piece Symphonique, Franck, Paul Cotten; Two Intermezzi, Schroeder, and "Festal Song," Bingham, Betty Shaw, and "St. Anne" Fugue, Bach, Marian Woods.—Mrs. E. B. McRaney, Registrar.

SAVANNAH, GA., CHAPTER-The Savannah Chapter has sponsored two programs in the winter months. Miriam Varnedoe gave a recital Nov. 18 on the new Aeolian-Skin-ner organ at St. Paul's Evangelical Lutheran Church. Her program of fifteen selections included Air for Flute, Bach; "Pièce Héroique," Franck, and "Ye Sons and Daughters

Willan.

The chapter met Jan. 20 at the Independent Presbyterian Church for a program of sacred music under the direction of Mrs. Worth Hanks and Julia Floyd. The organ numbers were "Old Hundredth," Walther; Passion Chorale, Kirnberger, and Larghetto, Concerto 1, Handel. The following anthems were sung: "To Whom Then Will Ye Liken God?." Parker; "God Is Present Everywhere," Mueller; "Wondrous Love," Christiansen; "Glory to God," Bach; "Peace I Leave with Thee," Turner; "Treasures in Heaven," Clokey; "How Far Is It to Bethlehem?," Shaw: "Winds Softly Blow," Marryott, and "Gloria in Excelsis," Jolley-Hoggard.—Mrs. Charles W. Bowers, Registrar.

COLUMBUS, GA., CHAPTER—The Columbus Chapter held its monthly meeting Jan. 27 at the St. Luke Methodist Church. J. Benjamin Smith was sponsored in a public recital, his first since coming to Columbus. The program included: Prelude and Fugue in D minor, Pachelbel; Introduction and Toccata in G, Walond; Arioso in A, Bach; Toccata and Fugue in D minor, Bach; Sonata 1, Mendelssohn; Lebhaft, Sonata 2, Hindemith; Allegretto and Poco Vivace, Little Preludes and Intermezzi, Schroeder; "Litanies," Alain. The recital was well received by a substantial audience. Following the recital members sang a number of Lenten and Easter numbers under the direction of Arthur Gress. numbers under the direction of Arthur Gress.

Plans have been completed for a series of forty noonday Lenten recitals under chapter sponsorship at the First Presbyterian Church.

—Mas. Tony Victor, Sub-dean.

TULSA, OKLA., CHAPTER—The Tulsa Chapter held its regular monthly meeting in the parish house of Trinity Episcopal Church Feb. 3. After dinner was served the group listened to reports of the reception given for Richard Elisasser following his appearance with the Tulsa Philharmonic Orchestra Jan. 18. Announcement was also made of the Jean Laggicia receital in Oldo his appearance with the Tulsa Philharmonic Orchestra Jan. 18. Announcement was also made of the Jean Langlais recital in Oklahoma City Feb. 15. Following the business meeting Edward Flinn gave a talk on current trends in church music. The group was adjourned early in order to attend a concert by the St. Olaf choir. BLUE MOUNTAIN COLLEGE STUDENT GROUP—The Blue Mountain College Student Group met Dec. 11 at the home of its sponsor, Lester H. Groom, A.A.G.O. Guest speaker for the meeting was Dr. Benjamin Harrison, University of Mississippi, who spoke on "organs and organists of Paris," a resumé of recent European experiences. Mrs. Harrison and members of the Vivace Club, college musical organization, were guests of the group.

FORT SMITH, ARK., CHAPTER-The Fort FORT SMITH, ARK., CHAPTER—The Fort Smith Chapter sponsored a youth choir festival Feb. 2 at the Goddard Memorial Methodist Church. Donald Hendrickson was co-ordinator. Five churches were represented by youth groups and a capacity audience was present. The following directors and organists took part: Robert McDaniel, Polly Ann Hays, Mrs. William J. Harper, Edna Earle Massey, Mrs. Marvin Schmidt, Mrs. Carnall Gardner, Mrs. Charles McDonald, David Williams, Mrs. Chester Miller and Donald Hend-

Gardner, Mrs. Charles McDonald, David Wil-liams, Mrs. Chester Miller and Donald Hend-ricksen. The Rev. Arvest Lawson spoke briefly on music in the worship service. The Jan. 5 meeting was held at the Central Presbyterian Church. After a short business meeting the program was introduced by Mrs. William H. Woods. A discussion of the Guild examinations took place. Mrs. Harry Bryan discussed the fellowship and essociateship discussed the fellowship and associateship examinations with Mrs. Hugh Wilder assisting at the organ. David Williams emphasized the choirmaster exam.—Mrs. CHARLES W. McDonald, Secretary.

SOUTH ARKANSAS CHAPTER—The South Arkansas Chapter held its Jan. 5 meeting at the First Methodist Church, El Dorado. Sub-dean Richard Waggoner introduced Dr. Marshal Bretz, Louisiana Polytechnic Institute, who played the following recital: Five settings of "In Dulci Jubilo," "Jesu, meine Freude," Walther; "Weinachten 1914," Reger; "The Shepherds" and "God among Us," "La Nativité," Messiaen; Arioso, Sowerby, and Variations on "America," Ives. A reception in the church parlors followed the by, and Variations on "America," Ives. A reception in the church parlors followed the recital with Mrs. Stephen Alexander, Mrs. Walter Giller, Mrs. Lehman Webb and Mrs. E. C. Hammond as hostesses.—ELIZABETH CORPLANT. SCAN COPELAND, Secretary.

TEXAS CHAPTER—The Texas Chapter met Jan. 19; Dean John D. Newall presided at the business session. This was annual pastor's night with dinner and program at the Cliff Temple Baptist Church. Dr. Herbert R. Howard was guest speaker, using as his subject "Music as an Aid to Worship." The choir of the host church with Maurice Clopton, director, and Gus L. Berry, organist, sang the program assisted by a string and brass ensemble of young people of the church.

church.

The chapter sponsored Ray Pylant Ferguson in recital Jan. 27 at the First Methodist Church, Dallas, on the Pilcher organ which was tonally redesigned and enlarged by Charles W. McManis in 1958.—Eaic Hubber,

ALAMO CHAPTER—The Alamo Chapter met Jan. 26 at the Laurel Heights Methodist Church, San Antonio, Tex., where Henry Holloway is minister of music and Elaine Tomlinson is organist. Mrs. Tomlinson discussed the keyboard section of the 1958 A.A.G.O. examination and played three of the examination pieces on the three-manual Aeolian-Skinner organ. Her selections were "Little" Fugue in G minor, Bach; "Cortege Joyeux," McKay, and Toccata, Symphony 5, Widor. Dean Harry Currier presided over the business session. Following the meeting refreshments were served in the church parlors by Mrs. Robert Cripe.—Harry Curriers, Dean.

Central Arkansas to Host Regional

The Central Arkansas Chapter will be host to the southern regional convention in Little Rock June 15-18 with head-quarters at the Lafayette Hotel. Among recitalists to be heard and those conducting workshops will be Ronald Arnatt, St. Louis, Mo.; Dr. Corliss Arnold, Oak Park, Ill.; J. Warren Hutton, University of Alabama, and Robert Ellis, Henderson State Teachers College, Arkadelphia,

The chapter held the annual minister-The chapter held the annual ministerorganist dinner meeting Jan. 13 at the
Pulaski Heights Presbyterian Church,
Little Rock, with Dean Edgar Ammons
presiding. Delightful oboe and English
horn solos were played by Arthur Colaianni with piano accompaniment by
Mrs. Everett Bowman. The speaker of
the evening was the Rev. Eric S. Greenwood, Memphis, Tenn.

Mrs. H. C. Harris,
Corresponding Secretary

FORT WORTH, TEX., CHAPTER-"Stere-FORT WORTH, TEX., CHAPTER.—"Stereorama—fifty years of recorded organ music"
was the theme of the program honoring the
patrons of the Fort Worth Chapter at the
neeting Jan. 12 at the Central Methodist
Church. Dean Emmett Smith presided at
the business meeting following the dinner
and Janie Craig, state chairman and chairman of the Fort Worth Chapter patron committee, introduced the representative group
in attendance, according special honor to
charter patrons E. Clyde Whitlock and Mrs.
J. C. Neal. The program was compiled by charter patrons E. Clyde Whitlock and Mrs. J. C. Neal. The program was compiled by William Barclay of excerpts from the Duruflé Toccata played by Dora Barclay, Scherzo, Widor's Symphony 4, and "Prayer," Boëllmann. For contrast and comparison, portions were heard of a 1925 roll of the Toccata on "Ye Sons and Daughters" by Lynnwood Farnam, a very early recording of "Silent Night" by Mark Andrews on the organ at Old Trinity and a choice example of recording imperfection, "The Storm," an improvisation played by Arthur Meele. Mr. Barclay's subject was fully developed by numerous other illustrations from early collectors' items through the latest in stereophonic recording.—Mrs. J. A. Jolly, Registrar.

CENTRAL ARIZONA CHAPTER—The Central Arizona Chapter met Jan. 19 at the Faith Lutheran church, Phoenix. The meeting was in the form of a public recital. Organists were Dr. Thyra Pliske Leithold and Vernon Johnson. Charles Plowman, trumpet, played two selections for organ and trumpet, accompanied by Mr. Johnson.—Marvin Anderson, Pagistree.

HOUSTON, TEX., CHAPTER-The Houston HOUSTON, TEX., CHAPTER—The Houston Chapter met Jan. 12 at Christ Church Cathedral for dinner and a business meeting. Following the dinner meeting the group adjourned to the cathedral for the student competition. The winner was Tom McBeth. chapter treasurer, who played Trio-sonata 1, Bach, and Sonata 3, Mendelssohn.—Jean Menter Registrae.

WACO, TEX., CHAPTER—The Waco Chapter met Jan. 20 at the home of Gustav Nelson. A study of service music was conducted by Mrs. Jack Henson, Jr. Members brought copies of favorite anthems and organ music for others to examine. The social hour was under the direction of the Rev. and Mrs Robert Otterstad and Mrs. Irvin Shultz.—PAUL BENTLEY, Reporter.

TEXARKANA CHAPTER—Kenneth Thompson played a program of organ music for the Texarkana Chapter Jan. 24. His program consisted of the following numbers; "Ave Maria, Ave Maris Stella" and "Chant de Paix," Langlais; Liturgical Prelude 2, Oldroyd, and Andante Cantabile, Symphony 4, Widor. At the conclusion of the program members were invited into Mr. Thompson's studio and choir room to inspect his large collection of organ music. A short business meeting conducted by Mrs. Carl Pelley, dean, preceded the program. — Dorothy Elder, Registrar. TEXARKANA CHAPTER-Kenneth

SOUTHERN ARIZONA STUDENT GROUP—The Student Group of the Southern Arizona Chapter sponsored the following program Jan. 12 at St. Philip's-in-the-Hills Church, Tucson: "In Dir ist Freude" and Prelude in D. Bach, Thora Cooper; Toccata in C. Bach, Karen Wilkison; Carillon. Sowerby, Dorothy Goodwin; Prelude and Fugue in G, Bach, Anne Holmes; Chorale in A minor, Franck, Sally Webb.

COLORADO SPRINGS CHAPTER—December and January were particularly busy months for the Colorado Springs Chapter. Members, friends and the Colorado College concert choir under the direction of Charles J. Warner were heard in a program of Christmas music Dec. 16 and 17. Included were: Chorale Variation, Scheidt, with words added by Mr. Warner; Aria Pastoralis Variata, Murschhauser, played by Brigitte Warner on the clavichord; a cantata, "We Sing Immanuel Thy Praise," constructed from a chorale and ritornello by Ahles by the Warners accompanied by strings and recorders, and the Carl Orff "Weitnachtsgeschichte," sung by the college choir and accompanied by the Orff instruments, glockenspiels, xylophones, percussion, recorders and strings.

James Bratton of Denver gave a lecture demonstration Jan. 6 on the church year for organists.

Margaret Rickerd Scharf played a recital at Grace Episconal Church under the auspi-COLORADO SPRINGS CHAPTER-Decen

organists.

Margaret Rickerd Scharf played a recital at Grace Episcopal Church under the auspices of the chapter Jan. 26. Mrs. Scharf's artistic playing was well received by a large

ROCKY MOUNTAIN CHAPTER—Margaret House, organist and choir director of St. Luke's Episcopal Church, was the hostess for the meeting of the Rocky Mountain Chapter Feb. 2. The program by James Bratton was a discussion of music in the church according to the liturgical year. He gave illustrations and suggestions and played a tape recording of his Christmas Eve service. A friendly hour with hot coffee followed.—ESTELLA C. PEW, Publicity.

PORTLAND, ORE., CHAPTER—The Portland Chapter held its Dec. 6 meeting at the First Baptist Church with Kathleen Stewart as hostess. Following items of business, Mrs. G. Richard Muhle sang, accompanied by Don McPherson. Mrs. Stewart conducted members through the newly-decorated church with its new three-manual, forty-seven-rank Austin.

The annual banquet was held Jan. 10 in the beautiful new student center at Portland State College with 105 members and guests attending. Eskil Randolph was chairman and Mary Hazelle was toastmistress. Theodore

Mary Hazelle was toastmistress. The Bloomfield, conductor of the Portland Bloomfield, conductor of the Portland symphony orchestra, was guest speaker and gave an interesting talk on the planning of a symphony concert. William Utley was guest soloist accompanied by Gladys Edgar. Frida Haehlen was awarded a Guild pin in appreciation for fifteen years of faithful service as treasurer of the chapter.—DONALB MCPHERSON, Reporter.

ALBUQUERQUE, N.M., CHAPTER—At the Nov. 17 meeting of the Albuquerque Chapter, it was decided to hold noonday recitals in the Christmas season in a downtown church. Recitals were held each weekday from Dec. 1 through Dec. 23 at St. John's Cathedral. Different members of the chapter played a half-hour recital each day. The programs were preceded by fifteen minutes on the chimes. Favorable comment was received from those who attended.—Marian Henry, Secretary.

SOUTHERN ARIZONA CHAPTER—The Southern Arizona Chapter met Feb. 9 in Trinity Presbyterian Church. In anticipation of the Langlais recital Jan. 12 sponsored by the chapter, French organs and music were considered with examples played by various members and on recordings. A business meeting and social hour followed.

Jean Langlais' recital Jan. 12 sponsored by the chapter included: Fugue in E flat, Bach; "Les Mages," "Nativité," Messiaen; "Rhythmic Trumpet." Bingham; "Communion de la Nativité de la Sainte Vierge," Tournemire; Finale, Symphony 1, Vierne; Prelude au Kyrie, Scherzando, "Pasticcio," Piéce Modale and Finale, Symphony 1, Langlais.

# REMINDER!

Southeastern REGIONAL CONVENTION

Columbia, S. C. April 13 - 14 - 15

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More on the Sacramento Convention

More on the Sacramento Convention

The Sacramento Chapter has planned not just another convention but one which will be different in that several new ideas will be introduced. Included will be a short concert by the San Francisco Bach choir under the direction of Waldemar Jacobson with Harold Mueller accompanying. One of the most unusual events will be a trip to the sight in Coloma where gold was discovered. Other points of historical interest will be visited, including the E. B. Crocker art gallery, one of the showplaces of the West; the governor's mansion; the Pony Express building; Sutter's fort; the state capitol, where the legislature will be in session, and others.

John Lewis, Sacramento State College, will play a program designed to display the tonal resources of an old Johnson tracker organ in St. Paul's Episcopal Church. Ethel Sleeper Brett will be heard in a short recital preceding the Guild service. Dr. James McKelvy is to be in charge of a choral workshop.

Several "big names" have been signed up for recitals and lectures. More about them next month.

G. Leland Ralph, Chairman Publicity Committee

SACRAMENTO, CAL., CHAPTER.—The Sacramento Chapter and Student Group met for an exchange program Jan. 13 at the home of Dr. Raiph Tippin. Following refreshments and a social hour Dean Helen Kilgore proceeded at the hustiness meeting. The presided at the business meeting. The reports heard from various committee chairmen on their convention planning and reports heard from various committee chairmen on their convention planning and progress gave promise of a fine regional convention June 16 to 19. The exchange program was as follows: Chorale for oboe with organ, Kauffmann, and Three Folk Songs for oboe and piano, Bartok, Norman Gillett, oboe, and Dr. Tippin, organ; Prelude in G minor, Bach-Siloti, Tom Dettmer, and Two Little Fugues composed by Florence Anderson, organ.—Ruth Marin, Secretary.

SACRAMENTO, CAL., STUDENT GROUP—The Sacramento Student Group held a Christmas party Dec. 20 in the home of Joyce Bengel. Refreshments and musical bingo were enjoyed.

These members played a recital Dec. 8 in Trinity Lutheran Church: Marjorie Martin, Judith Edwards, Thom Dettmer, Nadine Brown, Gene Conley, Barbara Brown and Noel Stowe. Bach, Marcello, Bubeck, Buxtehude, Vierne and Clokey were heard.—Judith Edwards, Secretary.

NORTHERN CALIFORNIA CHAPTER—
The Northern California Chapter heard a recital Jan. 19 by Sub-dean Bob Whitley on the Holtkamp organ in Hertz hall of music, University of California in Berkeley. Dr. Lawrence Moe gave a demonstration of the instrument. Mr. Whitley played: Prelude and Fugue in E. Lübeck; "The Musical Clocks," Haydn; Toccata in C, Bach; "Te Deum," Langlais; Scherzo, Titcomb; Aria, Peeters, and Allegro, Symphony 2, Vierne. Virginia Gibson, harpsichord, and Eileen Coggin, organ, played concerti by Bach and Handel for the chapter at the home of C. R. Nicewonger in Berkeley. Organists Geral-dine Morgan and Frances Menlams were also featured. The program: Concerto 6, Handel; "From God I Ne'er Will Turn Me," Buxtude; "Lord Jesus Christ, with Us Abide," bach; Grand Jeu, du Mage; Trio-sonata in E at, Bach; "Anglica Fortunae," Scheidt; Sonatina, Ritter; Prelude, Fugue and Chaconne, Buxtehude; Concerto in D minor, Bach.—
Margaret Fisher, Registrar.

REDWOOD EMPIRE CHAPTER—The home of Gordon Dixon was the meeting place for the Jan. 19 meeting. Excerpts from the recordings of the I. C. O. in London made up the program of the evening. At intermission times members enjoyed the Conn electronic organ and the harpsichord as well as the usual shop talk. Anhouncements were made of a lecture-recital by C. Warren Becker at St. Luke's Lutheran Church, Santa Rosa, on the organ music of Bach and of the ninth annual Sonoma Valley choir festival co-sponsored by the chapter Feb. 8 at the First Baptist Church, Sonoma. The nominating committee was announced.—Verna Tischer, Publicity. REDWOOD EMPIRE CHAPTER—The hom

FEATURED PEOPLE AT JOINT MEETING IN CALIFORNIA



CAPT. WILLIAM C. ATKINSON, JR., vice-president of the Army and Navy Academy, Dean Edward Little of the San Diego Chapter, William G. Blanchard, Pomona College, Dean Walter Teutsch of the La Jolla Chapter and Mrs. Atkinson are shown at the joint meeting

Jan. 12 of the two chapters at the academy in Carlsbad, Cal. Mr. Blanchard spoke on the problems of the organist in getting along with clergymen and parish-ioners. A vesper service followed in the new memorial chapel. A reception for guests concluded the event.

PASADENA AND VALLEY DISTRICTS CHAPTER—"Twas the season to be jolly" Dec. 8 for the Pasadena and Valley Districts Dec. 8 for the Pasadena and Valley Districts Chapter, even though, as Dean Robert Prichard pointed out, there were no sleigh bells and no snow on the California scene. The group met at the home of Gaylord Carter, who acted as master of ceremonies, for an evening of festivities which included getting acquainted with a small Baroque pipe organ. The program was informal and included favorites from many of the member's repertories. Interspersed with the solos were favorite Christmas carols in which time the entire group joined.—Kathryn McCracken, Registrar.

CENTRAL CALIFORNIA CHAPTER-The

CENTRAL CALIFORNIA CHAPTER—The Central California Chapter met Jan. 25 at the home of Eleanor Verkyl in Lodi. Final arrangements were made for the Carl Weinrich recital at the College of the Pacific auditorium Feb. 6.

The chapter assembled at the home of Wilhelmina Harbert Jan. 19 for an instructive and fascinating talk on music therapy. Mrs. Harbert talked about her work in the therapy clinic at the college and showed pictures of her activities with children.

The Dec. 1 meeting was at the home of Florence Hazard. The program consisted of an informative talk on "people, things and music" by Dr. Albert Schmutz. An informal social hour followed the annual performance Dec. 8 of "The Messiah" at the college auditorium.—Allan Bacon, Publicity.

CONTRA COSTA, CAL., CHAPTER—The last 1958 meeting of the Contra Costa Chapter was held at Trinity Lutheran Church in Walnut Creek Dec. 8. The chapter sponsored Robert Schuneman, Stanford University faculty member, in recital. His program: Prelude and Fugue in G minor, Buxtehude: Two Short Voluntaries, Blow; "Herr Jesu Christ, dich zu uns wend" and "Vater unser in Himmelreich," Böhm; Three Chorale Preludes, Bach, and Two Chorale Preludes, Brahms. Following refreshments Mr. Schuneman conducted a workshop on ornamentation and techniques of hymn playing for an interested group.—Barbara Parsons, Registrar.

SAN JOAQUIN VALLEY CHAPTER—The Jan. 13 meeting of the San Joaquin Valley Chapter was held in the Fresno Church of the Brethren. Mrs. Lowell Woods played a recital of selections by Langlais, Sowerby, Jacobi, Mendelssohn and Brahms. The organ in the church is an Aeolian-Skinner. Following the recital members adjourned to the church parlor where Mr. and Mrs. Ray Dull gave a slide program depicting their wedding and honeymoon travels in Europe. The evening was concluded with doughnuts and coffee.—Jo Dull, Secretary.

LONG BEACH, CAL., CHAPTER—The Long Beach Chapter sponsored the third recital of the series "artists of the West" Jan. 27 at Immanuel Baptist Church. Charles Shaffer, First Methodist Church, Santa Ana, played the three-manual Aeolian-Skinner organ. His program was the same as appears on the recital page. This concert series features vocal and instrumental, secular and sacred music of the baroque, romantic and contemporary periods of music development. The next concert will be by the Long Beach College Schola Cantorum under the direction of Royal Stanton.—EDITH MARTINA WYANT, Corresponding Secretary.

DUBUQUE, IOWA, CHAPTER—American and Canadian organ music was heard Jan. 25 when the Dubuque Chapter met in St. John's Episcopal Church. Mrs. Arthur Acheson, organist of the church, was program chairman. Notes on American and Canadian music were read by Mr. Acheson. David Nelson, Mrs. Acheson, Mark Nemmers and Doris McCaffrey played the following program: "Sleep, My Jesus, Sleep" and "The Joy of the Bedeemed," Dickinson; "Song of the Basket Weaver," Russell; Prelude on "Old Hundredth," Willan; "The Cathedral at Night," Marribott; Marche Solennelle, Borowski; Chorale and Fugue from Suite 1, Sowerby. An informal reception followed in the undercroft of the church.—Mark Nemmers, Registrar.

BUENA VISTA, IOWA, CHAPTER—The Buena Vista Chapter met Jan. 11 in Trinity Lutheran Church, Alta. Dean Howard Johnson opened the meeting with a scripture reading and prayer. Lee McGinnis spoke on organ mechanics and Mr. Johnson Grayer some suggestions on training mystology. opone on organ mechanics and Mr. Johnson gave some suggestions on training musiclans for the church choir. Three new members were accepted by the chapter. Mr. and Mrs. McGinnis were hosts to a buffet supper in their home following the meeting.—Viaginia Boggs, Secretary.

BUENA VISTA, IOWA, CHAPTER—Members and guests of the Buena Vista Chapter met at the Steak House, Storm Lake, for dinner Dec. 13. Later the group adjourned to the home of Frances Heusinkveld where Jeannie Louden showed slides taken at Montreat, N. C. Miss Louden gave an interesting summary of the church music conference she attended there.—VIRGINIA BOOGS, Secretary.

CENTRAL IOWA CHAPTER—A lecture-recital, "Contemporary Trends in Organ," was given by Edith Schmitt for the Central Iowa Chapter at St. John's Lutheran Church, Des Moines, Feb. 9. Mrs. Schmitt was assisted by Joyce Ladd Bizjak, soprano.

The chapter sponsored Jean Langlais in recital Jan. 23 at St. John's Lutheran Church.

—Jeanne Labson. Socretary

Dinner for Heeremans at L.A.

Dinner for Heeremons at L.A.

A special dinner was given Jan. 26 for President Harold Heeremans and Mrs. Heeremans. The Los Angeles, Pasadena and Long Beach Chapters participated and Dr. Leslie Spelman, regional chairman, presided. A delicious dinner was served at the First Baptist Church on tables decorated by Mrs. Walter Wieman. Music was supplied by the Mitchell boys' choir under the direction of Vince Morton. Special guests, including a representative from the Los Angeles Chamber of Commerce, were introduced.

The highlight of the evening was the address by President Heeremans in which he outlined the past of the Guild, its major objectives and purposes and changes which are and will be taking place. He also acquainted members with some of the functions of headquarters and

some of the functions of headquarters and the national council.

The Jan. 19 joint meeting of the Los Angeles and Pasadena Chapters, the Choral Conductors Guild and the Hymnology Society was a dinner in the fellow-ship hall of the Wilshire Methodist

Community singing and announcements followed dinner. Dr. Spelman gave a lecture-demonstration on the organist-choirmaster in rehearsal and performance. After three anthems had been rehearsed with the piano, the meeting adjourned to the church where they were sung with Dr. Spelman directing from the sung with Dr. Spelman directing from the

ELFRIEDA DOLCH, Registrar

Dean Reviews Regional Plans

Plans for the coming regional convention were discussed at the Lincoln, Neb., Chapter meeting Feb. 2 at the Y.W.C.A. Dean Charles Tritt reminded members Dean Charles Tritt reminded members of the following guest artists who will be at the convention in Lincoln April 13, 14 and 15: William Teague will give a recital and hold a master class; the author of The Organ in Church Design, Joseph Blanton, will give an illustrated lecture; Everett Hilty, regional chairman, will hold a workshop on organ and choral music for the small churches; Nebraska's own recitalist, Margaret Rickerd Scharf, will play; Brahms' Requiem will be sung by the University of Nebraska Singers; Ronald Barnes, University of Kansas carillonneur, will play a recital; Franklin Mitchell and W. A. Brummer will lecture on organ design.

KATHRYN DEAN, Publicity

SALINA, KANS., CHAPTER—The Salina Chapter met Jan. 27 at the First Presbyterian Church. Mayme Porter, A.A.G.O., gave a report on the recital by Langlais in Wichita Jan. 26. Norman Hackler played two compositions of Langlais: Rhapsodie sur Deux Noels and "Cantique." Roll call was answered with the name of a favorite hymn tune. The Rev. James Elliott gave a talk on the history of the Presbyterian Church. A panel discussion on choir methods had Paul Ryberg as moderator. A social hour followed.—BLAMCHE moderator. A social hour followed.—Blanchs Schaaf, Acting Registrar.

ST. JOSEPH, MO., CHAPTER—The St. Joseph Chapter met Jan. 12 in the lounge of the First Methodist Church. Mrs. Evan Ehlers, dean, presided at the business meeting. The possibilities of combining choirs at Christmas were discussed with Mrs. Elsie B. Durham as leader. Mrs. E. A. Michel told of the success of combining the three choirs of the Ashland Avenue Methodist Church. A social hour followed with Mrs. Louis Riemer, Mrs. Durham and Lena Barnes as hostesses.—Mrs. Dayron Jenning, Reporter.

CENTRAL MISSOURI CHAPTER—The Central Missouri Chapter met Jan. 28 at the Missouri Methodist Church, Columbia. Plans were completed for an organ workshop by Howard Kelsey to be held March 10 in Jefferson City. After the business meeting the group dined at Breisch's restaurant. The group returned to the church to attend a recital by George Markey on the newly-renovated Aeolian-Skinner four-manual organ.—Jacqueline Rathel, Secretary.

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Chapter Stages Inter-Faith Festival

Chapter Stages Inter-Faith Festival
The third annual inter-faith festival for
the metropolitan Detroit area was sponsored by the Detroit Chapter Feb. 9 at
the Central Methodist Church. Members
of twelve choirs, including both Jewish
and Protestant faiths, combined to make
the 125-voice festival choir for Handel's
"Judas Maccabaeus." The performance
was directed by Frederick Marriott, organist and choirmaster of the host church.
The accompanying group was composed
of members of the Detroit Symphony
Orchestra with Kent McDonald as
organist. The 150-voice children's choir
of the First Methodist Church, Birmingham, was prepared by Mona Spezzano.
The idea for such a festival originated
with Karl Haas of Temple Israel. Each
year has seen increased interest in this with Kari Haas of Temple Israel. Each year has seen increased interest in this project to bring together different faiths and denominations through music, "Judas Maccabaeus" was chosen for this year's performance because of the 200th anniversary of Handel's death.

The chapter went to Dearborn Ian 10

versary of Handel's death.

The chapter went to Dearborn Jan. 19 to hear Mack Evans of the First Unitarian Church, Chicago. Fred Fahner of Christ Episcopal Church was host for the evening providing refreshments in the church house at the close of the program of the church research was proper on for the reception. Mr. Evans spoke on the voice in choral conducting, illustrating his points with excerpts from different his points with excerpts from different kinds of music to show the kind of vocal tone each requires. He ended by using a group of men in the rear gallery of the church singing plainsong with organ accompaniment.

MARIE TOY CURTISS. Recording Secretary

AKRON CHAPTER—The Akron Chapter met at Our Lady of the Elms Feb. 2. After a short business meeting the group adjourned to the auditorium where Sister Aloysius, director of music, gave a lecture-demonstration on Gregorian chant and members of the Elm high school chorus participated. A social hour followed in the private dining room of the Westgate restaurant.—ELEANOR L. WELLS, Registrar.

ARROWHEAD CHAPTER—The Arrowhead Chapter sponsored a recital by members Malcolm Westly and Carolyn Allen Nov. 17 in the Pilgrim Congregational Church, Duluth, Minn. Included in the program were: "In Dulei Jubilo," Sinfonia "God's Time Is Best" and "In Thee Is Gladness," Bach; Psalm 19, Marcello; "St. Columba," Milford; "Now Thank We All Our God" and "O Lux Beata Trinitas," Kargellert; "Cortege et Litanie," Dupré, and Three Gregorian Paraphrases, Langlais.

The chapter heard Joan Connolly and Sister Ann Cecile Oct. 20 in works by Tranzillo, Bach, Bonnet, Vierne, Langlais and van Hulse.—Isabelle B. Johnson, Registrar.

TWIN CITIES CHAPTER—The Twin Cities TWIN CITIES CHAPTER—The Twin Cities Chapter held its Jan. 24 meeting with the Twin Cities Choirmasters Association at St. Clement's Episcopal Church, St. Paul. A lecture by Jack Fisher on "Comparative Liturgies" and dinner were followed by evensong in memory of Mrs. Paul Bremer, a former member of both organizations. The choirs of St. Clement's and Christ Episcopal Church, St. Paul, united in the service. After the evensong the choirs sang a concert, including two double motets by J. M. Bach and Johann Schelle, and several anthems and motets by Tallis, Willan, Handl and Brahms. The choirs were conducted by Mr. Fisher and Robert L. Sheaffer.—Jane Axness Peterson, A.A.G.O.

SPRINGFIELD, ILL., CHAPTER — The Springfield Chapter held a workshop Feb. 1 at the Laurel Methodist Church to which musicians from all churches in Sangamon County were invited. The workshop on organ and church music planning was conducted by Franklin E. Perkins; the session on adult choirs was under the direction of Edwin E. Sach, and Donna Sue Burton led the discussion on junior choirs. Music was displayed by the leaders and by two music stores.—Mrs. John B. Nolan, Secretary.

SPRINGFIELD, ILL., CHAPTER—The Springfield Chapter met Jan. 12 at the First Congregational Church. Members toured the new building and heard the new Casavant organ played by the organist, Marilyn Keiser. At the business meeting conducted by Dean Gladys Kaylor plans were discussed for the recital by Virgil Fox March 10.—Mrs. John B. Nolan, Secretary.

### Chapter Arranges Public Circulation and Shelves for Anthem Collection

In co-operation with and at the request of the Sandusky, Ohio, Chapter, the Sandusky public library is circulating sample copies of choral music made available by publishing companies. The idea was originated by Mrs. Rodger Doerzbach and Mrs. Jack Mayer. Librarians offered to provide shelf space for the music and handle the circulation. About sixty letters were written to various pubsixty letters were written to various publishing firms and soon the music began to arrive. A committee of members sorted and catalogued the music according to seasons of the church year. The project is a continuing one, sample music to be added to the library listings as it becomes available.

The committee has limited the music to sacred choral numbers. It is available for the use of anyone in the community. The chapter hopes to place new music in the chapter hopes to place new music in the hands of those responsible for selecting good anthems while avoiding the duplication of names on the mailing lists of publishing forces. lishing firms.

The chapter held its Feb. 8 meeting at Grace Episcopal Church. The Grace Church choristers and St. Cecilia choir Church choristers and St. Cecilia choir sang a program of anthems suitable for the Lenten season, Palm Sunday and Easter. The choirs were under the direction of Elmer J. Frank with William Didelius as organist. Many visitors were present. Following a short business meeting refreshments were served by the choir and acabeta guide.

and acolyte guild.

A recital by George Markey in Zion
Lutheran Church replaced the regular
meeting of the chapter Jan. 11. The senior
choir of the church arranged the reception

following the program.

LAURA M. LONG, Secretary

ST. LOUIS, MO., CHAPTER—An interesting program was attended by the St. Louis Chapter after the regular monthly dinner and business meeting Jan. 26. The dinner was held at Grace Methodist Church where Dean Robert McGill is minister of music. From Grace Church members proceeded to the St. Louis Art Museum for the opening concert of the festival of religion and the arts sponsored by the Metropolitan Church Federation. This was a "promenade concert" and featured music for woodwinds, brass, organ and two choruses. The participants were the St. Louis chamber chorus, the choir of Trinity Parish, trained by Mary Gallatin, sixteen woodwind and brass players and Sub-dean Charles Heaton, organist. The program was under the direction of Ronald Arnatt and included Bruckner's Mass in Eminor, Bach's Cantata 118, Purcell's Funeral minor, Bach's Cantata 118, Purcell's Funeral Music for Queen Mary II, several works by Giovanni Gabrieli and smaller works by Vaughan Williams and Arnatt.—Dolphine EL. Registrar

MASON CITY, IOWA, CHAPTER—Music of the romantic period was featured at the Jan. 20 meeting of the Mason City Chapter in the Evangelical United Brethren Church. Mrs. C. D. Quaife was program co-ordinator. The program opened with two numbers, Sketches in C and D flat, Schumann, played by Mrs. Roy Servison. Mrs. George Gooder performed "Slumber Song" and "Evening Song" by Schumann. Marie Barta's selections were Andante, Sonata in C minor, Rheinberger, and Andante Cantabile, Symphony 4, Widor. La Von Benson closed with Franck's Prelude, Fugue and Variation. The business meeting conducted by Mrs. Fred Clark, dean, preceded the evening's music.—Wilma Nyce, Registrar. MASON CITY, IOWA, CHAPTER-Music

BLOOMINGTON-NORMAL CHAPTER—
The Bloomington-Normal Chapter met in the choir loft of Trinity Lutheran Church Feb. 1.
Thirteen members and guests were present;
Dean Charles Gaines presided. The program consisted of a paper on the history of the organ, read by Effic Sutton, followed by a short hymn-sing. Dean Abramson gave an organ, read by Effie Sutton, followed by as short hymn-sing. Dean Abramson gave an informal talk on the care of the organ. David Walker played "Jesus Christ, Our Saviour," Bach, and "Gigue" Fugue, Buxtehude, and Mrs. Lawrence Desmond played Chorale in A minor, Franck, on Trinity Lutheran's new Casavant organ.—Effie Howarth Sutton, Secretary.

CINCINNATI, OHIO, CHAPTER—The Cincinnati Chapter sponsored a student organ playing competition Feb. 9 at the Westwood First Presbyterian Church. The winners will be announced in the next issue.—Mrs. Carr H. Heimerdinger, Registrar.

MILWAUKEE, WIS., CHAPTER—The Milwaukee Chapter held its annual member recital at the Tabernacle Baptist Church Jan. 11. The program was as follows: Fugue in G minor, Bach, and "Vexilla Regis," Purvis, played by William Mueller; "Now Thank We All Our God," Whitney, LouRene Fourness; Prelude and Fugue in A minor, Bach, and "Nativity," Langlais, Wesley Skilton; "Paean," Rowley, Priscilla Wright Hausmann; Prelude in Mode IV, de Cabezon, and "Alleluia, Pascha Nostra," Titcomb, Leroy Umbs; "When in the Hour of Utmost Need" and "He Who Will Suffer God to Guide Him," Bach, and Carillon, Vierne, Nancy Gajewski. Vocal solos were sung by Charlotte Lange and Allan Swanson. A feature of the program was the first performance of "Our Wedding Prayer" by Mabel Nelson Rutenbeck, member of the chapter.—Alice Leisman, Secretary. of the chapter.-ALICE LEISMAN, Secretary

KANSAS CITY, MO., CHAPTER—The regular dinner meeting of the Kansas City Chapter was held Jan. 20 at the First Lutheran Church in Kansas City, Kans., with Dean Jack McCoy presiding. Guests for the evening were the Rev. and Mrs. Russell W. Johnson and Mr. and Mrs. Ray Ferguson. An announcement was made concerning the mid-western regional convention in Kansas City June 22-24. Committees are being formed and plans are under way for a great convention. Pauline Wolfe announced a student group recital by Graham Cook Feb. 15 at St. Paul's Church in Kansas City, Kans. Following the meeting a recital was given by Mr. Ferguson. His program was enthusiastically received by an audience of 300.—Bernice Young, Registrar.

CHICAGO CHAPTER—After the Rockefeller Chapel concert noted elsewhere in this issue members of the Chicago Chapter gathered at the Disciples of Christ divinity house for a buffet supper prepared under the capable direction of Hazel Quinney. Mr. and Mrs. Richard Vikstrom and Dr. and Mrs. Heinrich Fleischer were guests of honor. Plans were discussed for the Langlais recital March 8 and the attendant master class at St. Paul's Episcopal Church.

Members of the chapter met for dinner at the Normandy House Jan. 10. Then they joined a larger group already gathered at St. James' Cathedral where Dr. Leo Sowerby conducted a choral workshop.—Grace Symons,

conducted a choral workshop.—GRACE SYM

ROCKFORD, ILL., CHAPTER-The Rock-ROCKFORD, ILL., CHAPTER—The Rockford Chapter decided to relax after the Christmas season Jan. 9 with a hayride beginning at the home of one of its members. Mrs. Alfred Bowen at Roscoe. Those who attended were treated to a tour of the spacious, moon-lit grounds. Returning to the hosts' home, the guests had a generous holiday supper climaxed with an appropriately decorated cake. The evening was further spent in piano and organ music performed informally by Joan Peterson and Charles Stark.—Katherine Hotchkiss, A.A.G.O., Dean.

DAYTON, OHIO, CHAPTER—The Dayton Chapter held its annual Guild service at St. Paul's Episcopal Church Jan. 18. The choir of St. Paul's under the direction of Beatrice Iams sang evensong and used the Benedicite by Vaughan Williams for an offertory. A mass by Byrd was sung by the Dayton madrigal singers under the direction of Elen Jane Porter. Participating organists were Pauline Williams, who opened the service with Prelude on "Palisades," Sowerby; Marilyn Baumgartner, whose postlude was Prelude and Fugue in G minor, Buxtehude, and Mary Huffman, who accompanied the choir. The devotional meditation was given by Chaplain H. N. Gourley.

The organizational meeting of the student group sponsored by the chapter was held on the campus of the University of Dayton Jan. 2. Fourteen members comprise the original group. Betty Jean Thomas is serving as supervisor.

The annual members recital was held Feb. DAYTON, OHIO, CHAPTER-The Daytor

pervisor.

The annual members recital was held Feb. 1 at Christ Methodist Church. Three Dayton organists appeared on this program of service music. Ruth Burton played Four Improvisations, Rowley. Ethel Dare performed Sonata. Borowski; "Prayer," Boëllmann; Postlude in A. Dubols. Barbara Knudsen played "Cibavit Eos," Titcomb; "Beside Still Waters," Bingham; "Prayer for the Innocent," McKay, and Festival Postlude, Lemaigre.—Marilyn Baumgarther, Registrar.

TOLEDO, OHIO, CHAPTER—The Toledo Chapter met Jan. 20 at the Collingwood Presbyterian Church. Dean Margaret Weber conducted a short business meeting. Preparations for the Feb. 4 recital by David Craighead at the art museum were discussed and the program read. Claude Lagace introduced the program for the evening. Host Harold Harder explained the Holtkamp organ and illustrated his remarks from the console Mrs. Dana Hull and Mr. Harder played two groups of music. Refreshments were served in the choir room.—John J. Farrz, Registrar.

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FORT WAYNE, IND., CHAPTER—Fort Wayne Chapter members were guests of Herbert Nuechterlein and the choir of Con-cordia Senior College for the Jan. 14 meetcordia Senior College for the Jan. 14 meeting. After dinner in the college dining room the group inspected a new nine-rank Schlicker portativ in the auditorium. The evening's program was given in Kramer Chapel which houses a new fifty-rank Schlicker that is beautifully arranged in the rear gallery. The chapel and the entire campus, completed in 1958, are the work of Eero Saarinen. The choir sang the cantata, "Wake, Awake, for Night Is Flying," Buxtehude, with flute, oboe, piano and baritone solo. The choir also sang "We Christians May Rejoice Today," Bach, and "Now Let the Heavens Rejoice." Hassler. Organists Gordon Waterman and Joel Kuznik played: "Smite Us Not in Anger Lord," Leupold: "Lord, Be Merciful to Me," Hanff; "All Mankind Fell in Adam's Fall," Homillus; "Come Holy Ghost, God and Lord," Vetter; "What God Ordains Is Always Good," Pachelbel, and "A Mighty Fortress Is Our God," Cor Kee. A recorder ensemble, Mark Bangert, James Brauer and Victor Gebauer, played three chorales: "Once He Came in Blessing," "Oh, Rejoice Ye Christians Loudly" and "Come Your Hearts and Volces Raising."—Delbert Johnson, Correspondent. ing. After dinner in the college dining room the group inspected a new nine-rank

INDIANAPOLIS CHAPTER—The Indianapolis Chapter met Jan. 13 for a program on choral literature by Ruth Eickhorst at St. Paul's United Church of Christ. A dinner was served by women of the church for members and guests. Dean Clarence F. Elbert presided and talked on plans for the regional convention to be held in Indianapolis June 15-17.

The chapter met Dec. 9 for the annual Christmas party and program at Trinity Lutheran Church's new school building. Dinner was served by women of the church. Mr. and Mrs. Fred Koehrn were host and hostess. Following the dinner a program of Christmas music was given by the church choir and a choral group from the Jordan College of Music under the direction of Mr. Koehrn who also played a recital on the new Allen electronic organ.

The chapter met Nov. 11 for a dinner at Indiana Central College and a program by Oswald Ragatz.—Florence Millert, Publicity.

YOUNGSTOWN, OHIO, CHAPTER—The Youngstown Chapter held a dinner meeting Jan. 26 at Bethel Lutheran Church. The occasion was the annual organist-clergy dinner and more than sixty persons were in attendance. After dinner the dean, Mrs. A. B. Greene, read a service of recognition for new members of the chapter and had them introduced to all in attendance. The chapnew members of the chapter and nad them introduced to all in attendance. The chaplain, the Rev. Clarke K. Oler, read the psalm and members introduced their guests. The meeting then adjourned to the church parlor where Donald L. Bostwick, architect, discussed contemporary church architecture and showed colored slides. A group of vocal solos preceded a short business meeting.—Don Locke, Secretary.

WESTERN MICHIGAN CHAPTER—The Feb. 20 meeting of the Western Michigan Chapter was a "great vesper" service at St. George's Orthodox Church. The Rev. John Barrett gave a short talk on the liturgy and music and the service followed. It was an excellent opportunity to hear and observe a service of the eastern rite. Plans were made for a junior choir festival and workshop Feb. 28 through March I with Marie Joy Curtiss as the director.—Mrs. Thomas M. Muller, Corresponding Secretary.

LORAIN COUNTY, OHIO, CHAPTER—The Lorain County Chapter met Jan. 19 at the First Congregational Church. Mrs. Dwight Liller gave a demonstration of technique for children's choirs. She also had a variety of material on display. Following the program Mrs. John Pinkney, dean, conducted a business meeting. Mrs. Jack Siegfried was in charge of the tea with decorations arranged by Mrs. John Schmidt.—ALINE FERNER, Registrar.

WABASH VALLEY CHAPTER—The Wabash Valley Chapter met Jan. 18 in the Canterbury Room, St. Stenhen's Eviscopal Church, Terre Haute, Ind. The highlight of the program was a television film of Marilyn Mason on the organ at Hill Auditorium, University of Michigan. The meeting was well attended by members and several guests. Mrs. Irvin P. Hooper. dean, served light refreshments at the close of the meeting.—Mrs. Gilbert Lewsader, Secretary.

PITTSBURGH. PA.. CHAPTER—The Jan. 26 meeting of the Pittsburgh Chapter was held at the Third Presbyterian Church. Dr. Marshall Bidwell was host-organist. Following dinner and the business meeting, at which Dean James W. Evans presided, the chapter heard a recital by James Boeringer. A. A. G. O., assisted by his wife. Grace Nocera, violin. The program: Concerto in A minor, Vivaldi-Bach; Violin Sonata 2 in A. Bach; "Jesu meine Freude." Walther; Three Preludes on Welsh Tunes. Vaughan Williams; Prelude and Fugue on "B-A-C-H," Liszt.

Liszt.

The Dec. 29 meeting was held at the First Baptist Church, Oakland. Robert McCoy. F. A. G. O., was host-organist. Following dinner and the business meeting Mr. McCoy played the following program: "Western Pennsylvania" Suite, Reuel Lahmer: Allegro, Sonata 4, Mendelssohn; Fantasie in F, Mozart, and "Nativity Miniatures," Alfred Taylor. At the conclusion of the recital cookies and punch were served.—LILLY S. McGregor, Registrar.

PENNSYLVANIA CHAPTER—A dinner meeting of the Pennsylvania Chapter was held Jan. 10 at the First Baptist Church, Philadelphia. Madeline D. Ingram, Lynchburg, Va., gave a lecture-demonstration on the junior choir. She demonstrated her many the junior choir. She demonstrated her many helpful ideas by directing a group of approximately thirty boys and girls in the singing of a hymn, a carol, an Easter anthem and a round. This responsive group of children represented the junior choir of St. Mark's Episcopal Church, Frankford, where they are under the direction of Anna Mac-Gregor.—VIRGINIA M. HEIM, Publicity.

WILKES-BARRE, PA., CHAPTER — The Wilkes-Barre Chapter met Jan. 12 at the home of Henry Johnson of Luzerne. A business meeting was held at which plans were made to bring Paul Henry Lang, music critic of the New York Herald Tribune, to Wilkes-Barre as a part of the observance of the chapter's twenty-fifth anniversary year. A program of contemporary music suitable for small church organs was played on Mr. Johnson's residence organ which he designed. He, Arline B. Rood, Ruth Turn Reynolds and Robert Dudeck played the following: "O Sacred Head," Peeters; "Quem Pastores," Willan; "Glory Be to God on High," Edmundson; "Elevation," Benoit; "To Thee, O Lord," Edmundson; "The Last Supper," Weinberger; "Prayer," Langlais; Prelude, Suite in E, Titcomb; Communion on "Gavaert," Purvis; Psalm 65, Rowley; "The Star Proclaims the King Is Here," Peeters; Chorale Prelude on a Melody by Gibbons, Willan, and "Jubilate Deo," Benoit. Refreshments were served. WILKES-BARRE, PA., CHAPTER -

NORTHEASTERN PENNSYLVANIA CHAP-TER-The Jan. 21 meeting of the Northeast-ern Pennsylvania Chapter was held at the home of Ruth White in Scranton.

home of Ruth White in Scranton. Hayden Oliver, Pennsylvania State University, showed colored slides of his recent European trip. Many cathedrals and music centers were included in the interesting pictures. Refreshments were served by Mrs. W. Oliver, Mrs. C. Bryant and Miss White.

Miss White was the first recitalist in a series of five Lenten recitals beginning Feb. 18. Each year members of the chapter play short recitals prior to the weekly Lenten message delivered at St. Luke's Episcopal Church. In addition to Miss White, Helem Bryant, Miriam Trethewey, Virginia Curry and Robert Rosenkrans will play.—NATALIE HENKELMAN, Secretary.

LANCASTER, PA., CHAPTER—Duncan S. Hatton, M. D., of Philadelphia played for the Lancaster Chapter at its meeting Feb. 3 in the chapel on the Franklin and Marshall College campus excellent tape recordings of cathedral organs from London and the surrounding area. Dr. Hatton made these tapes at the 1957 I. C. O. in London.—FRANCES M. McCue. Registrar.

LANCASTER, PA., CHAPTER—The Lancaster Chapter held its regular monthly meeting Jan. 5 in St. Paul's Methodist Church; Dean John W. Jones presided. After a brief business session Francis Williamson introduced John Butterbaugh, district representative of the Möller Organ Company of introduced John Butterbaugh, district representative of the Möller Organ Company, as speaker for the evening. Mr. Butterbaugh spoke briefly on the four families of tone in an organ and showed a film of the Möller plant. Mr. Butterbaugh included an explanation of the various phases through which an organ must go before its completion and displayed a miniature set of four pipes to show the action. Following the meeting the Rev. and Mrs. Chester J. Buzzard entertained the group in the parsonage next door to the church. Florence Garber, past-door to the church. Florence Garber, past-dean, presided at the tea table. A cheerful blaze glowed in the fireplace at one end of the room.—Frances M. McCue, Registrar.

READING, PA., CHAPTER—The Jan. 10 meeting of the Reading Chapter was held at the Kesher Zion Synagogue. Cantor Ben Klonsky lectured on synagogue music. Samples of some of the chants used in the service

ples of some or the chants used in the section were distributed to the members present. The chapter met Dec. 13 in St. Paul's United Church of Christ with Dean Rachel Kooker in charge. The program "What do United Church of Christ with Dean Kachel Kooker in charge. The program "What do the summer refresher courses offer in choral music?" used tape recordings from two sessions attended by chapter members. A business meeting followed the program, after which refreshments were served by the host church.—MILDRED I. SCHNABLE, Registrar.

BUFFALO, N. Y., CHAPTER—The Buffalo Chapter sponsored a program of organ music with brass ensemble Jan. 18 at the Westminster Presbyterian Church. Hans Vigeland was assisted by instrumentalists from New York State University Teachers College, Fredonia, N.Y. Mr. Vigeland played on the new Aeolian-Skinner organ installed in 1958. The program was as follows: Prelude, Chaconne and Finale, Purcell; Canzona per Sonare 2, Gabrieli; Andante and Allegro, F. Couperin; "Herr Christ, der einig Gottsohn", "Ach Gott von Himmel, sieh dareim" and "Du, o schönes Weltebäude," Kauffmann; Concerto 6 in G minor, Handel; Concerto for two trumpets in C, Vivaldi; "In Praise of Merbecke" Suite, Wyton; "Festival Musick," Sowerby; "Baroques" Suite, Bingham; "Poéme Héroïque," Dupré,—Edna M. Shaw, Secretary.

HARRISBURG, PA., CHAPTER—The Harrisburg Chapter heard a program of organ with other instruments Feb. 3 in the Camp Hill Presbyterian Church. Invocation was given by Chaplain Joseph G. Kane. A brass given by Chaplain Joseph G. Kane. A brass quartet from Messiah College, Grantham, played the Alleluia from the cantata "For Unto Us a Child Is Born," Bach, accompanied by Ronald Sider. Merle Westlake played "A Little Shepherd Music," Rohlig, on the recorder, accompanied by John Scholton. Prelude to "The Deluge," Saint-Saëns, was played by Guy McCoy, violin, accompanied by James Klawitter and Cathryn R. Copenhaver. Suite in A minor, Telemann, was played by Lucy Enck, flute, and Irene Bressler, organ. Sielliano, Handel, was played by Gail Black, oboe, with Mrs. Copenhaver at the organ. "Panis Angelicus," Franck, was sung by Esther Miller, soprano, accompanied by Mrs. John D. Whitman, 'cello, and Mr. Sider at the organ. The solo cantata "My Jesus Is My Lasting Joy," Buxtehude, was sung by Esther Miller, with Guy McCoy and William Brandt, violins, and Mrs. Copenhaver at the organ.—IRENE BRESSLER, Registrar.

HADDONFIELD, N. J., CHAPTER—Five local organists were featured in an organ ensemble recital at the Feb. 2 meeting of the Haddonfield Chapter in the First Presbyterian Church. The participating organists were: Dean George Van Os, Louis A. Schopfer, Earl Elwell, John Wheeler and Helen R. Collins. Miss Collins was in charge of arrangements. A number of instrumentalists assisted in the recital, various groupings of string, woodwind and brass players were heard and a chorus of fifteen voices joined in Searle Wright's Fantasy on "Wareham." Following the recital those attending joined the members of the chapter for a social hour.

EASTERN NEW YORK CHAPTER—"Organ Construction" was the topic for the Jan. 12 meeting of the Eastern New York Chapter in the Friendship House of the First Lutheran Church, Albany. Leonard Carlson, organ architect, gave an interesting and informative talk to an attentive group from the tricity area.

Dean Elmer A. Tidmarsh was recitalist Feb. 8 at the First Presbyterian Church, Albany, for the benefit of the scholarship fund. There is eager anticipation for the recital of Langlais March 13 in the Cathedral of All Saints.

CHAUTAUQUA CHAPTER—The Chautauqua Chapter, Jamestown, N. Y., held its annual organist-minister banquet Jan. 27 at the Holy Trinity Lutheran Church. Sixty attended. The program consisted of two groups of numbers by the Jamestown bellringers, "Gesu Bambino" sung by Clarice Lundine, soprano, accompanied by Lois Johnson, violin, and Florence Sandberg, piano. The Rev. Alan Gripe spoke on the importance of harmony between the minister and the organist in planning the worship service for the glorification of God. Charlotte Dahlbeck was toast-mistress. Program arrangements were toast-mistress. Program arrangements were in charge of Dean Sandberg, Charlotte Dahlbeck and Joyce Bratt.—B. Joyce Bratt,

ROCHESTER, N. Y., CHAPTER — The Rochester Chapter sponsored Dr. Leo Sowerby in an address on "The Composer" at a meeting open to the public Jan. 12. This lecture had been given at the American Conservatory of Music in Chicago as part of a series. Dr. Sowerby discussed the composer's methods of working, his source of ideas, his purposes in composing and his dependence on the middleman of music: the performer.—Marian Craighead, Secretary.

Eastern New York Chapter, A.G.O.

JEAN LANGLAIS Basilica of St. Clotilde, Paris

ORGAN RECITAL

Friday, March 13 at 8:30

Cathedral of All Saints Albany, N. Y.

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The University of Minnesota

**University Organist** 

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# PORTER HEAPS

RECITAL ORGANIST

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### Canacadea Chapter

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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 rococomusic, 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 The Springfield, Mass., Chapter spon-

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.

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. Here program was as follows: Form

public recital Dec. 1 at the First Presbyterian Church. Her program was as follows: Fantasie 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; Sonatina, Movement 2, Sowerby, and "Tu Es Petra," Mulet. She was then joined by Frances Madsen at the plano 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 Bainbridge, 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 Danischewski, 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. Registrar.

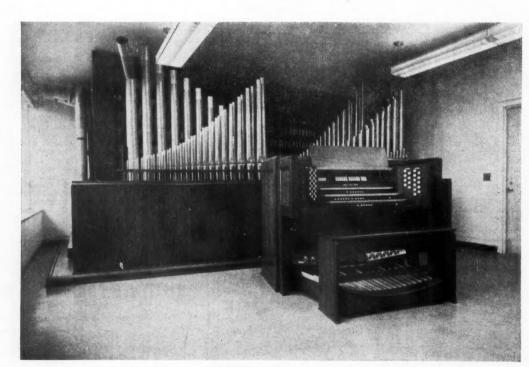
LONG ISLAND CHAPTER—The Long Island Chapter held its fourth annual organist-clergy dinner Jan. 18 at St. James' Methodist Church, Lynbrook. Nearly 125 organists with their clergymen and guests gathered for a delicious roast beef dinner prepared and served by the choir members of the host church where 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 questionand-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 Warnet; Fugue in G, Bach, and "Te Deum," Langlals, Dora Berger; Fantasie 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 JEHN, 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.

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 "Marienlieder," 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.



Studio Organ

Kansas University

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 per-tinence 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 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 op-portunity 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," Zingarell; "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. HARTFORD, CONN., CHAPTER—The

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.—PARRICIA 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 "ilons" 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.—Maure H. Hannes, Secretary.

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

Mass., with deficious roots aim 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 Mehann and Edith Tuttle as hostesses.—Mary S. Beckford, Sec-Tuttle as hostesses .- MARY S. BECKFORD, Sec-

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 METROPOLITAN NEW JERSEY CHAP-TER—The Metropolitan New Jersey Chapter sponsored Jean Langlais Jan. 5 at the Mont-clair 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.



VACATION-LAND REGIONAL CONVENTION NORTHERN NEW JERSEY — NEW YORK PANAMA CANAL ZONE **NEW YORK** June 29-30, July 1 Asbury Park, New Jersey PLAN TO ATTEND — HOSTS: MONMOUTH CHAPTER

# SCHANTZ



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### 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 in-stallation 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

The four-manual instrument has 0,000 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. Pecters.

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 stoplist of the cathedral instrument

The stoplist of the cathedral instrument is as follows:

#### HOOFDWERK

HOOFDWERK

Principal, 16 ft., 61 pipes.
Bourdon, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Flûte Harmonique, 8 ft., 61 pipes.
Holpijp, 8 ft., 61 pipes.
Quint, 5½ ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Twelffh, 2½ 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.

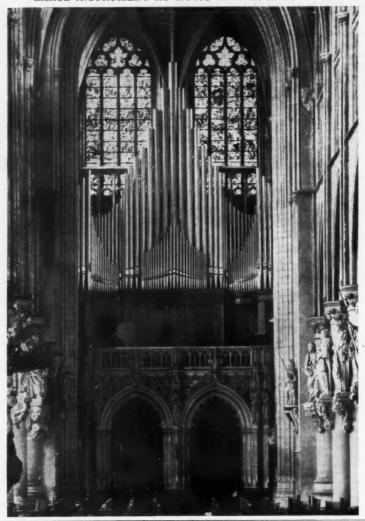
### ZWELWERK

ZWELWERK

Gedackt, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Holpip, 8 ft., 61 pipes.
Spitzgamba, 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% ft., 61 pipes.
Schwegel, 2 ft., 61 pipes.
Waldföte, 2 ft., 61 pipes.
Tierce, 1% ft., 61 pipes.
Sifföte, 1 ft., 61 pipes.
Sifföte, 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.
Tremolo.

### ONDERWERK

Quintaton, 16 ft., 61 pipes. 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 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

KRONWERK

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\(^1\), ft., 61 pipes.

Sesquialtera, 2 ranks, 122 pipes.

Acuta, 4-5 ranks, 244 pipes.

Ranket, 16 ft., 61 pipes.

Schalmey, 8 ft., 61 pipes.

Tremolo.

### PEDAL ORGAN

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.
Ortave, 8 ft., 12 pipes.
Gedackt, 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.
Schalmey, 4 ft., 32 pipes.
Singend Cornet, 2 ft., 32 pipes.

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

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.

#### 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% ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 4-5 ranks, 282 pipes.

#### SWELL ORGAN

SWELL ORGAN

Rohr Gedeckt, 16 ft., 12 pipes.
Rohrflöte, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole cleste, 8 ft., 68 pipes.
Viole de Frestant, 4 ft., 68 pipes.
Nachthorn, 4 ft., 68 pipes.
Nazard, 234 ft., 49 pipes.
Octavin, 2 ft., 61 pipes.
Tierce, 134 ft., 49 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Fagot, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Clairon, 4 ft., 68 pipes.
Clairon, 4 ft., 68 pipes.
Tremulant.

POSITIV ORGAN

#### POSITIV ORGAN

POSITIV ORGAN

Nason Flute, 8 ft., 61 pipes.
Koppelfiöte, 4 ft., 61 pipes.
Oktav, 2 ft., 61 pipes.
Quint, 1½ ft., 61 pipes.
Quint, 1½ ft., 61 pipes.
Jeu de Clochette, 2 ranks, 122 pipes.
(Enclosed)
Cor de Nuit, 8 ft., 68 pipes.
Dolcan, 8 ft., 68 pipes.
Spitzprinzipal, 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. 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., 32 pipes.
Rohrflöte, 8 ft.
Choral Bass, 4 ft., 12 pipes.
Blockflöte, 4 ft., 32 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. Contre Basse, 16 ft., 32 pipes. Bourdon, 16 ft., 32 pipes.

#### LUTHERAN CHOIRS HEARD SINGING VARIED PROGRAM

The Lutheran Choir of Chicago and 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.

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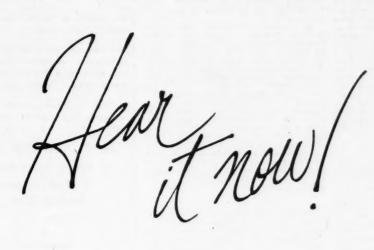
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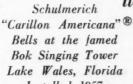


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Sir Ernest Leads Toronto Festival

The Toronto Centre sponsored a hymn festival Jan. 27 at the Sherbourne Street United Church. Frederick Silvester was organist for the occasion. His voluntaries included preludes by Willan and Bach as well as the Allegro Moderato, Mendelstehr's Sente Land & Furnic G. Centre Christopher's Sente Land & Furnic G. Centre Land & Furni sohn's Sonata 1, and a Fugue in G minor, Bach. Sir Ernest MacMillan was guest Bach. Sir Ernest MacMillan was guest director-commentator, and was assisted by a large choir recruited for the occasion. Sir Ernest commented on hymns in general and dealt in some detail with the chosen hymns, several of which he directed from the organ. These hymns, in diverse styles and from different periods, benefitted from the use of descant and faux bourdon as well as the contrast between unison and harmony. The large congregation entered enthusiastically into the singing despite its lack of familiarity. the singing despite its lack of familiarity with some of the tunes. Henry Rosevear, local chairman, tendered the vote of thanks to all who participated and to Harold Williams, church organist, who arranged the evening. James Chalmers addressed the people on behalf of the College before an offering was taken for the building fund.

the building fund.

The Heliconian Club was again chosen as the place for the annual new year's party Jan. 5. Kenneth Davis was the efficient master of ceremonies for the evening of fun and fellowship. The local entertainment included a skit written by entertainment included a skit written by John Weatherseed ridiculing the usual goings-on at wedding rehearsals, a preview of what the less conservative ladies may wear on their heads in this year's Easter parade and the singing by a competent choral group of several fugues from Bach's "48" (words by Ebenezer Prout) as compiled, arranged and directed by Russell Crimp. The headliner of the evening was Louise Glennie, an experienced stage, radio and television performer, formerly of Vancouver. The customary social hour followed.

John Dedrick

JOHN DEDRICK

WINNIPEG CENTRE-The annual dinner of the Winnipeg Centre was held Jan. 27 at the Homestead; twenty-one members and friends attended. The toast "to the Queen" friends attended. The toast "to the Queen" was proposed by Barry Anderson, chairman; "to the ladies" by R. W. Gibson, replied to by Gladys Hector, and "to the clergy" by Elwyn Davies, replied to by Canon George Kelly of Holy Trinity Anglican Church. A film by Casavant, the coronation of Queen Elizabeth and a comic "The Three Bears" were shown by courtesy of Jack Pearce.—F. A. Anderson, Secretary.

VANCOUVER CENTRE—An interesting VANCOUVER CENTRE—An interesting and informative evening was held Jan. 27 in St. Michael's Church guild room. The guest speaker was Burton L. Kurth, Chown Memorial Church in Vancouver, who spoke and shared some of his interesting experiences from his life as a musical director, both in church and school.—G. Herald Keeper, Diapason Secretary.

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added considerably to the understanding and enjoyment of the recital.

The annual clergy-organist dinner was held Jan. 19. In spite of the winter conditions (20° below zero and icy roads), fifty-two members, clergy and guests assembled at Knox Church and, as in previous years, it proved a popular and successful event. Following dinner, served by women of the church, Chairman Peter Harker welcomed guests and stressed the continuing need for fellowship and co-operation among organists and clergy. The Rev. Douglas Stewart and the Rev. Frank Morgan enlivened the evening with talks in a lighter vein. Sally Hayden sang a group of folk songs, accompanying herself on the autoharp. Team activities, organized by Vice-chairman Frances McPhail, proved to be hilarious and left all rather breathless. The evening closed on a more intellectual level with the playing of part of E. Power Biggs' recently-released lecture-demonstration record by Raymond Barnes.—May Jones.

SARNIA CENTRE—The Sarnia Centre met Jan. 24 in the parish hall of St. George's Church with A. E. Harris in the chair. There Church with A. E. Harris in the chair. There were thirty members and guests present. Past-chairman Bruce Birrell, who is leaving the city to reside in Montreal, was given a letter of appreciation for his work in the organization. Mr. Birrell replied with a farewell speech wishing the centre continued success. Mrs. P. W. F. Cochrane announced the final plans for the praise service Feb. 8. Three films were shown with Jerry Mak and Herman De Jong acting as projectionists. The Danish film on the Compenius organ was particularly enjoyable and most informative were the Casavant films "The Singing Pipes" and "Music in the Wind" the latter featuring an organ sole by Dr. Healey Willan. A social hour followed.—MAUDE ROWLEY, Secretary.

LONDON CENTRE—The London Centre held its annual dinner meeting in the attractive new banquet hall at the Paragold Restaurant Jan. 10. This happy occasion proved to be one of the centre's most successful efforts to date. Following the chairman's after-dinner remarks and words of welcome to the fifty members and guests, a film of the Compenius organ in Frederiksborg Castle, Denmark, was shown. The remainder of the evening was spent in playing court whist; many prizes were given. T. C. Chattoe moved a vote of thanks to the social convenor, Mrs. J. L. McClatchie, for arranging this social gathering.—Margaret Neediam, Secretary.

HAMILTON CENTRE—The Rt. Rev. Walter E. Bagnall, bishop of Niagara, was the honored guest of the Hamilton Centre Jan. 25 at the St. Luke's Anglican Church parish hall. He addressed members on music in Britain. Florence D. Clark, chairman, introduced Bishop Bagnall who spoke of his experiences at the Lambeth Conference. He felt that the tradition of musical excellence in the Church of England was still being maintained, even under present-day conditions. His remarks were informative and often witty and E. H. Crickmore expressed the thanks of all the members for his address.—Norma Plummer.

PETERBOROUGH CENTRE—The Peterborough Centre's first meeting of 1959 was held in St. John's Anglican Church with Chairman Aubrey Bland in charge. Plans for future meetings were discussed after which a rehearsal of new anthems was conducted by Harry Northrop, Gordon Fleming and Mr. Bland. A social hour followed.—C. E. ALLEN, Secretary.

MONTREAL CENTRE—The Montreal Centre sponsored four noon carol services Dec. 18, 19, 22 and 23 in Christ Church Cathedral. The public was invited to attend and joined in singing the well-loved carols. This is becoming a feature of the Christmas season in Montreal and is gaining in popularity each week.

in Montreal and is gaining in popularity each year.

The January meeting was held in the MacVicar Memorial Presbyterian Church. Two films were shown: "The Singing Pipes" by Casavant and "The Compenius Organ" by courtesy of the Danish embassy, Ottawa. Both films were greatly enjoyed. The centre was happy to welcome Muriel Stafford, national president, who spoke on the various duties of her office and of the growing membership in the College at large. At the business meeting plans were outlined for the organ playing contests in the spring. One class is for candidates up to the age of 21 years and the other class for candidates 18 to 25 years with a first prize of \$100 and a second prize of \$25 in each class. By these contests the centre hopes to encourage more young organ pupils to develop their talents in the best organ traditions.—David T. Brown, Secretary. wn. Secretary.

OSHAWA AND DISTRICT CENTRE—Jan. 21 was "record night" for the Oshawa Centre when a large number of members brought favorite recordings to a meeting at the home of Mrs. G. K. Drynan. The records ranged from collectors' items of operatic arias by Caruso, Schumann-Heinck and Galli-Curci to a record made last year by the Festival Singers of Toronto. Emphasis was, of course, on organ recordings and it was interesting to compare the styles of Germani, Weinrich, Crozier, Ellsasser, Schweitzer and Biggs on organs in different parts of the world. Choral music was represented in selections by the Glasgow Orpheus Choir, the Festival Singers and the Hollywood Presbyterian Church choir. John Smart was chalrman of the meeting and welcomed several new members.—Margaret Drynan, Secretary.

EDMONTON CENTRE—The Dec. 15 meeting of the Edmonton Centre took the form of a Christmas banquet and party in the parlors of the Garneau United Church. A delicious dinner, served smorgasbord style, was prepared by women of the church. An evening of novel and hilarious entertainment followed, complete with musical games and the appearance of Santa Claus who sang a solo and presented appropriate "gifts" to members. Credit is due to the party committee consisting of Diane Ferguson, George Lange and Jamie Wallin for a pleasant and enjoyable evening.—MARVELYN SCHWERMAN, DIAPASON Correspondent.

ST. CATHARINES CENTRE—The centre met Jan. 25 in St. Thomas' Anglican Church to hear a recital by J. Laurence Slater, or-ganist-cholymaster of St. Thomas' who was once associated with Edward C. Bairstow at once associated with Edward C. Bairstow at Yorkminster. The program included: Prelude in B minor, "Jesus, Who Didst Ever Guide Me" and "In Dulci Jubilo," Bach; Prelude in F, Stanford; Psalm Prelude In and "Lo, the Poor Crieth," Howells; "Elegy" and "Vexilla Regis," Bairstow; Three Carol Preludes, Phillips; Trumpet Tune, Stanley. Following the recital a business meeting and social hour took place in the parish hall.—GORDON S. KAY, Secretary.

KITCHENER CENTRE—The Jan. 24 meeting of the Kitchener Centre was held at St. Paul's Lutheran Church. A brief business meeting preceded a demonstration of anthems and voluntaries by Edgar Merkel, James Hopkirk and Gwilym Bevan. Douglas Campbell, sales manager of the Hallman Organ Co., addressed the group on the subject "How an Organist Can Make a Fortune." Ed. Ritz, Kitchener Electronics, demonstrated a set of tubular chimes produced by his firm. Mrs. Edgar Merkel convened the social hour which followed.—Dr. Glenn Kruspe, Diapason Secretary.

VICTORIA CENTRE—The Jan. 14 meeting of the Victoria Centre was held at the home of Chairman C. C. Warren. Twenty-three members and friends heard a program of recorded organ and choral music played by J. L. Cato. These selections were taken from the I.C.O. recordings and from "Anthology of English Church Music." Mr. Cato introduced each number with relevant comments. A social hour with refreshments concluded the evening.—RAY BUCKETT.

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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 iname 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."

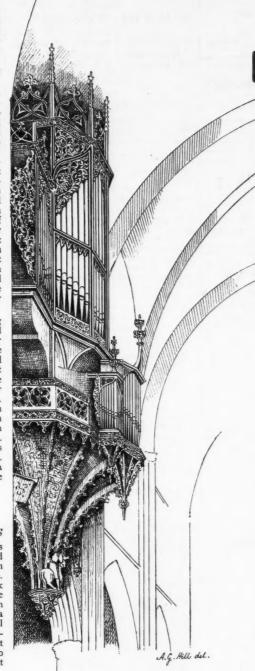
of "The Messiah."

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

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
Priére), 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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### SCHREINER PLAYS OPENING

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

Robert Booker Dafler 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 in-strument installed in 1906 was rebuilt in 1938 by the Pilcher Company with a new four-manual console and some tonal re-

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

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

### GREAT ORGAN

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

Open Diapason, 8 ft., 61 pipes. 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.
Viole, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 68 pipes.
Flute, 4 ft., 68 pipes.
Flute, 4 ft., 68 pipes.
Flugara, 4 ft., 68 pipes.
Nazard, 2% ft., 7 pipes.
Flautino, 2 ft., 61 pipes.
Oboe, 8 ft., 68 pipes.
Cornopean, 16 ft., 12 pipes.
Cornopean, 16 ft., 68 pipes.
Cornopean, 4 ft., 7 pipes.
Colimes. Chimes. Tremolo.

#### CHOIR ORGAN

CHOIR ORGAN
Open Diapason, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Unda Maris, 8 ft., 68 pipes.
Unda Maris, 8 ft., 68 pipes.
Concert Flute, 8 ft., 68 pipes.
Gemshorn, 4 ft., 12 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Twelfth, 2% ft., 7 pipes.
Fitteenth, 2% ft., 7 pipes.
Fitreenth, 2 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., 32 notes.
Open Diapason, 8 ft., 32 notes.
Cello, 8 ft., 12 pipes.
Major Flute, 8 ft., 32 notes.
Dolce, 8 ft., 32 notes.
Octave Quint, 5½ ft., 32 notes.
Octave Quint, 5½ ft., 32 notes.
Octave, 4 ft., 32 notes.
Major Flute, 4 ft., 32 notes.
Cornopean, 16 ft., 32 notes.
Cornopean, 16 ft., 32 notes.
Cornopean, 8 ft., 32 notes.
Cornopean, 4 ft., 32 notes. Voce de Tomba, 32 notes.



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## Interesting and Valuable Volumes Issued for Organ

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 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

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 flavor-

tinental Music Publications) is a flavor-ful 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 com-plete forty-three "Spiritual Verses" by sixteenth-century Antonio Valente ap-pears in the Italian Zanibon edition. We commented previously on five of them pears 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 Giocondo Fino which some may enjoy playing.

Number 4 in Novello's International

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 litte 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. gram uses.

# SURACE CELEBRATES 25th ANNIVERSARY AS ORGANIST

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; "Salve Regina," Schroeder, and Psalm 19, Marcello.



by HEALEY WILLAN

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Official Journal of the American Guild of Organists and of the Canadian College of Organists

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FRANK CUNKLE Editor

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Advertising rates on application

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

CHICAGO, MARCH 1, 1959

#### Deadline

As our way of life gets ever more complex and we necessarily become more regimented and less individualist, all of us find ourselves confronted with an increasing number of deadlines. We must finish this activity by a certain date, begin that one before another date. "The tyran-ny of the calendar," someone has called it. Publications live, not to say thrive, on

deadlines. In order that a printer's schedule may be met, an editor must set deadlines for the receipt of news from correspondents. In order that a circulation list can be kept up to date, a deadline must be set for subscription renewal.

On the front page of the December issue of this journal we set forth a refor Christmas bulletins to be "received before Jan. 10." We were over-whelmed and delighted by the hundreds we received. Yet long after Jan. 10 dozens continued to arrive. They "missed the deadline;" we are sorry.

In the same December issue we pointed

out that Guild subscriptions due Oct. 1 would need to reach us by Jan. 1 to avoid wholesale deletion of names from our mailing list. Yet chapter treasurers sent in 1294 Guild subscriptions within the first three weeks after Jan. 1. Restored names

required a special mailing.

Each month a spate of chapter reports reaches us the first week after our regularly published deadline of the 10th. We can't include them after that date; there is no way we can change a printer's deadline. Yet those very correspondents who mail in events several weeks after they take place, and too late for our deadline, are most often the ones who write to com-plain that their stories failed to make an issue. Advertisers often have no more realistic idea of the need for deadlines; orders often come in two weeks too late

for the intended issue.

THE DIAPASON was founded as a news magazine. "Nothing is as old," someone said, "as yesterday's newspaper." In the interest of printing news we hereby call your attention to a statement of policy: no event reported to our office more than six weeks after it takes place can be ac-

THE DIAPASON cepted for publication in THE DIAPASON. By the way, the original "dead line" was

one drawn, usually with a sharp stick on barren ground, to mark a limit beyond which a straying prisoner would be shot. Perhaps deadlines imprison most of us.

When we first joined the Guild and earned our associateship in the lean 1930's, there were about ninety chapters with a membership of about 6,000. Requirements for membership in those days were more rigidly enforced to include only professional organists (working organists, that is) and it was easier for the rank-and-file member to keep reminded of the essential aims of our organization.

Now that we have three times as many chapters with some 17,000 members, some of us get a bit smug about ourselves. The national council and our leaders have never lost sight of our objectives, but some of the rest of us get so concerned with minister-organist dinners, programs of wedding music and "delicious refreshments" that we get a little hazy on just why we organized in the first place.

So it is good to be brought thudding down to earth by such a well-considered and purposeful move as our council's drastic tightening of the reins on the national organ playing competition. President Heeremans' column on page 10 gives a clear exposition of the reasons for this action. THE DIAPASON has been cognizant for some time of the abuses he details. Star organ acrobats are not what the Guild wants to foster; what we need are real musicians and musical leaders. And well-rounded backgrounds are prerequisite. As our president points out, the degree requirement is just the most immediately available means to assure those backgrounds. If there is a better or fairer way, we will find it. The tightened rules themselves indicate the awareness and flexibility of our national council.

As long as we continue to have that kind of awareness and flexibility in humble well as high places, we shall continue a growing organization and not just growing like Topsy but growing up.

### The Answer Is Yes

What a wonderful feeling it gives a person, after assuming that something ought to be can not be, to have some brave, resourceful person speak up and say "It can be done; I did it."

wondered if churches could be persuaded to lend their facilities for paid organ recitals. Viola Petit found out; she sponsored admission recitals in an Episcopal church. We asked if people would turn out for such recitals. Viola Petit found out. Her letter tells who came and what brought them. She compares an admission recital with a "silver offering" You will want to save her letter; it will give you courage.

### Spinets in Church

Some moons ago this page commented with genuine dismay on the gift of a thousand electronic spinets to rural churches. Our first reaction pro or con appears in a letter to the editor in this issue. The gist of it, we feel, for all its bravery, is "When you get stuck with one

of these things, what do you do about it?" Well, you could hardly sneak in some night with a hatchet, though the object of Carrie Nation's hatchetwork was no more of an anathema to her than electronic spinets in church are to us. And we recommend against arson: it is even more illegal than hatcheting. Beside, a brave janitor (February, page 21) would probably discover the blaze and get a gold medal for his burned hands.

We suspect that the best solution is simply to resign. A church that can do no better than this organ substitute (we would rather have an old reed organ!) hardly pays its musical director a signifi cant stipend. Probably four new students would make up the deficit. There would certainly be no moral or ethical qualms in order here. An instrument the height of whose musical and spiritual capacities is "Melody in F" and "The Angels' Serenade" cannot give any player much sense of musical, spiritual or emotional satisfaction.

What are needed are not more workshops for the use of spinets in church; the manufacturers schedule these all over the place. Rather there is need for workshops to teach church musicians how to convince their church committees that a spinet with a couple of half-length keyboards, a tone range from a whine to a hoot and handful of broomsticks for a pedalboard is not an adequate nor suitable instrument

to take part in the worship of God.

As one of our composition teachers once remarked about a particularly inept anthem brought to his class: "God deserves more than this in His praise.

### Choral Concert at Rockefeller

Sunday afternoon events at Rockefeller hapel, University of Chicago, have rown into considerable musical importance. With a beautiful building acous-Chapel, tically suited to choral music, a choir which under Richard Vikstrom's direction has become almost the standard of comparison in the area, Heinrich Fleischer at the organ and a remarkably liberal policy which allows the charging of a suitable admission fee to help underwrite the state of the charging of a suitable admission fee to help underwrite and the state of t unique one. An extensive campaign of newspaper, radio and direct mail advertising has regularly reminded a wide public of these events and has thus built up a large following for the series.

So the Chicago Chapter of the A.G.O. was at least thrice blessed to be able to schedule its second subscription series event Feb. 18 under these conditions.

James R. Lawson, the chapel carillon series

James R. Lawson, the chapel carillon-neur, welcomed the gathering throng with an interesting program of Purcell music in observance of the tercentenary. He included: Trumpet Tune and Air, "Bell" Anthem, Suite in C, "Thou Tun'st this World", "Ode on St. Cecilia's Day" and Suite in G.

Though modern brass instruments tend to overbalance voices, Mr. Vikstrom kept a reasonably good balance in Gabrieli's "In Ecclesiis." The large amount of solo, duet, etc., made this a feat.

duet, etc., made this a feat.

The choir was at its most lustrous in two Palestrina Psalms: "Super Flumina" and "Exultate Deo." The building is exactly right for this music and Mr. Vikstrom has a special flair for it. William Boyce's "Lord, What Is Man" is largely tenor solo with the choir affirming. Jackson Sheats' voice has a good potential for this kind of singing; he needs further control and discipline. Two Purcell anthems, "Thy Word Is a Lantern" and "In the Midst of Life," continued the tercentenary theme; the latter was especially moving. moving.

The surprise of the concert was three The surprise of the concert was three anthems by Edward Bairstow, all beautifully sung; and the first two—"I Will Wash My Hands in Innocency" and "Jesu, the Very Thought of You"—were very rewarding. A cute flute part redeemed an otherwise saccharine Psalm 23. Hearing Lili Boulanger's striking Psalm 24 with brass pitted stunningly against chorus reminds again of the loss at 24 of this major French talent. It was an exciting ending to the concert.

at 24 of this major French talent. It was an exciting ending to the concert.

The heavy romantic chapel organ is not the best medium for hearing Dr. Fleischer nor, for that matter, Bach. But he (Fleischer, that is) played the Prelude and Fugue in E minor (Wedge) with his usual sweep and big style. He did not make us a convert to Ludwig Lenel's Fantasie on "All Praise to Thee, Lord Jesus Christ." The fine Chicago Symphony brass players were heard alone in some of Hindemith's "Plöner Mr. "ktag."

The Chicago Chapter's next subscription series event will be a Jean Langlais recital March 8 at St. Paul's Episcopal Church.

### Looking Back into the Past

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

It was announced that a four-manual organ of 114 ranks was to be built for the Panama-Pacific Exposition at San Francisco by the Austin Organ Company, A list of the largest twenty-two organs

A list of the largest twenty-two organs in the world, each having more than 100 speaking stops, had been compiled and copyrighted by William H. Shuey and was published exclusively in The Diapason. The list was headed by the organ in Century Hall at Breslau, built by Walcker in 1913, having 187 stops and 15,133 pipes. The largest organ in the United States was that in Wanamaker's store at Philadelphia, which then had 140 stops and 10,059 pipes. The latter instrument was afterward greatly enlarged. The new Hutchings organ in the Col-

The new Hutchings organ in the Collegiate Church of St. Nicholas in New York City was used for three noteworthy recitals in February. The performers were Frederick Schlieder, Clarence Dickinson and Frederick Maxson.

Twenty-five years ago these occurrences were recorded in the March 1, 1934, is-

The great organ in the Church of St. The great organ in the Church of St. Eustache, Paris, which had been under reconstruction for several years, was consecrated Feb. 18 with Joseph Bonnet at the console. The occasion marked M. Bonnet's twenty-fifth anniversary as organist of this famous church. Seventeen new stops were added in the rebuilding and the instrument had a total of about 7,000 pipes. The work was done by Gonzalez & Co. and the instrument was described for the benefit of readers of The Diapason by Seth Bingham.

A beautiful memorial window in St. Thomas' Church, New York City, to commemorate the service to that church and to church with great states.

commemorate the service to that church and to church music generally of T. Tertius Noble, was dedicated with impressive services Feb. 28.

The stop scheme and a description of a four-manual organ to be installed in the new edifice of Christ Methodist Church, New York City, by the W. W. Kimball Company was published.

Another new four-manual was the Aeolian-Skinner for the Church of the Ascension, New York City, which was opened by Jessie Craig Adam, organist of the church, Feb. 2.

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

The organ in the famous Mormon Tabernacle, Salt Lake City, Utah, rebuilt by the Aeolian-Skinner Company and retaining a few ranks of the original

and retaining a few ranks of the original instrument, was dedicated.

A four-manual Möller in the Central Presbyterian Church, New York City, was described; a three-manual Kilgen was to go into Ouachita College, Arkadelphia, Ark., and a three-manual Casavant was specified for the Tabernacle Methodist Church, Binghamton, N.Y. Virgil Fox played to standing room in the Bahamas. Alexander Schreiner was on a ten-week tour. Richard Ellsasser playing an extended tour.

# DEATH CLAIMS ORGANIST PROMINENT IN BALTIMORE

Luther Crawford Smith, immediate past-dean of the Chesapeake Chapter of the A.G.O., died Jan. 5. He was 51. Mr. Smith had been organist and choir director of Grace and St. Peter's Episcopal Church, Baltimore, Md., for the last seven years. He began his work as an organist at the age of 17 as assistant at the same church, receiving his training at the Peabody Conservatory. He served at the Church of the Resurrection, the Church of the Advent, the Prince of Peace and St. Andrew's Episcopal Churches and the Lutheran Church of the Reformation. Mr. Smith was a member of the music commission of the Episcopal diocese of Maryland.

He is survived by his parents, his wife and three children. Funeral services were held at the Church of the Transfiguration

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### Letters to the Editor

Should Guild Look into Trackers?

New York City, Jan. 11, 1959-

New York City, Jan. 11, 1959—
Dear Sir:
I should like to second Blake M. Mitchell's statement in his letter to the editor in the January issue. Mr. Biggs has unequivocally demonstrated the influence of touch on attack (Columbia Masterworks DL 5288) and demonstrated the influence of touch on attack (Columbia Masterworks DL 5288) and the effect produced is not especially subtle either. Although Mr. Mitchell is rather contemptuous of the arguments of your many previous correspondents on this subject, I doubt that he would maintain that the "starting translent" can be controlled on every old or new tracker organ. Is such control artistically desirable and should it be made available on all organs and taught to all students? I would not presume to express an opinion, but, If the answer is yes, then surely the A. G. O. or other appropriate agency should investigate and set up suitable specifications. It should not be difficult to determine the precise factors that are responsible for this facility over and above any contribution made by the voicing. Furthermore, it is not improbable that an electro-mechanical system could be invented to place the "chiff" under the control of the player's fingers and still retain the virtues of the detached console and its odious "gadgetry" (couplers, combos, etc.).

I agree with Mr. Mitchell that new is not necessarily best, but neither is old necessarily best, but neither is old necessarily best. Why is it that so many writers on this subject seem to lose their sense of proportion?

Very sincerely yours, Robert A. Lehman

Thompson-Allen's Rebuttal

Hamden, Conn., Jan. 14, 1959-

Hamden, Conn., Jan. 18, 1505—
Dear Sir:
"Ignorance is not so damnable as humbug, but when it prescribes pills it may happen to do more harm." So wrote George Eliot. These words aptly apply to a letter I saw in The Diapason for January from Blake M. Mitchell. My November, 1958, statement about a tracker key becoming heavier to depress as more stops are added to trounced.

He who is challenged should defend. . . . Therefore, for the sake of any readers who may have been misled by an absurd conclusion of Mr. Mitchell to the effect that a tracker slider-soundboard pallet does not become harder to open as more stops (not couplers, that is another even more obvious matter) are drawn, I recommend those who need proof of my simple statement to find an organ with tracker action. It will be necessary to have a few lead weights at hand. The experiment will more clearly be defined if a key in the lower register is selected. Draw one stop, preferably a mutation or a 4 ft. flute. Weight the key until there is just sufficient lead on it to depress the key with the wind on. Now ralse said key and add two or three more stops. It will then be found that the lead weights selected to balance the single stop are not sufficient to depress the same key when a few more stops are added. This phenomenon is part of the natural law of physics governing the effects of pressure versus volume. erning the effects of pressure versus volume.
To European and American organbuilders of the mid-nineteenth century this problem of the tracker slider-soundboard "pallet-

To European and American organbuilders of the mid-nineteenth century this problem of the tracker slider-soundboard "pallet-pluck" (as it was known) provided initiative for numerous ingenious forms of the "relief-pallet" (see Audsley's The Art of Organ Building, Vol. 11). The "relief-pallet" was a device used by some of the leading nineteenth-century organ builders to enable more stops to be placed over a single pallet of given dimensions without the pallet-pluck increasing in the same steep ratio as with an ordinary (non-relief) pallet.

For the benefit of readers and friends, I repeat that the small tracker organ has great psychological inducements and has an ideal touch. But for larger instruments, the keys on any given manual (without couplers) become tiresome and too heavy to depress repeatedly for more than a few minutes of continuous playing when a large number of stops is drawn. By large number I mean more than eight or mine on a wind-pressure of 3½ inches. On 2½-inch wind and less, ten stops is nearer the maximum number for comfort.

Among the hundreds of tracker organs I have worked on in Europe in the twenty-

for comfort.

Among the hundreds of tracker organs I have worked on in Europe in the twenty-five years before coming to the new world in 1949, I cherish the recollection of the delightful touch when playing on up to

about half-a-dozen stops on some of the largest old tracker organs in Europe with as many as thirteen stops on a single sound-board! I had my first organ lessons on such an instrument and many readers will remember the organ I have in mind: that in Christchurch, Westminster Bridge Road, London, back in the twenties.

As an original fellow of the Incorporated Society of Organ Builders and also of the Institute of Musical Instrument Technology, beside having served a six-year apprenticeship to one of the principal European organ companies, followed by nearly twenty-five years experience in the design and manufacture of organs with tracker, pneumatic and electric actions, I would remind Mr. Mitchell that he should learn to be more aware of his own lack of knowledge and experience before misleading the uninformed and condemning his superiors. condemning his superiors.

Yours sincerely.

THOMPSON-ALLEN Curator of Organs Yale University

Likes Biggs' Handel Article

Baton Rouge, La., Jan. 13, 1959-

Dear Sir:
Mr. Biggs' article in the January issue was Mr. Biggs' article in the January issue was a stimulating force as are all his articles. He has made his point and added another contribution, especially in the photograph. As I recall the letter of 1749, Handel also advised against a reed, due to maintenance difficulties. I can agree with Mr. Biggs in preferring an eighteenth- or nineteenth-century tracker for this music, since I played a tracker Johnson while in college. The Johnson I consider the best we have produced But upon an organ which has been "improved and electrified," I do not hesitate to play Handel nor does Mr. Biggs.

Sincerely yours,

Sincerely yours,

FRANK COLLINS. JR.

Mr. Lord Makes a Correction

New Haven, Conn., Jan. 16, 1959-

New Haven, Conn., san. 2.,
Dear Sir:
Would you add one note of correction in
my article on Langlais? The three students
of Cesar Franck with whom Jean Langlais
has studied are Mahaut, Marty and Tournemire. St. Martin is incorrect. I apologize
for this error. M. Langlais provided me
with this correction.

Sincerely.

ROBERT S. LORD

Electronic Spinets in Church

Goshen, Ohio, Jan. 21, 1959-

A few months ago you ran a brief editorial anent the organs being given small Ohio churches by a Cleveland industrialist. The chief implication was that possession of such an organ slammed the door forever on a con-

an organ slammed the door forever on a congregation's acquiring a taste of, or for, really good organ music. This is only too true. On the other hand, these organs give many churches their first opportunity to have music of a truly spiritual quality. The trouble is music is lacking; performers are ignorant.

Each month we see advertisements of new music for "spinet or harmonium." This is a great help, but we need lots more of it, especially simple things on the rugged hymn tunes, rather than the prayer and "in-thegarden" type.

Church music institutes could do a world of good if they met this situation head on with special attention to needs of organists and choirs both in the very small churches. Don't ask an organist from a church with a four-manual organ and five choirs to do this one.

four-manual organ and five choirs to do this one.

The greatest lack among small-church organists is their ignorance of registration and of service playing generally. A flutey combination, all vibratos on, the swell pedal seesawed continually—these are the usual accompaniment for congregational singing. After all, what else do you hear on TV?

Mastering a spinet is quite a challenge to a well-trained organist. Sharing their knowledge in writing for it and in teaching it should also be a challenge to people like Guild members. Music publishers can well afford to encourage writing in this field to push their wares and churches undeniably have a tremendous responsibility to see that their music is channeled in the right direction. Let's all get together and work on this problem. After all, doesn't the bulk of the population still live in rural areas?

Very truly yours,

Household Hint

Prince Albert, Sask., Jan. 25, 1959—Dear Sir:
Organists who are prone to drop pencils, papers, keys, coins, oddments down through the pedals, may save themselves uncomfortable contortions by sliding a length of 24-inch wrapping paper under the pedal board. It is then only necessary to slide the paper out again to retrieve the lost

again to retrieve the lost.

Incidentally, such a false bottom is a valuable dust collector and saves having to yank the pedal board out at spring cleaning

Sincerely.

JOHN V. HICKS

It Can Be Done

Detroit, Mich., Jan. 27, 1959—
Dear Sir:

I would enjoy commenting on the "dog-houses" editorial, but what I really have to say is more in line with the one on "silver offering." Having abetted August Maekelberghe's pioneering efforts "agin" such for several years in this part of the field, I am happy to rise to answer your two questions. onering. Taving abetted August Maekelberghe's pioneering efforts "agin" such for
several years in this part of the field, I am
happy to rise to answer your two questions:
To both I say "Yes," of course! If you believe
enough that it can and should be done and if,
as you say, you offer only the best to declare
that "Here is an art that commands respect."
The nine years of annual music festivals
under Mr. Maekelberghe at St. John's Episcopal Church have proved that the patrondonation-in-advance can and does support
fees for a pair of recitals by a leading guest
organist plus a string ensemble from the Detroit Symphony.

My rector at Trinity Church promptly
agreed to my sponsoring E. Power Biggs
Jan. 5 in a straight paid-admission recital
which covered all expenses, including organ
tuning and a paid advertisement in the largest
local newspaper. The rector was not given
a precedent in my proposal; he was just
satisfied that there "is no rule against it." I
have managed several paid-admission organ
recitals at the Detroit Institute of Arts with
Cochereau, Germani and others; all but one
came out in the black.

The few cautions I would make are against
timidity and recklessness, with the first the
strongest. The second mainly refers to not
brashly ignoring the fact of life that "organ
interests" can not be counted upon. Some
organists see these ventures as "somebody
on the make" and would rather sit at home
that come out to be counted. In the case of
such a name as Biggs, the advance ticket
sales for this recital totaled about \$100, \$\$\$it
though a downtown music store which had
posters, fivers and tickets a month ahead.

sales for this recital totaled about \$100, \$35 through a downtown music store which had posters, flyers and tickets a month ahead. It looked like another "in the red" when he piayed his first piece. But they kept coming—and contentedly paying—until intermission. We sold enough tickets to cover his fee in one hour. At Phillip Steinhaus' recital, superbly played, the "free offering," including the rector's and mine, amounted to \$34.75. Sincerely,

VIOLA R. PETIT

VIOLA R. PETIT

Batter Up! for THE DIAPASON

Orchard Park, N.Y., Feb. 5, 1959-

Dear Sir:

I have been a regular reader of The Diapason for years. I don't like to see you criticized for some of your advertising. It is all legitimate and, of course, profitable; and I don't want to be deprived, either, of reading it.

From an old home organist, as a hobby, from childhood in 1881, Sincerely,

W. B. Jolls, M.D.

Wrap It Up!

Kankakee, Ill., Feb. 7, 1959

As a high school lad, being much interested As a high school lad, being much interested in the organ but having no opportunity to practice or take lessons on one, I made a purchase in a small country store and it was wrapped in an old copy of The Diapason. I immediately subscribed and have kept every copy since. Now, after several years of study, I find myself chairman of the organ department here at Olivet College. It is surprising what an effect a small thing, such as a subscription to a magazine, will have on one's life.

Sincerely,

KENNETH BADE, M.Mus.



"Frightened to death" is no figure of speech where cancer is concerned. Each year thousands of Americans lose their lives needlessly because they were too terrified about cancer to even learn facts which could have saved their lives! Learn how to protect yourself and your family by writing to "Cancer," c/o your local post office.

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St. Paul's Episcopal Church, Dedham, Mass., has purchased a Casavant organ.
The stoplist is as follows:

#### GREAT ORGAN

Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Superoctave, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.

#### SWELL ORGAN

SWELL ORGAN
Viola, 8 ft., 61 pipes.
Viola Celeste, 8 ft., 61 pipes.
Rohrfiöte, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Waldfiöte, 2 ft., 61 pipes.
Scharff, 4 ranks, 244 pipes.
Fagott, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.

#### POSITIV ORGAN

Gedackt, 8 ft., 61 pipes.
Koppelfiöte, 4 ft., 61 pipes.
Nasat, 2% ft., 61 pipes.
Gemshorn, 2 ft., 61 pipes.
Terz, 1% ft., 61 pipes.
Cymbal, 3 ranks, 183 pipes.
Krummhorn, 8 ft., 61 pipes.

#### PEDAL ORGAN

PEDAL ORGAI Principal, 16 ft., 32 pipes. Subbass, 16 ft., 32 pipes. Octave, 8 ft., 32 pipes. Pommer, 8 ft., 32 pipes. Superoctave, 4 ft., 32 pipes. Mixture, 2 ranks, 64 pipes. Fagott, 16 ft. Trompette, 8 ft., 32 pipes.

# PENNSYLVANIA VETERAN HONORED ON RETIREMENT

A congregational dinner Jan. 11 was given by the First Baptist Church, Conshohocken, Pa., in honor of organist and music director Walter DePrefontaine, re-

music director Walter DePretontaine, retiring after twenty-seven years of service.
Mr. DePrefontaine holds the A.A.G.O.
degree and is a member of the American
Organ Players Club. Churches he served
earlier were the First Presbyterian
Church, Norristown, and St. Thomas'
Episcopal Church, White Marsh.
Mr. DePrefontaine will live in Pottstown, Pa., with his son.

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### SCHANTZ ORGAN SET FOR JAMESTOWN, N.Y.

#### WILL GO INTO NEW EDIFICE

First Methodist in Upstate City Will Be of Contemporary Design-Anna Knowlton, Organist for 30 Years, Will Play 3-manual

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. 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

GREAT ORGA
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% ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes.

#### SWELL ORGAN

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.
Mixture, 3 ranks, 183 pipes.
Vox Humana, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Clarion, 4 ft., 61 notes.
Tremolo.

#### CHOIR ORGAN

CHOIR GROWN

Bourdon, 8 ft., 73 pipes.

Dolce, 8 ft., 73 pipes.

Dolce Celeste, 8 ft., 61 pipes.

Koppelfiöte, 4 ft., 61 pipes.

Koppelfiöte, 2 ft., 12 pipes.

Tierce, 1% ft., 61 pipes.

Krummhorn, 8 ft., 73 pipes.

Tremala.

### PEDAL ORGAN

PEDAL ORGAN
Principal, 16 ft., 32 pipes.
Bourden, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 12 pipes.
Gemshorn, 16 ft., 12 pipes.
Quinte, 10% 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.

ber 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.

bers.

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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, Scheidermann, Peeters and Lenel.

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Mar. 6-Shreveport, La. (First Pres. Ch.)

Mar. 8-Stamford, Conn. (First Pres. Ch.)

Mar. 9-New York, N. Y. (St. Thomas Ch.) Mar. 10-Lancaster, Pa. (First Pres. Ch.)

Mar. 13-Missoula, Mont. (Univ. of Montana)

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.)

Apr. 6-Wheeling, W. Va. (St. Joseph's Cath.)

Apr. 7-Fort Wayne, Ind. (First Pres. Ch.) Apr. 9-Pittsburgh, Pa. (Shadyside Pres. Ch.)

Apr. 12-Kenmore, N. Y. (Kenmore Pres. Ch.)

Apr. 14-Worcester, Mass. (All Saints Epis. Ch.)

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8	Dolce (Pos.)	4	Prinzipal	8	Spitzviol	8	Prinzipal
4	Octave	4	Koppelflote	8	Celeste	8	Gedackt
4	Nachthorn	2	Doublette	4	Rohrpfeife	8	Flauto Dolce (Sw.)
4	Quintaton	2	Koppelflote	2	Gemshorn	4	Choralbass
2	Spitzflote	1	Sifflote	2	Rohrpfeife	4	Quintaton (Gt.)
III-VI	Mixture	11/3	Spitzquint	II-IV	Scharf	2	Nachthorn
	4	II	Sesquialtera	16	Rankett	н	Rauschquint
		11	Cymbel	8	Fagot	16	Fagot
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### REUTER WILL BUILD SIOUX CITY ORGAN

### REPLACES AN ELECTRONIC

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 stoplist:

### 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.
Koppelflöte, 4 ft., 61 pipes.
Quinte, 2% ft., 61 pipes.
Gemshorn, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes.

### SWELL ORGAN

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 Schalmei, 4 ft., 61 pipes.
Tremulant. Tremulant.

### CHOIR ORGAN

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

Nasard, 2% ft., 61 pipes. Zauberflöte, 2 ft., 61 pipes. Tierce, 1% ft., 61 pipes. Cromorne, 8 ft., 61 pipes. Tremulant.

### PEDAL ORGAN

PEDAL ORGAN
Contra Viole, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintadena, 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.
Fugara, 2 ft., 12 pipes.
Trumpet, 8 ft., 32 notes.
Cromorne, 8 ft., 32 notes.
Cromorne, 8 ft., 32 notes.
Cromorne, 2 ft., 32 notes.

#### PENDLETON CANTATA GIVEN AMERICAN PERFORMANCE

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.

### 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 assuming a little responsibility for 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.

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 conseson'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

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 sprano solo—possibly someone will manage to use handbells with it. Gordon Young's "Build Thee More Stately Mansions" has a good organ part; its unison and simple canon make voice parts very easy.

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 Cacavas (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

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.

script.
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.

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

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 Stickles has two new wellmade 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 Arcadelt "Ave Maria" with its source chanson, the Lewandowski "Hallelujah," Billings' "David's Lamentation" and familiar excepts from Bach, Saint-Saens, 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 Angell ("Hyfrydol") and the same arrangers "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.

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 ac-companiments is a depressing thought; vocally the songs are more knowingly

done.

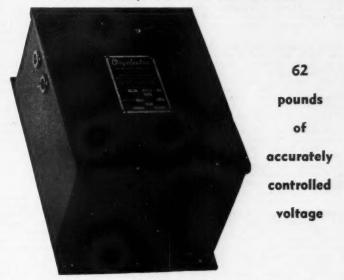
Probably Irving Fine's "Mutability" song cycle is not intended for church at all, though its texts (poems by Irene Orgel) have a pronounced spiritual connotation. These would be nearly impossible at the organ; they are interesting music with considerable sweep. Mills publishes the cycle.

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

### SUBJECT: KEEPING SINGERS INTERESTED

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.

His formula: Feed 'em first!

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.

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# Programs of Organ Recitals of the Month

-32-

Alexander Schreiner, Salt Lake City, Utah
—Dr. Schreiner played this program Feb. 1
at the First Baptist Church, Greenwood, S.
C., for the Greenwood Chapter of the
A.G.O.: "O Man, Bemoan Thy Fearful Sin"
and Toccata, Adagio and Fugue in C, Bach;
Fantaisie in A, Franck; "Star of Hope," R.
K. Biggs; "Chanson," E. S. Barnes; Fanfare,
Sowerby; "Meditation Religieuse," Mulet;
"Water Nymphs," Vierne; Prelude and
Fugue in B, Dupré.

Herbert B. Nanney, Palo Alto, Cal.—Mr. Nanney played the following program Dec. 14 at the Memorial Church, Stanford University: "Lord Jesus Christ, the Only Son of God" and "Come Now, Saviour of the Heathen," Pachelbel; "Une Vierge Pucelle," le Begue; "From Heaven Above I Come," "Praised Be Thou, Jesu Christ," "From Heaven a Host of Angels Came" and "This Day of Rejolcing," Bach; "Lord Jesus Christ, the Only Son of God," "A Babe Is Born in Bethlehem" and "In Dulci Jubilo," Buxtehude; "Adeste Fidelis," Karg-Elert; Pastorale. "Le Prologue de Jesus," traditional; "Wake, Awake, for Night Is Flying" and "Jesu, Priceless Treasure," Peeters; "In Dulci Jubilo," Bach. The Stanford Chorale, Harold Schmidt, conductor, assisted.

Harold Heeremans, F.A.G.O., Ch.M., F.T.C.L., Leonia, N.J.e-Mr. Heeremans played this recital Feb. 8 at the First Unitarian Church, Brooklyn: "Erscheinen ist der herrliche Tag," Buxtehude; "Was mein Gott will," W. F. Bach; "Ach Gott, vom Himmel sieh darein," "Aufmeinen lieben Gott," "Ein feste Burg" and "Erbarm dich mein," Hanff; Alla Breve, "Wir glauben all' an einen Gott," "Nun komm', der Heiden Heiland," "An Wasserflüssen Babylon" and Fugue in F, Bach.

Warren Berryman, Berea, Ohlo—Mr. Berryman played this faculty recital Feb. 1 at Baldwin-Wallace Conservatory: Prelude and Fugue in G minor, Buxtehude; Allegro, Sonata 1, "Komm, Gott, Schöpfer," "Von Gott will ich nicht lassen" and "Dorian" Toccata, Bach; "Siane," Bohnhorst; "Rhythmic Trumpet," Bingham; "Dies Irae," Simonds; Nazard, Suite Française, Langlais; "Lied to the Flowers," Peeters; Scherzetto and "Carillon de Westminster," Vierne.

Marjorie Jackson, Columbus, Ohio—Miss Jackson played a recital Jan. 25 at Emanuel Lutheran Church, Marion, Ohio, including this music: Psalm 19, Marcello; "Herr Gott, lass dich erbarmen," Isaac; Aria and Giga, Loeillet; Prelude and Fugue in D, Bach; Chorale in A minor, Franck: "The King of Love My Shepherd Is," Willan; "Den die Hirten lobten sehre," Walcha; Epilogue, Langlais; "Twilight at Fiesole," Bingham; "O Filil et Filiae," Farnam.

Mary Bagatz, Bloomington, Ind. — Mrs. Ragatz played this program Dec. 24 at the First Christian Church: "O Come, Emmanuel." Walter; "Here 'twixt Ass and Oxen Mild," Clokey; "We Three Kings," Holden; "Resonet in Laudibus," Purvis; Pastorale and Cradle Song, Saxton; "Lo, How a Rose," Pasquet; "The Coventry Carol," Walton; "Greensleeves," Wright; "Adeste Fidelis," Edmundson; "In Dulci Jubilo," Dupré.

Arthur Birkby, Mus.D., Kalamazoo, Mich.
—Dr. Birkby played this recital Feb. 1 at St.
Paul's Evengelical Lutheran Church, Battle
Creek: "What God Ordains Is Always Good,"
Pachelbel; Andante in F, Mozart; Prelude
and Fugue in A minor, Buxtehude; "Our
Father," "We All Believe" and "A Mighty
Fortress," Bach; Cantabile, Franck; "Kyrle
Eleison," Karg-Elert; "The Word," Messiaen;
Fugue 6 on "B-A-C-H," Schumann.

James Clayton Furlow, Jr., Baton Rouge, La.—Mr. Furlow played this Louisiana State University senior recital Nov. 11: "As Jesus Stood beside the Cross," Scheldt; Triosonata 1 and Prelude and Fugue in C. Bach; Concerto 13 (Cuckoo and Nightingale), Handel; Adagio and Toccata, Symphony 5, Widor; "Requiescat in Pace," Sowerby; "Berceuse" and Scherzetto, Vierne; "Lord Jesus Christ, Be Present Now," Karg-Elert.

Richard Westenburg, Missoula, Mont.—Mr. Westenburg's Jan. 23 recital at the First Congregational Church, Minneapolis, Minn, included: Rigaudon, Campre; Largo, Marcello; Toccata, Mereaux; Sinfonia, "Solomon," Handel; Fantasie and Fugue in Gminor, Bach; Concerto 5 in F, Handel; "Dorian" Toccata, Bach.

William Teague, Shreveport, La.—Mr. Teague played this program Jan. 28 on the organ vesper series at Rollins College, winter Park, Fla.: Fantasie in F. Mozart; "Kommst du nun," Bach; Symphony "de l'Agneau Mystique," deMaleingreau.

George Faxon, Boston, Mass.—Mr. Faxon played a recital Jan. 27 at the Westminster Presbyterian Church, Minneapolis, Minn., under the sponsorship of the Twin Cities Chapter of the A.G.O. He played the following: "Carnival" Suite, Crandell; Scherzo, Titcomb; Adagio and Toccata, Faxon; Toccata, Frescobaldi; Allegro, Peschetti; Concerto 2 in B fiat, Handel; Sonata 4 and Fugue in D, Bach; "O Sadness, O Heart-sorrow," Brahms; Study in B minor, Schumann; Fantasie on "Ad Nos," Liszt; Musette, Ibert; Scherzo, Durufié; "Adeste Fidelis," Dupré.

Robert S. Clippinger, A.A.G.O., Gettysburg, Pa.—Mr. Clippinger played the dedicatory recital Jan. 4 on the new Schantz organ in the Memorial Evangelical United Brethren Church, Silver Spring, Md. His program: Toccata and Adagio, "Blessed Jesus" and "Sheep May Safely Graze," Bach; "Whate'er God Ordains Is Right," Pachelbel; "Lo, How a Rose E'er Blooming," and "My Heart Is Filled with Longing," Brahms; Chorale in B minor, Franck; "In Dulci Jubilo." Karg-Elert; "Luther's Cradle Hymn," Schmutz; "Martyrdom," Parry; Variations de Concert, Bonnet.

Frederic Errett, Sacramento, Cal.—The Sacramento Chapter of the A.G.O. sponsored Mr. Errett in recital Jan. 27 at the Fremont Presbyterian Church: Overture, Christmas Cantata, Bach-Gaul; "Come, Sweet Repose," Bach-Schreiner; "Sheep May Safely Graze," Bach-Biggs; Suite on Sixteenth-century Hymns, Errett; "Song to the Mountains," Peeters; "O Lord, to Whom Should I Complain," Hindemith; "Day of Resurrection," Whitford; "Jesus Calls Us, O'er the Tumult," Whitford; Variations on a French Carol, Purvis.

Ruth Eickhorst, Indianapolis, Ind.—Mrs. Eickhorst played this dedicatory recital Jan. 13 at St. Paul's United Church of Christ with the Indianapolis Chapter of the A.G.O. as sponsor: Allegro Vivace, Sonata, Sammartini; "Air Tendre," Lully; "Now Let Us Sing with Joy," Bach; Echo Rondo, J.C.F. Bach; Fantasie in G, Bach; Toccata, Gigout; "Musical Snuff Box," Liadow; "Greensleeves," Purvis; Sicilienne and "Stella Maris," Weitz. The choir of the church sang a group.

Ivan R. Licht, Cleveland, Ohlo—Mr. Licht played this recital Feb. 22 at Our Lady of Angels Church: "Nun lässt uns Gott dem Herren," Lübeck; Fugue in G minor, Bach; "Clair de Lune." Karg-Elert; "St. Francis of Assisi Preaching to the Birds," Liszt; "Pièce Héroïque." Franck; "Jesus Speaks to the Weeping Daughters of Jerusalem," Dupré; "Ich möchte mich nun trosten," Peeters; Scherzando and "Pasticcio," Langlais; "Dieu parmi Nous," Messiaen.

David Henshaw, Baltimore, Md.—Mr. Henshaw played this recital Dec. 24 at the Howard Park Methodist Church: Noël "pour l'Amour de Marie," le Begue; "A la Venue de Noël," Balbastre; Suite Noël, Templeton; "Come Saviour of the Gentiles," Bach; "In Dulci Jubilo," Bach; "Good News from Heaven," Pachelbel; "How Brightly Shines the Morning Star," Buxtehude; "Greensleeves," Rowley; "Weihnachten 1914," Reger.

Carol Luikart, Rochester, N. Y.—Miss Luikart, student of David Craighead, played this graduation recital Jan. 13 in Kilbourn Hall of the Eastman School of Music: Concerto in G, Ernst-Bach; Benedictus, Mass for Parish Use, Couperin; Andante in F, K. 616, Mozart; Passacaglia and Fugue in C minor, Bach; Chorale in A minor, Franck; Deux Danses a Agni Vavishta, Alain; Prelude and Variations on "Veni Creator," Durufié.

John Williams, Red Springs, N.C.—Mr. Williams played this Flora Macdonald faculty recital Feb. 6: Fugue in G minor, Bach; "Deck Thyself, O My Soul," Brahms, Karg-Elert and Bach; Toccata, Adagio and Fugue, Bach; Sketch in F minor, Schumann; Movement 1, Sonata, Op. 18, Distler; Dialogue on the Mixtures, Langlais; "Prayer of Christ Ascending toward His Father," Messiaen; Prelude and Fugue on "B-A-C-H," Lizzt.

Gary Forsleff, Kalamazoo, Mich.—Mr. Forsleff, student of Dr. Arthur Birkby, played this recital Dec. 23 at the First Reformed Church: Fugue in G and Pastorale, Bach; Noël, le Begue; Bohemian Carol, Poister; "The Star Proclaims the King Is Here," Peeters; Noël, Daquin.

Ken List, Indianapolis, Ind.—Mr. List played this noonday recital Jan. 23 at Christ Church Cathedral: "My Young Life Hath an End," Sweelinck; Prelude and Fugue in A, Bach; "The Shepherds Came," "Ah, Blessed Jesu," "In the Midst of Earthly Life" and "A Mighty Fortress," Walcha.

George Markey, Maplewood, N.J.—Dr. Markey played this recital Jan. 20 for the Sacramento, Cal., Student Group of the A.G.O. at the First Baptist Church: "We Thank Thee God" and "God's Time Is the Best." Bach; "The Musical Clocks," Haydn; Canon in B minor and Sketch in F minor, Schumann; "Heroic Piece," Franck; "Cantilene," Langlais; "Tumult in the Praetorium," de Maleingreau; "Brother James' Air," Wright; Prelude and Fugue in G minor, Dupré.

Students of Russell Hancock Miles and Paul S. Pettinga, Urbana, III.—Delbert Disselhorst, Norma Hill, Sandra Eppard, Jenny Lynd Wertheim, Gwendolyn Hayes, Mary Morrison, Kenneth Marshall, Nancy Peterson Hensel, Maribeth Lutz and Judy Riemenschneider played this recital Jan. 13 at the University of Illinois: Prelude and Fugue in B minor, "Schmücke dich," Triosonata in E flat, Passacaglia and Fugue in C minor, Bach; Introduction and Toccata, Walond; Prelude, Fugue and Chaconne, Buxtehude; Fantaisie in A and Chorale in A minor, Franck; Sonata 2, Hindemith; "Rhythmic Trumpet," Bingham; Fantasie and Fugue on "B-A-C-H," Liszt.

Eugene Hill, Oxford, Ohio—Mr. Hill played this program Jan. 9 at Holy Trinity Episcopal Church on the Miami University series: Ciacona, Buxtehude; "Ach Gott! erhör mein Seufzen," Krebs; "Lobe den Herren," Walther; Prelude and Fugue in F minor, Bach; Chorale in B minor, Franck; "Pange Lingua," David; "Alas! And Did My Saviour Bleed" and "On Jordan's Stormy Banks I Stand," Gardner Read; "Dieu parmi Nous," Messiaen. The church choir sang a group of motets.

Robert Glasgow, Jacksonville, III.—Mr. Glasgow played this program Jan. 10 on the new Möller organ in the First Methodist Church, Lincoln, Neb.: Three Noëls, Daquin; "O Gott, du frommer Gott," Bach; Elevazione, Zipoli; Overture, "Occasional Oratorio," Handel; Sketches in D flat and C minor, Schumann; Chorale in A minor, Franck; Arla and Cadenza, Robert Moore; Sonata in E, Orpha Ochse; Antiphon to the Benedictus for Good Friday Tenebrae, Arnatt; "Litanies," Alain.

William Earl Gray, Jr., Baton Rouge, La.—Mr. Gray played this senior recital Oct. 25 at Louisiana State University: Toccata in Eminor, Pachelbel; "A Child Is Born" and Fugue in C. Buxtehude; Concerto 1. Handel; "In Death's Strong Grasp," "Our Father" and Prelude and Fugue in C minor, Bach; "O Blessed Jesu" and "O World I Must Leave Thee," Brahms; Introduction and Passacaglia, Reger; "Rhosymedre," Vaughan Williams; "Litanies," Alain.

Will O. Headlee, Syracuse, N.Y.—Mr. Headlee played this program Dec. 30 at the First Presbyterian Church, Asheville, N.C., under the sponsorship of the Asheville Chapter of the A.G.O.: Concerto 1 and "My Soul Doth Magnify the Lord," Bach; Fantasie in F minor, K. 608, Mozart; "O Christ, Who Art the Light and Day," "Now Praise We Christ," "O Christ, Thou Lamb of God" and "How Lovely Shines the Morning Star," Lenel; Chorale in B minor, Franck.

Sister Mary Carmeline, S.S.M., Milwaukee, Wis.—Sister Carmeline, student of Dorothy Marie Jensen, played this degree recital Jan. 15 at the Wisconsin Conservatory: Prelude and Fugue in E flat (St. Anne), Bach; Chorale in A minor, Franck; "By the Waters of Babylon" and "O World I Now Must Leave Thee," Karg-Elert; Chorale, Jongen; "Hosanna" and "Lord Jesus Walking on the Water," Weinberger.

Gale Enger, Oklahoma City, Okla.—Mr. Enger played this recital Dec. 21 in the chapel of the First Presbyterian Church: Partita on "In Dulci Jubilo," "Sheep May Safely Graze," "My Spirit Be Joyful" and Fugue in C, Bach; "Lo, How a Rose," Brahms; Fantasie and Fugue on "B-A-C-H," Liszt; "La Nativité." Langlais; "In Dulci Jubilo," Dupré; "Wonderful King," Karg-Elert. Brass and timpani assisted.

Edith Plemmons, Norman, Okla.—Miss Plemmons played this graduate recital Jan. 6 at the University of Oklahoma: Prelude and Fugue in E, Lübeck; Sonata 1, Hindemith; Passacaglia and Fugue, Peeters; "Prayer of Christ Ascending" and "Outburst of Joy," "Ascension" Suite, Messiaen.

Mary Sue Harter Pico, Bloomington, Ind.— Mrs. Pico played this noonday recital Jan. 9 at Christ Church Cathedral, Indianapolis: Prelude and Fugue in E, Lübeck; "Vom Himmel hoch," Pachelbel; "Wie schön leuchtet der Morgenstern," Buxtehude; "Vom Himmel hoch," Bach. Jean Langlais, Paris, France—M. Langlais played these numbers in the workshop at Springfield, Mass., sponsered by the Springfield Chapter of the A.G.O. at Old First Church: Benedictus-Elevation, Mass for Parishes, Cromorne in Tenor and Agnus Dei, Couplet 3, Dialogue for Full Organ, Couperin; Dialogue in F, de Grigny; "Les Mages," "La Nativité," Messiaen; "Communion de la Nativité de la Sainte Vierge," Tournemire; Recit de Nazard, Clérambault and Langlais; Tiento, Suite "Mediévale," Pièce Modale 1, "Chant Héroïque," Scherzando and "Pasticcio," Organ Book, "Te Deum" and Arabesque for Flutes, Langlais.

Roger Hauenstein, Kingsville, Tex.—Mr. Hauenstein played this recital Jan. 13 for the Kingsville Music Club at the First Presbyterian Church: Sonata in F minor, Mendelssohn; "Qui Tollis," Couperin; Introduction and Trumpet Tune in D, Boyce; "Herr Jesu Christ," "In dich hab' ich gehoffet" and Fantasie and Fugue in G minor, Bach; Prelude, Fugue and Variation, Franck; "Le Banquet Celéste," Messiaen; "Le Bon Pasteur," Benoit; "Vigiles et Sancti," Gore; "Joanna," Penich; Toccata en Do, Zúñiga; Pastorale, Clokey.

John Hamilton, Eugene, Ore.—Mr. Hamilton played this University of Oregon faculty recital Feb. 1: Chaconne, L. Couperin; Elevation, Mass for Convents, and Offertoire, Mass for Parish Use, F. Couperin; Two Sonatas, Scarlatti; Prelude and Fugue in E minor (Wedge), Bach; "A Rose Breaks into Bloom" and "My Heart Is Filled with Longing," Brahms; Canon in B major, Schumann; "Nalades," Vierne; "Vision of the Church Eternal," Messiaen; Variations on a Noël, Dupré.

Mark Holmberg, Reck Island, Ill.—Mr. Holmberg played this pregram Dec. 31 at Bethlehem Evangelical Lutheran Church: Toccata in E minor, Pachelbel: Noël, le Begue; "Bell" Symphony, Purcell; "How Brightly Shines the Morning Star," Pachelbel; "Sleepers Wake," "In Dulci Jubilo" and Prelude and Fugue in C. Bach; Noël with Variations, Balbastre; "This Endris Night," Oldroyd; Pastorale, Clokey; "Greensleeves," Purvis; Toccata, Suite "Gothique," Boëllmann.

Emory Fanning, Urbana-Champaign, Ill.— Mr. Fanning, pupil of Russell Hancock Miles, played this graduate recital Dec. 7 at the University of Illinois: Prelude and Fugue in C, Böhm; "Ach Herr, mich armen Sünder," "Es woll uns Gott genädig sein" and "Wie schön leuchtet," Pachelbel; "Kyrie, Gott Vater in Ewigkeit," "Wir glauben all' an einem Gott," "Vater unser in Himmelreich" and Prelude and Fugue in E flat, Bach.

Barclay Wood, Besten, Mass.—Mr. Wood played the fourth in the current series of eight recitals at All Saints' Church, Worcester, Jan. 12. He perfermed the following program: Toccata in C, Casanovas; Toccatas in C major and D miner, Seixas; Fantasie and Fugue in D minor, Lübeck; "O God, Be Merciful unto Me" and Passacaglia and Fugue in C minor, Bach; Prelude, Reger; Fugue, Bender; "Hommage a Frescobaldi." Langlais.

Stephen J. Ortlip, A.A.G.O., Lookout Mountain, Tenn.—Mr. Ortlip played this recital Jan. 25 at the Presbyterian Church Allegro Maestoso, "Water Music," Handel; Pastorale, Franck; "Sleepers Wake." Bach and Reger; Toccata, Adagio and Fugue, Bach; "The Fifers," Dandrieu; "Celestial Banquet," Messiaen; Scherze, Gigout; "Credo," Titcomb; Prelude on "Hamburg," McKinley; Finale, Symphony 1, Vierne.

Helen C. Laney, High Point, N. C.—Mrs. Laney was heard Dec. 7 in a recital shared with Margaret Slate, contralto, at the First Baptist Church. Organ numbers were: Fantasie in G minor, "Come, Saviour of Mankind" and "In Dulci Jubilo," Bach; Concerto 5, Handel; "The Musical Clocks," Haydn; "Prologue of Jesus," Clokey; Carol, Whitlock; Carol Rhapsedy, Purvis; "The Nativity," Langlais; Carillon, Vierne.

Irene Robertson, Les Angeles, Cal.—Dr. Robertson played this University of Southern California faculty recital Dec. 16 in Bovard Auditorium: "Yom Himmel hoch" Variations, Bach; Festival Music, Sowerby; "La Nativité," Messiaen. Lester Remsen conducted a brass ensemble in the Sowerby.

T. Curtis Mayo, Bleemington, Ind.—Mr. Mayo played this graduate recital in partial fulfillment of requirements for the doctor of music degree at Indiana University: Prelude and Fugue in G miner, Buxtehude; Triosonata in C and Passacaglia and Fugue, Blach.

# Programs of Organ Recitals of the Month

Wilma Jensen, Westfield, N. J.—Miss Jensen played this program Feb. 11 on the organ vesper series at Rollins College, Winter Park, Fla.: Prelude and Fugue in G, Bach; Elevation, Couperin; Fugue in G, Buxtehude; Flute Solo, Arne; "Jesus, Lead Thou Onward," Karg-Elert; "Ave Maris Stella," Dupré; Aria, Peeters; "God among Us," Messiaen.

Carl S. Fudge, Jr., Elizabeth, N.J.—Mr. Fudge played the dedicatory recital Oct. 5 at the Bedford Park Congregational Church, New York City, including the following: Salm 19, Marcello; "A Lesson," Selby; "We Pray Now to the Holy Spirit," Buxtehude; Prelude and Fugue in F and "Sleepers, Wake," Bach; Liturgical Improvisation 2, Oldroyd; Noël in G, Daquin; "Behold a Rose Is Blooming," Brahms; Suite "Gothique," Boëllmann; "Now Thank We All Our God" and "Clair de Lune," Karg-Elert; Toccata, Symphony 5, Widor.

Rosemary Clarke, F.A.G.O., Ph.D., Dubuque, Iowa—Dr. Clarke played this half of her University of Dubuque faculty recital Jan. 11 on the Hinners tracker in the college chapel: Variations on "Why Art Thou Restless?" Scheidt; Fantasie, Krieger; Prelude and Fugue, Bruhns. She completed the program on the Kimball in Westminster Presbyterian Church with: Concerto in F (Cuckoo and Nightingale), Handel; Chorale in A minor, Franck; "Litanies", Alain.

E. Power Biggs, Cambridge, Mass.—Mr. Biggs played the second of the series of recitals demonstrating the old Jardine tracker organ in Trinity Episcopal Church, Detroit, Mich., Jan. 5. His program: "Balletto del Granduca," Sweelinck; Concerto 3, Soler; Concerto 2 in B flat, Handel; Fantasie and Fugue in G minor, Bach; Three Noëls, Daquin; "Rhosymedre," Vaughan Williams; Allegro Maestoso, Sonata in G, Elgar.

Thomas Curtis, Elyria, Ohio—Mr. Curtis was heard Jan. 18 in this program at the First Congregational Church: Processional, M. Shaw; Prelude, Jacobi; "Tis My Pleasure," "I Stand with One Foot in the Grave" and March, "Dramma per Musica," Bach-Grace; "Blessed Are Ye, Faithful Souls," Brahms; Prelude and Fugue on "B-A-C-H," Liszt; "Gaudeamus," Rowley; Adagio and Finale, Vierne.

Charles Shaffer, Pasadena, Cal.—Mr. Shaffer played this program Dec. 6 and 7 at the Hunter Mead residence: Allegro and Chorale, Symphonie 2, Vierne; Kleine Präludien und Intermezzi, Schroeder; Antiphons 2 and 5, Dupré; Fantasy for Flute Stops, Sowerby; "Wachet auf," "Nun komm' der Heiden Heiland" and Prelude and Fugue in B minor, Bach.

Dorothy Deininger, Akron, Ohio — Mrs. Deininger played a recital Jan. 4 at Trinity Lutheran Church, including: "Te Deum" and "Ave Maria, Ave Maris Stella," Langlais; Harpsichord Suite, Handel; "Dear Lord, Have Mercy," Isaac; "Christ to the River Jordan Came" and Passacaglia and Fugue, Bach; Lentement, Marchand; Symphony 5, Widor.

Tom Ritchie, Springfield, Mo.—Mr. Ritchie played a program Dec. 17 in Stone Chapel of Drury College, including: Trumpet Tune, Purcell; "The Earl of Salisbury," Byrd; Basse et Dessus de Trompette, Clérambault; "Mein junges Leben hat ein End." Sweelinck; Sonata 6 for violin and clavier, Bach; "Wachet auf," Bach. Paul Carlson, violin, assisted.

Steve Empson, St. Paul, Minn.—Mr. Empson played the following program Nov. 30 at the College of St. Benedict, St. Joseph, Minn.: Fugue on the Kyrie, Couperin; Aria Pastorella, Rathgeber; Fantasie and Fugue in C minor, Bach; "Blessed Are Ye Faithful Souls," Brahms; Chorale, Jongen; Sarabande, Jennings; Sonata 2, Mendelssohn.

Harold Fink, Brooklyn, N. Y.—Mr. Fink played this recital Feb. 8 at the First Unitarian Church: Psalm 19, Marcello; "Miserere Mei," Wilkes; Prelude and Fugue in F minor and "Come, Redeemer of Our Race," Bach; "O Come Emmanuel" and "Lo, He Comes with Clouds," Walton; "Gothic" Symphony, Widor.

William Watkins, A.A.G.O., Washington, D.C.—Mr. Watkins played the following recital at the Georgetown Presbyterian Church Jan. 25: Psalm 19, Marcello; Chorale in B minor, Franck; Toccata, Gigout; "In Memoriam," Graves; Voluntary, Bingham.

Oswald Ragatz, A.A.G.O., Bioomington, Ind.—Dr. Ragatz opened the Baldwin electronic organ in the new auditorium of Indiana Central College, Indianapolis, Nov. 11 with the following program: Trumpet Tune and Air, Furcell; Capriccio "CuCu," Kerll; "Now Thank We All Our God," "From God Will Naught Divide Us," "Lord Jesus Christ, Turn Thou to Us" and Fugue on the Credo, Bach; "Musical Clocks," Haydn; "In Dulci Jubilo," Karg-Elert; "On Christmas Night," Milford; Air with Variations and Fantasy for Flute Stops, Sowerby; Chorale 3 in D minor, Andriessen.

Charles Shaffer, Pasadena, Cal.—Mr. Shaffer played this recital Jan. 18 for the Riverside-San Bernardino Counties Chapter of the A.G.O. at Calvary Presbyterian Church, Riverside: Concerto del Sigr. Meck, Walther: Benedictus, Couperin; Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in G, Bach; Thema met Variaties, Andriessen; "Berceuse," Dupré; Fantasy for Flute Stops, Sowerby; "Pange Lingua Gloriosi," Edmundson; "Moment Musical," Robertson; Allegro, Symphony 2, Vierne.

Frank Collins, Jr., Baton Rouge, La.—Mr. Collins played this program Jan. 11 at the Calvary Baptist Church, Jackson, Miss., under the aegis of the Jackson Chapter of the A.G.O.: Rigaudon, Campra; "Let Us Rock the Infant," Murschhauser; Trumpet Tune, Furcell; "The Old Year Has Passed Away," "If Thou Be Near" and Fantasie and Fugue in C minor, Bach; Concerto 13, Handel; "Death and Resurrection," Lagalas; "The Fountain," DeLamarter; "Litanies," Alain. A string quartet and piano assisted in the Handel.

Russell Saunders, Des Moines, Iowa—Mr. Saunders played this Drake University faculty recital Dec. 9 at the University Christian Church: Prelude and Fugue in Gminor, Buxtehude; Suite for Organ, Verle Larson; Toccata, Adagio and Fugue in C, Bach; Ballade for viola and organ, Sowerby; Prelude and Fugue on "B-A-C-H," Liszt. Margaret Davis Kew assisted on the Sowerby.

Edward Mondello, Chicago—Mr. Mondello plays the following program March 1 at the Cathedral of St. James: Sonata 2, Hindemith; Trio-sonata 1 in E flat, Bach; "Le Coucou," Daquin; "Wachet auf," Bach; Ballade for English horn and organ, Sowerby; Prelude and Fugue on "B-A-C-H," Liszt. Laurence Thorstenberg is soloist in the Sowerby.

Gertrude Loos Barr, Milwaukee, Wis.— Mrs. Barr played the dedicatory recital Feb. 1 at Immanuel Presbyterian Church: Sonata 1, Mendelssohn; Bourée et Musette, Karg-Elert: Largo e Spiccato, Concerto, Bach-Vivaldi; Prelude, "La Damoiselle Elue," Debussy; "The Nightingale and the Rose," Saint-Saens; "Thou Art the Rock," Mulet.

Fred S. Mauk, Wilmington, N.C.—Mr. Mauk played this vesper recital Nov. 23 in the First Presbyterian Church: Fugue on the Kyrie, Elevation and Chaconne, Couperin; "Yon Gott will ich nicht lassen" and "Wachet auf," Bach. Buxtehude's solo cantata "Lord, in Thee Do I Trust" completed the service.

George L. Jones, Jr., Potsdam, N. Y.—Dr. Jones played these numbers Dec. 24 at Trinity Church: "The Shepherds" and "Eternal Purposes," "The Nativity," Messiaen; "In Dulci Jubilo," Bach, Dupré and Schroeder; "A Boy Is Born in Bethlehem," Buxtehude; "A Lovely Rose Is Blooming," Brahms; Noël, Mulet; "Greensleeves," Purvis.

Clarene Fae Taylor, College Place, Wash.— Mrs. Taylor, student of Stanley E. Walker, played this senior recital Jan. 11 at Walla Walla College: Concerto 5, Handel; "Lobe den Herren" and Fugue in E flat, Bach; Cantabile and "Pièce Héroïque," Franck; Aria, Peeters; Carillon-Sortie, Mulet. Jerald Hamilton, Topeka, Kans.—Mr. Hamilton played this program Jan. 14 on the organ vesper series at Rollins College, Winter Park, Fla.: Prelude and Fugue in C minor, Vaughan Williams; "My Heart Is Ever Yearning," Brahms; "Mein junges Leben hat ein End," Sweelinck; Prelude and Fugue in E flat. Bach.

Richard F. Horn, Milton, Pa.—Mr. Horn played this recital Dec. 21 at the Trinity Evangelical Lutheran Church: Fanfare and Trumpet Voluntary, Purcell; Prelude and Fugue in C minor, Mendelssohn; "Lift Up Your Heads," Guilmant; "In Dulci Jubilo," Bach; "Es ist ein' Ros," Brahms; "Greensleeves," Purvis; "In Bethlehem's Low Stable." Walcha; Noël, Daquin; "Il Natale in Sicilia," Yon; "Wir glauben al'," Bach; "Chant du Soir," Bossi; Prelude and Double Fugue in G minor, Buxtehude; Benedictus, Reger; Toccata, Andriessen.

Carol Ann Kurtz, Le Mars, Iowa—Miss Kurtz played this recital Jan. 11 for the Western Iowa Chapter of the A.G.O. in Thoren Auditorium, Westmar College: Fantasie and Fugue in G minor, Bach; Suite in C, Purcell; Rondeau, "l'Etourdie," Dagincourt; Fantasie in F minor, Mozart; Scherzo, van Hulse; "Greensleeves," Purvis; "Herzllebster Jesu" and "Fröhlich soll mein Herze springen," Walcha; Introduction and Passacaglia, Willan; "Harmonies du Soir," Karg-Elert; Toccata, Symphony 5, Widor.

Phyllis Stringham, Chatham, Va.—Miss Stringham played a recital following evensong Feb. 1 at the Washington, D.C., Cathedral. Her program: Tierce en Taille, Mass for Parishes, F. Couperin; Chaconne, Buxtehude; "Kyrie, Gott Vater in Ewigkeit" and Fantasie and Fugue in C minor, Bach; "Prière du Christ vers son Père," "L'Ascension," Messiaen; Chorale in B minor, Franck.

Clarice Marlow, Aberdeen, Wash.—Mrs. Marlow played the following recital Jan. 25 at St. Andrew's Ebiscopal Church: Prelude, Fugue and Chaconne, Pachelbel; "Kyrie, Gott heiliger Geist," Bach; Concerto 5 in F., Handel; Prelude on "The King's Majesty," Sowerby; "Flutes," Langlais; Scherzetto, Vierne; Allegro, Symphony 6, Widor.

Phillip Steinhaus, Pontiac, Mich.—Mr. Steinhaus played Dec. 9 one of a series of recitals displaying the old Jardine tracker organ in Trinity Episcopal Church, Detroit. His program was: Concerto 5, Handel; Canzona, Frescobaldi; "Musical Clocks," Haydn; "Come, Saviour of the Heathen" and Prelude and Fugue in G, Bach; Scherzetto, Vierne; "Litanies," Alain.

Mildred L. Hendrix, Durham, N.C.—Mrs. Hendrix played this recital at the Duke University chapel Feb. 8: Toccata in E minor, Pachelbel; Fantasie in G minor, Bach; Prelude, Fugue and Variation, Franck; Sketches in F minor and D flat, Schumann; "O God, Thou Faithful God," Brahms; Prelude and Fugue in E flat, Saint-Saëns.

Myron Leet, Buffalo, N.Y.—Mr. Leet played a recital Dec. 14 at St. Thomas' Church, New York City, including: Allegro Moderato. Symphony 6, Widor; "Divertissement," Vierne; Prelude and Fugue in C. Bach; "Fröhlich soll mein Herz springen," Walcha; "Nun komm der Heiden Heiland," Distler.

Philip Steen, Kalamazoo, Mich.—Mr. Steen played this program Dec. 24 at the First Reformed Church: "From Heaven Above" and Ricercare, Pachelbel; Noël, Daquin; Trumpet Tune, Purcell; "Jesu, meine Freude," Bach; "Lo, How a Rose," Praetorius; "Puer Natus Est," Titcomb; Concerto in F, Handel; Fugue in C, Bach.

Berniece Fee Mozingo, Indianapolis, Ind.— Mrs. Mozingo played this noonday recital at Christ Church Cathedral Jan. 13: Voluntary 1, Travers; "Paean," Howells; Three Chorale Preludes, Klotz; "Requiescat in Pace," Sowerby.

William Selmier, Indianapolis, Ind.—Mr. Selmier played this noonday recital Jan. 2 at Christ Church Cathedral: Chaconne, L. Couperin; "Vom Himmel hoch," Pachelbel; "Was Gott tut, das ist wohlgetan," Kellner; "O Gott du frommer Gott," Bach.

Robert Baker, New York City—Dr. Baker played this dedicatory recital Nov. 16 on the new Aeolian-Skinner organ in Old First Church, Springfield, Mass.: Adagio and Finale, Concerto 1, Handel; Chaconne in Eminor, Buxtehude; Musette and 'Tambourin,' Rameau; Prelude and Fugue in Bminor, Bach; Prelude to the Sabbath Morning Torah Service, Milhaud; "Greensleeves" and "Brother James' Air," Wright; Chorale in Bminor, Franck; Dialogue on the Mixtures, Langlais; Trumpet Minuet, Hollins; Adagio for Strings, Barber; Rondo for Flute Stop, Rinck; Toccata in D fiat, Jongen.

Richard T. Gore, Wooster, Ohlo—Dr. Gore played this recital Nov. 9 at the Rockefeller Memorial Chapel, University of Chicago: "Comes Autumn Time," Sowerby; "Litany for All Souls' Day," Schubert; Sonata 3 in A, Mendelssohn; Introduction, Passacaglia and Fugue in E flat minor, Willan; "Now That the Sun Has Gone to Rest" and Variations on "Welwyn," Gore; Office for All Saints', "L'Orgue Mystique," Tournemire.

Andrea Toth, Rochester, N. Y.—Miss Toth, student of David Craighead, played this graduation recital Jan. 19 in Kilbourn Hall of the Eastman School of Music: Prelude and Fugue in E minor (Wedge), Bach; "Domine Deus" and "Qui Tollis," Mass for Parish Use, Couperin; Chorale in E, Franck; Sonata 2, Hindemith; Variations on a Noël, Dupré; three excerpts, "La Nativité," Messiaen.

John T. Erickson, Mus. D., A.A.G.O., New York City—Mr. Erickson was guest organist at the Christmas services in the Gustavus Adolphus Lutheran Church, playing the following numbers: "How Brightly Shines the Morning Star," Olsson; "A Lovely Rose Is Blooming," Brahms; "Praise the Lord with Drums and Cymbals," Karg-Elert; Noël with Variations, Bedell; Toccata in G, Dubois.

Marie Schumacher Blatz, Washington, D.C.
—Mrs. Blatz played the post-vesper recital
Dec. 7 at the Washington Cathedral, Including: Dialogue et Muzète, Dandrieu; Prelude, Fugue and Chaconne, Pachelbel; "An
Wasserflüssen Babylon" and "Wachet auf,
ruft uns die Stimme," Bach; "La Nativité,"
Langlais; "Les Bergers" and "Dieu parmi
Nous," Messiaen.

Elbert M. Smith, Grinnell, Iowa—Mr. Smith played the following music Jan. 14 on the Aeolian-Skinner organ in Herrick Chapel, Grinnell College: "Veni Creator Spiritus," "Ave Maria" and "Christus Vincit." Kreckel; Three Preludes for the Synagogue, Bloch; "Lord Jesus Walking on the Sea" and "The Last Supper," Weinberger; "It Is Finished," Huston; "Litanies," Alain.

Roberta Gary, Rochester, N. Y.—Miss Gary, student of David Craighead, played this graduation recital Nov. 24 in Kilbourn Hall of the Eastman School of Music: Adagio, Allegro and Adagio, K. 594, Mozart; "Unter der Linden grüne," Sweelinck; Prelude and Fugue in C, Bach; "L'Ascension," Messiaen; Scherzo, Durufié; Toccata, Sowerby.

D. DeWitt Wasson, New York City—Dr. Wasson played this recital Jan. 25 at the South Presbyterian Church, Dobbs Ferry, N.Y.: Prelude and Fugue in G, Bach; "A Lesson," Selby; Chorale in A minor, Franck; "Rhosymedre," Vaughan Williams; Variations on a Noël, Dupré. A mixed quartet and soloists assisted.

Gordon Young, Detroit, Mich.—Mr. Young closed the series on the Jardine tracker in Trinity Episcopal Church Feb. 10 with: "Jesu, meine Freude," Walther; Prelude and Fugue in B minor, Bach; Variations, Symphony 5, Widor; "Aberystwyth," "Pageant" and "St. Edith," Young; "Chant de Paix," Langlais; Carillon-Sortie, Mulet.

Nancy Jane Davis, Norman, Okla.—Miss Davis played this graduate recital Jan. 11 at the University of Oklahoma: Prelude, Fugue and Chaconne, Pachelbel; Prelude and Fugue in B minor, Bach; Chorale in E, Franck; Chorale and Sonata "Eroica," Jongen.

Robert Hobbs, Indianapolis, Ind.—Mr. Hobbs played this noonday recital Jan. 16 at Christ Cathedral: Trumpet Voluntary, Purcell; Carol and Musette. Vaughan Wiliams; "A Chinese Christmas Carol," Noble; "Water Music" Suite, Handel.

### Arthur C. Becker

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FREDRICK LOUIS ERICKSEN was hon-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.

#### WIDELY VARIED PROGRAMS HEARD IN TITUS' SERIES

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 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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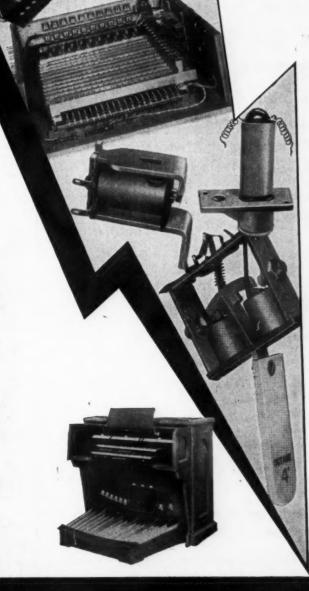
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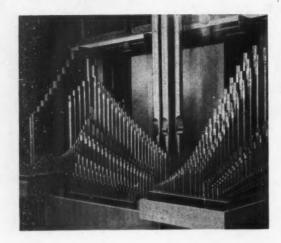
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## Is Obsession with Backward Look Plaguing Us All?

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 hydraulus of the ancient Romans! Some muchlus of the ancient Romans! Some much-needed reforms have been instituted, but the fanatics are taking us too far. In-cidentally, the shrieking ensemble of some of the modern so-called "baroque" instru-ments 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 of 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.

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 nine-pence 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 is, 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.

ishment for their misdemeanors.

Not only organ design but also the rep-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 suftered 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 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.

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 hereain

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.

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. Peters-burg, Fla. She leaves a similar post at the First Congregational Church, Man-

A graduate of the Oberlin Conserva-tory, Miss Sisson majored in organ with tory, 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.

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

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

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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:

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% ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Trumpet, 8 ft., 61 notes.

#### SWELL ORGAN

SWELL ORGAN

Bourdon, 16 ft., 68 pipes.
English Diapason, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 56 pipes.
Geigen, 4 ft., 12 pipes.
Flauto Doice, 4 ft., 68 pipes.
Piccolo, 2 ft., 68 pipes.
Piccolo, 2 ft., 68 pipes.
Pictolo, 2 ft., 68 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Trumpet, 8 ft., 68 pipes.
Clarion, 4 ft., 12 pipes.
Tremulant.

#### CHOIR ORGAN

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.
Nazard, 2% ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Tremulant.

## PEDAL ORGAN

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 pipes.

Bourdon, 8 ft., 12 pipes.

Rohrflöte, 8 ft., 32 notes.

Octave, 4 ft., 32 notes.

Trompette, 8 ft., 32 notes.

Trompette, 8 ft., 32 notes.

Bombard, 16 ft., 32 pipes.

Bombard, 8 ft., 12 pipes.

Bombard, 4 ft., 12 pipes.

Responses for Solo Voice were sung for the first time Jan. 30 at Temple B'nai El, St. Louis, Mo.

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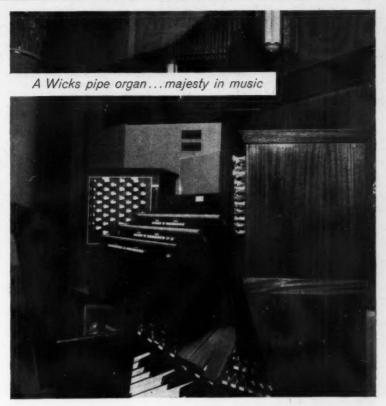
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## Study of Brahms' Works Expanded by Vivid Detail

By HARRY W. GAY

In the foreword to what he terms the first publication in America of the complete organ works of Brahms, Gerard Alphenaar remarks that these works are notable exceptions in an otherwise rather unimpressive list of organ compositions of the nineteenth century. While there are many of us who would accuse the author of that remark as being evidently unfamiliar with the bulk of the organ literature of that century, it would be agreed that the Brahms works are, in a sense, peculiar to any organ literature.

There are several aspects of their peculiarity. Some argue that because of certain rather intractable places in the music that Brahms was not familiar with the organ and its mechanism to know just how to write idiomatically for the instrument. Others maintain that Brahms spoke the language of Bach in these pieces. It has also been pointed out by some that these also been pointed out by some that these earlier works were merely studies in contrapuntal textures.

Let us investigate these postulations to see in just how far they can be considered as representing the true situation. Without attempting a categorical analysis of these remarks, let us learn just what Brahms was doing about the time he compraims was doing about the time he composed the four works without opus numbers. These, of course, are the Prelude and Fugues in A minor and G minor, the Fugue in A flat minor and the Chorale Prelude and Fugue upon "O Traurigkeit, o Herzeleid."

It is a well-known fact that Brahms was acquainted with the organ, not only from listening to the instrument but also from the experience of performance. He had learned other instruments as a boy and had used this knowledge to advantage in composing for these instruments. There is no reason to suppose that he played the organ in any manner other than one which organ in any manner other than one which would teach him the greatest possible resources of the instrument. If he did not write idiomatically, it would be merely because of what he had to say rather than through an ignorance of the vehicle of expression. He must have liked the organ and enjoyed it for awhile as he played it and learned from it. and learned from it.

We could note a reference to the organ We could note a reference to the organ in an invitation by one Otto Julius Grimm, founder and director of the Cäcilia Verein in Göttingen. This invitation is from June, 1958. Grimm invited Brahms to Göttingen for the summer and in mentioning several features to attract the composer to accept his invitation, he mentioned the expected presence of Clara Schumann the fact that there would be tioned the expected presence of Clara Schumann, the fact that there would be singing to his pleasure and that there would be an organ upon which he could play. Perhaps in Brahms' mind the first reason was sufficient to compel acceptance, but the fact that the organ did figure in the invitation shows that it evidently was an element of attraction could be supported to the control of the support of attraction could be supported to the support of attraction and the support of attraction attraction and the support of attraction and the support of attraction attraction attraction and the support of attraction dently was an element of attraction as

It is recorded that May 19, 1859, Brahms was the organist at the wedding of a Jenny von Ahsen. This ceremony was held in St. Michael's Church in Hamburg. One should not suppose that such functions then and there resemble some of our present-day smaller and informal services of marriage with the rendition of services of marriage with the rendition of a few bon-bons and a touch of vocal color. Brahms was no hack at anything, as a motto for one of his choirs would show: "Fix oder Nix."

It was in this same year that the composer was deeply engrossed in the study of the works and style of Giovanni Pierluigi. He did, as a result of the influence of this study, write two vocal works in the sixteenth-century style. These are the two motets opus 37, numbers 1 and 2. It is possible that as a result of a sometime similar study of the works of Bach, Brahms could have been compelled to write his two Preludes and Fugues in A minor and G minor. However, one should not hastily conclude that studying Bach It was in this same year that the com-

would force a fugue from the pen of anyone. Other composers have written fugues—even Brahms! If this were the argument, by the preponderance of organ material, Brahms should have written the Eleven Chorale Preludes first.

Regardless of the motivating influence behind these earlier works, the fact is that they occurred at a time in the composer's life when he had been rather thoroughly exposed to the organ and its posoughly exposed to the organ and its pos-sibilities. From the same years, we can read a recollection by Marie Völckers saying that, concerning a certain religious function, Brahms played the organ and afterward invited some ladies to remain to sing some songs of his own composi-tion

For further reference we could return to the year 1858. Clara Schumann wrote a letter to Brahms asking how he liked the songs which he tried with the organ June 9. In August of the same year, in explaining his liking for women's voices to Fraulein you Mayesphure Probuse said. explaining his liking for women's voices to Fraulein von Meysenbug, Brahms said that the clear silver tones pleased him exceedingly and that in church with the organ the voices sounded quite charming. Aug. 22, 1859, we can read of Brahms' accusing Franziska Meier of not taking part in the singing when they sang with the organ in church. Sept. 15 it is recorded that Franziska asked Brahms if they were to sit up near the organ.

In August of 1859 Brahms wrote to Clara Schumann concerning his composi-tion of a new Psalm, the one in opus 27. In the letter he stated that it was to the text of the thirteenth Psalm, if she cared to look it up. He indicated further that it would be performed in church, since it had organ accompaniment.

Franziska herself offers a remarkable side comment concerning a vocal piece by the composer when she has remarked how impressive this work is made by the sound of the chimes!

When we consider that the four early organ works were written between 1857 and 1863, it would be obvious that they and 1863, it would be obvious that they had been conceived during a time wherein Brahms had the greatest opportunity to know and explore the possibilities of the instrument. It is possible that he did not like composing for the organ. It conceivably would not bear all his thoughts. Perhaps the then current limitations of the mechanism was an inhibiting factor. The piano, of course, was his main instrument of performance for many years before and would naturally have demanded more attention in composition. The evident lack of standardization of the sounds dent lack of standardization of the sounds of the organ could have contributed to a decision to compose no more. Also the limited area of performance and opportunity for recognition are factors for consideration. One could go on indefinitely enumerating reasons why a person of Brahms' potential would resort mainly to other media of expression.

A strong factor would be also that he

A strong factor would be also that he departed this situation in Hamburg which allowed him such uninhibited exploration. In 1863, annoyed at having been passed by in the appointments of conductor of the Philharmonic Orchestra and the position as director of the Singakademie, Brahms moved from Hamburg. The appointment to a permanent post was something which Brahms allegedly wanted all his life, something he never received and over which he always felt somewhat of a

The incident of the composition of the Chorale Prelude and Fugue is tangent to Chorale Prelude and Fugue is tangent to this departure. It is recorded by Friedchen Wagner for whom the piece was written. She writes that at one of her last lessons with Brahms she asked him to write something for her as a souvenir. She generally had done things by Bach with him, so Brahms selected this melody "O Traurigkeit, o Herzeleid" upon which to base a composition in the form noted above. He did not give it to her, however, at the last lesson but told her she would have it before very long. Friedchen was sad at his departure and did not go to the piano for several days after Brahms depiano for several days after Brahms de-parted. When she finally did open the lid again, there was the composition which had been promised her. Her maid told her that Brahms had put it there himself before he went away.

From this time until the year 1896 Brahms wrote no other music for organ solo. It is true that when he went to Vienna in 1863 he reassociated himself

#### MME. DUPRE WRITES DETAILS OF HUSBAND'S ACTIVITIES

A Dec. 31 letter to Frederick C. Mayer from Mme. Marcel Dupré contains this news of the activities of the noted French

Marcel is in splendid health and works without overworking himself. He gave a magnificent recital in St. Sulpice at the end of October with 4,000 people crowded into the church. He also played recently in Switzerland and is going Jan. 11 to England for recitals in Birmingham, Bristol and Livergool.

But he manages to keep time for composi-But he manages to keep time for composi-tion. His recent work is a quartet for violin, viola, 'cello and organ; the first performance took place this summer at the American Conservatoire, Fontainebleau, and it will be performed again in Paris in April.

with Karl Gradener who was organist of the Evangelical Church there. However, this association certainly did not lead to

this association certainly did not lead to any more compositions for the organ. If we reflect upon Brahms' attitude toward Clara Schumann, it is not too diffi-cult to believe that the chorale preludes of opus 122 could represent his sorrow over her death May 20, 1896. This was the year in which Brahms composed these

the year in which Branms composed these pieces. They represent his last work since his death occurred in 1897.

"A German Requiem" is a musical discourse supposedly expressing the composer's attitude toward death in terms of life itself. Here we find a broad tribute of magnificent proportions—a thing the size of life itself, full of power and exuberance of a relatively younger man. It is almost an expression of defiance in its attempt to express the sustaining element of greater

life.

In Opus 122 we find eleven small sketches of a serene assurance expressing the elemental sacraments of life. These could well be the reflections from earlier years spent as noted above—in the church and near the organ. There are shadows of the studies of the older masters as mentioned earlier. The techniques of composition involved in the writing found in preludes one, two, nine and ten would indicate such study and knowledge. Still, even these are works of Brahms in his own style and by his own hand. We cannot help but recall his writings to Clara not help but recall his writings to Clara Schumann from Hamburg in 1859 concerning the use of the organ; nor can we forget the expression in "O Traurigkeit, o Herzeleid" upon departure from his pleasant accommodations in Hamburg. It would seem that Brahms, too, might have been recalling certain impressions from a pleasant past—a past which had given to him, through all his years, that indestructable defense so necessary for a productive life.

It had been about thirty-three years since Brahms had indulged in organ composition; and yet here, with a few excep-tions to be noted, he graces the volume of literature for the instrument with eleven idiomatic expressions both "inimitative" and inimitable. It takes but a little effort to make preludes two, four, five and six appear with themes as solos. It does appear with themes as solos. It does involve thumbing on another manual, but this is a technique of the organ and Brahms surely meant that sound regardless of how he might have written the notes on the pages. Number four will even involve some playing in the pedals of the suggestion of the theme as found in measures exercted to the technique but of the suggestion of the theme as found in measures seventeen to twenty-one, but this is a small matter with general pistons. Number seven will profit by a greater exposure of the chorale theme by a solo stop. And who has not been tempted to "play out the theme" in measures fifteen, sixteen and seventeen of number eight as well as the graceful motion of the beautiful line which concludes number eleven?

ductive life.

well as the graceful motion of the beautiful line which concludes number eleven?

Here we have fifteen compositions written at the beginning and ending of nearly a forty-year period. They are masterpieces in their ways and deserve the utmost care in performance. The early works are no more difficult for the organist than the composer's piane works are ist than the composer's piano works are for the pianist. Anyone who has heard these early works as played by one such as Virgil Fox cannot help but want to know them himself. And to each who does play them the reward is his very own. To play them the reward is his very own. To all those who endeavor to play the last works should go the admonition to take plenty of time. Speed has no part in these works. They are reflections over a vast lake of living and should be performed with respect and consideration.

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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 conclave of the A.G.O. Dec. 30.]

The central theme of this year's conclave 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.

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.

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 sen annoing the chindren and audits win 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

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

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 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 conclave, 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.

human hearts.

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

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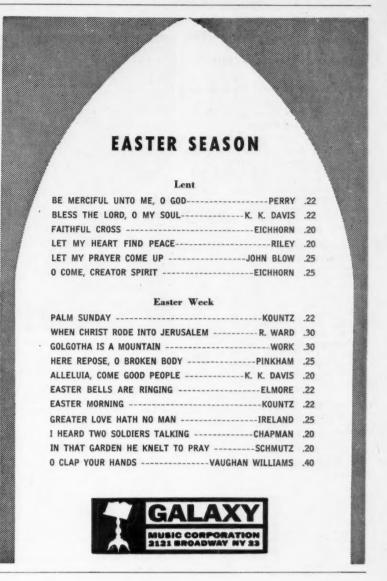
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#### CHURCH IN DENVER DEDICATES REUTER

THREE-MANUAL INSTRUMENT

Organ in First Plymouth Congregational Memorial-Elizabeth Nicely Seibert Plays Opening Service and Recital

A service dedicating the new Reuter organ and the tower carillon in the First Plymouth Congregational Church, Denver, Colo., was held Jan. 28. The beautiful new church was dedicated Jan. 21. The three-manual organ is a gift to the church in memory of Stephen and Kate Davis Knight. The tower carillon was dedicated to the memory of Roger Davis Knight.

Knight.

Elizabeth Nicely Seibert, minister of music at the First Lutheran Church, Johnstown, Pa., played for the dedication service and then gave a recital on the organ. Her program was: "Jesu, Priceless Treasure," "My Spirit, Be Joyful," "Come, Sweetest Death," Arioso and Toccata in D minor, Bach; Grand Partita, Pasquini-Moschetti; "Harmonies du Soir," Karg-Elert; "Memories," Dickinson; "Dawn," Jenkins; "Jubilate Deo," Herbert Boetting, and "Now Thank We All Our God," Bach-Means.

The stoplist for the new organ is as follows:

#### GREAT ORGAN

GREAT ORGAN
Violone, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Hohi Flute, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Koppelfiöte, 4 ft., 61 pipes.
Twelfth, 2% ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Chimes

#### SWELL ORGAN

SWELL ORGAN
Fiauto Dolce, 16 ft., 92 pipes.
Geigen Principal, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 61 pipes.
Flauto Dolce, 8 ft., 68 notes.
Flute Celeste, 8 ft., 68 notes.
Flute Celeste, 8 ft., 68 notes.
Frincipal, 4 ft., 68 pipes.
Flute Harmonic, 4 ft., 68 pipes.
Flute Harmonic, 4 ft., 68 pipes.
Flauto Dolce, 4 ft., 68 notes.
Octavin, 2 ft., 61 pipes.
Flein Jeu, 3 ranks, 183 pipes.
Fagotto, 16 ft., 80 pipes.
Trumpet. 8 ft., 68 pipes.
Fagotto, 3 ft., 68 notes.
Vox Humana, 8 ft., 61 pipes.
Hautbois, 4 ft., 68 pipes.
CHOIR ORGAN

### CHOIR ORGAN

CHOIR ORGAN
Rohrflute, 8 ft., 68 pipes.
Viola, 8 ft., 68 pipes.
Dolcan, 8 ft., 68 pipes.
Dolcan Celeste, 8 ft., 61 pipes.
Fugara, 4 ft., 68 pipes.
Nachthorn, 4 ft., 68 pipes.
Nasard, 2 % ft., 61 pipes.
Spilliföte, 2 ft., 61 pipes.
Tierce, 1% ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Tremolo.

#### PEDAL ORGAN

Principal, 16 ft., 32 pipes. Bourdon, 16 ft., 32 pipes. Violone, 16 ft., 32 notes. Sourdon, 16 ft., 32 pipes.

Violone, 16 ft., 32 notes.

Rohrfiötenbass, 16 ft., 12 pipes.

Flauto Dolce, 16 ft., 32 notes.

Quinte, 10% ft., 32 notes.

Quinte, 10% ft., 32 pipes.

Sourdon, 8 ft., 12 pipes.

Violone, 8 ft., 32 notes.

Rohrfiöte, 8 ft., 32 notes.

Rohrfiöte, 8 ft., 32 notes.

Twelfth, 5½ ft., 5 pipes.

Tomothone, 16 ft., 32 pipes.

Bourdon, 4 ft., 12 pipes.

Bourdon, 2 ft., 12 pipes.

Tromba, 16 ft., 32 notes.

Tromba, 8 ft., 12 pipes.

Fagotto, 16 ft., 32 notes.

Tromba, 8 ft., 12 pipes.

Fagotto, 8 ft., 32 notes.

Clarion, 4 ft., 12 pipes.

#### EVA K. LUCAS



Eva K. Lucas (Mrs. Deming H.), for forty-three years organist at the Rogers Park Presbyterian Church, Chicago, died Jan. 17 in an Evanston hospital. She was 72.

A pupil of Harrison Wild, Mrs. Lucas was active in both the A.G.O. and in the Chicago Club of Women Organists.

## UNION SEMINARY TO STAGE BRITTEN'S MIRACLE PLAY

"Noye's Fludde" (Noah's Flood), the Chester miracle play set to music by Benjamin Britten, will be performed for the first times in the United States in the James Memorial Chapel, Union Theological Seminary, New York City, March 16 and 17. Frederic Cohen, Juilliard School, will direct and stage the opera. Elaine Brown will be the musical director. Richard Casler is responsible for costumes, scenery and lighting. The children's cast for the production will be provided by choir boys from the Cathedral of St. John the Divine, Alec Wyton, director, and by the girls' choirs of the Brick Presbyterian Church, Katherine Jente, director. The preparatory division of the Juilliard School will provide instrumentalists and dancers.

The choir of the seminary under the direction of Dr. Brown sang the Sacred Service by Ernest Bloch and the Bach Motet, "Komm, Jesu, Komm", Feb. 16. For the Block work Arthur Wolfson was cantor and Robert Baker was organ accompanist.

accompanist.

## LEWIS VANTINE'S PASSING REPORTED IN WINTER HOME

Lewis A. Vantine, for many years a leading Wisconsin organist and the first dean of the Milwaukee Chapter of the A.G.O., died Dec. 26 in his winter home in Miami, Fla. He was 81.

in Miami, Fla. He was 81.

A Wisconsin farm boy, Mr. Vantine started his music study at 7 on a reed organ. He attended public schools in his native state and earned a Ph.B. from the University of Wisconsin. He taught in what is now the University of Wisconsin at Milwaukee from 1909 to 1947.

Among his organ teachers were Wilhelm Middelschulte and Arthur Dunham. He served as organist in many churches.

He served as organist in many churches; the last 42 years of his professional career he played in the First Church of Christ, Scientist, Milwaukee.

## BALTIMORE CHURCH TO HAVE HOLTKAMP

INSTALLATION IN CHANCEL

Christ Episcopal Church Makes Preparation for Three-manual Organ—Completion Scheduled for Christmas Season, 1959

A three-manual Holtkamp organ is under construction for Christ Episcopal Church, Baltimore, Md. It will replace an ancient instrument by an unknown builder said to have been partially constructed in England about 1872.

The new organ, designed by Walter Holtkamp in collaboration with Charles Henderson of St. George's Church, New York City, will be placed entirely on one side of the chancel. The choir is to be on the other side. The organist-director will be on the side with the organ.

The stoplist:

The stoplist:

GREAT ORGAN GREAT ORGAN

Quintadena, 16 ft., 61 pipes.

Principal, 8 ft., 61 pipes.

Gedackt, 8 ft., 61 pipes.

Octave, 4 ft., 61 pipes.

Spitzflöte, 4 ft., 61 pipes.

Superoctave, 2 ft., 61 pipes.

Mixture, 4 ranks, 244 pipes.

Trumpet, 8 ft., 61 pipes.

SWELL ORGAN Chimney Flute, 8 ft., 61 pipes.
Dulciane, 8 ft., 61 pipes.
Gambe, 8 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Sesquialtera, 2 ranks, 122 pipes.
Schalmey, 8 ft., 61 pipes.

POSITIV ORGAN Copula, 8 ft., 56 pipes.
Praestant, 4 ft., 56 pipes.
Rohrflöte, 4 ft., 56 pipes.
Principal, 2 ft., 56 pipes.
Quinte, 1½ ft., 56 pipes.
Guinte, 1½ ft., 56 pipes.
Fourniture, 3 ranks, 168 pipes.
Dulzian, 8 ft., 56 pipes.

PEDAL ORGAN PEDAL ORGA
Principal, 16 ft., 32 pipes.
Subbass, 16 ft., 32 pipes.
Quintadena, 16 ft.
Octave, 8 ft., 32 pipes.
Gedackt, 8 ft., 32 pipes.
Choralbass, 4 ft., 32 pipes.
Posaune, 16 ft., 32 pipes.
Trumpet, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

## GLEASON TO GUEST TEACH FOR SPRING TERM AT U.C.L.A.

Dr. Harold Gleason, Rollins College,

Dr. Harold Gleason, Rollins College, Winter Park, Fla., has been appointed visiting professor of music at the University of California at Los Angeles where he will teach two seminars in musicology in the graduate school and give a general course in music history and analysis for undergraduate music students. He will return to Winter Park at the end of the second semester.

Dr. Gleason has a long identity with California music. He was educated in Pasadena where he held several organ positions and attended the California Institute of Technology. The large organ in Josiah Royce Hall at U.C.L.A. was designed years ago by Dr. Gleason who also gave the dedicatory recital. A few summers ago Dr. and Mrs. Gleason held an organ workshop at the Claremont Institute of Music of the associated colleges of Claremont, Cal.

COMBINED CHOIRS of six Episcopal churches of Elizabeth, N.J., will sing the Fauré Requiem March 25 at St. John's Church with Carl S. Fudge, Jr., conducting and Elizabeth Wood at the organ.

## REPORT FROM DOWN UNDER TELLS OF BUSY ORGAN CLUB

TELLS OF BUSY ORGAN CLUB
The Organ Society of Sydney, Australia, met Dec. 19 at St. Barnabas' Church for a short recital by Colin Sapsford followed by a Christmas party.
The society heard another recital Dec. 5 at the same church when Dr. Vincent Sheppard and Dr. Neville Stephenson played the Advent and Christmas sections of Bach's Little Organ Book. Contributions were received for the organ restoration fund.
The meeting Nov. 28 at the Chicagon

nons were received for the organ restoration fund.

The meeting Nov. 28 at the Chinese Presbyterian Church featured a recital by Alexander Stuart. His program was: "Sur le Rhin," Vierne; Scherzetto, Jongen; "Gesu Bambino" and "Humoresque," Yon; Psalm Prelude 3, Howells; "Invocation," Karg-Elert; "Cantilena," Rheinberger, and Toccata in D, Yon.

Last summer the society sponsored a series of six Sunday afternoon concerts with the Charles Gray string orchestra. These programs included twelve of Mozart's Epistle Sonatas and a wide variety of Bach, Sweelinck, Buxtehude, Pachelbel, Walther, Scarlatti, Boyce, Arne, Martini, Telemann, Walond, Handel and of other composers.

#### ST. MARTIN-IN-THE-FIELDS LISTS FUTURE PROGRAMS

Several musical events have been listed for the near future at the Church of St. Martin-in-the-Fields, Chestnut Hill, Philadelphia. Harry Wilkinson will be heard in a recital March 4, including: Toccata, Adagio and Fugue in C, Bach; Concerto 5 in F, Handel; "Te Deum" and Dialogue sur les Mixtures, Langlais; Variations on an Original Theme, Burton Weaver (first performance); Prelude and Fugue on "B-A-C-H," Liszt, and shorter works by Stanley, Elmore and Dupré.

The choir of men and boys will be heard Palm Sunday in a service of evensong. Works appropriate to the season and to the Handel bi-centenary will be performed. Robert Noehren will play a recital April 7. The thirty-seven-rank Aeolian-Skinner organ was described in The Diapason for June, 1957. Several musical events have been listed

## ST. BARTHOLOMEW'S OFFERS WEDNESDAY LENTEN SERIES

A Wednesday evening series in Lent at St. Bartholomew's Church, New York City, began Feb. 11 with the Verdi Requiem and continued Feb. 18 with a program for voice and organ by Ruth Diehl and Jack Ossewaarde, organist and director. The Feb. 25 music was all by Brahms with the men's choir and contralto and bass soloists.

Music for women's voices, organ and

with the men's choir and contralto and bass soloists.

Music for women's voices, organ and instruments will be heard March 4 and Allen Sever will be featured March 11 in music for organ and strings. Sowerby's "Forsaken of Man" is to be sung March 18 and Bach's St. Matthew Passion will close the series March 25.

The Lenten portion of "The Messiah" was heard at evensong Feb. 15 and the Duruflé Requiem was sung Feb. 22.

## NIES-BERGER WITHDRAWS TO WORK ON BACH EDITIONS

Edouard Nies-Berger has resigned as the minister of music of the First Congregational Church of Los Angeles, Cal. He will turn his immediate attention to the completion of the Schirmer edition of the organ works of Bach on which he has been collaborating with Dr. Albert been colla Schweitzer.

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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.

When organ tones start and stop too abruptly, the "pop," "crackle," "snap" are annoying to both organist and listener. You may have heard this abrupt tonal response in other electronic organs—but never in a Conn!

## No gadgetry in the Conn

Conn has developed a fine musical instrument. Conn has not developed an instrument that provides gimmicks and trick devices to produce a variety of unique sounds and percussion effects at the expense of important musical considerations. No musician would be satisfied for long with a "gadget" organ that produces a limited number of effects for a limited repertoire of music.

### No tonal camouflage

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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CONN ORGAN 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 Rediands 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 Swissorgan 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 comantic organ and returning to the Classic-harouse. Switzerland today is the home of a new ers rejecting the orchestral romantic organ and returning to the Classic-baroque.

gan 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 Switz-

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 rect 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 A few Swiss composers escape national

MARGARET WHITNEY DOW



MARGARET WHITNEY Dow is associate 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

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 strikcontrasts, is his Phantasia und Cho-e "Ein feste Burg ist unser Gott." He has written oratorios, chorales and con-

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

Much more of an extremist is Bern-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

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 Schött. They are more satisfying to the average ear than those of Reichel, judging by the pleasing Praeludium in D. His compositions have won recognitions and compositions have won recognition and acclaim outside of Switzerland. Some charming works for organ have found

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 the corrections above French rather than 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 Fantasien and Sonatine by Walter Geiser and Pfingst-buch über den Chorale "Nun bitten wir den heil'gen Geist" by Adolph Brunner. Schött Söhne, Mainz, has published Albert Moeschinger's Introduction lished Albert Moeschinger's Introduction

lished 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 these composers and arrange for a loan or request making of a copy, as is com-mon among Swiss organists.

Binet, Jean, Trélex sur Nyon (Vd)— hème et Deux Variations sur un Chant

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

Hess, Ernst, Maienstrasse 6, Zürlch 11—Introduction und Tripelfuge, Op. 31.

Huber, Klaus, Zürlch 6, Narzissenstrasse 11—"In Memoriam Willy Burkhard" (Moil Sostenuto—Adagietto) and Ciacona.

Kelterborn, Rudolf, Hauptstrasse 121. Bir ningen b/Basel—Praeludium und Pagent lia.

Looser, Rolf, Junkerstrasse 43, Bernationen über ein eigenes Choraltem Musik für Streichorchester und Orgen Pfiffner, Ernst, Byfangweg 28, Basel—1 cata and Orgel-partita über den Chorale "In Knechte Gottes Allzugleich."

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

Vuatez, Roger, Av. Eugène Lance 48, Grand-Lancy (GE)—"La Pàque," "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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## TWO SCHANTZ ORGANS 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,

ing organ, will be used in Tyren Han, 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% ft., 61 pipes.
Octavlen, 2 ft., 61 pipes.
Mixtur, 3 ranks, 183 pipes.
Chimes, 25 bells.

#### SWELL ORGAN

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 Schalmei, 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, 1½ ft., 61 pipes.
Krummhorn, 8 ft., 61 pipes.
Tremulant.

#### PEDAL ORGAN

PEDAL ORGAN
Principal, 16 ft., 32 pipes.
Subbass, 16 ft., 32 pipes.
Quintaton, 16 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Bourdon, 8 ft., 32 notes.
Quint, 5½ 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

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 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.

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 organist at the new convention natil. 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

Williams, Flora Macdonald ed Springs, N. C., who has John E. 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 grantin-aid from the board of Christian education of the Presbyterian Church, U.S. tion 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 threemanual organ. The instrument will be in-stalled 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, 2 ft., 61 pipes. Mixtur, 3 ranks, 183 pipes.

#### SWELL ORGAN

Viola Pomposa, 8 ft., 61 pipes Viola Celeste, 8 ft., 49 pipes. Viola Celeste, 8 ft., 49 pipe Rohrflöte, 8 ft., 61 pipes. Suavial, 4 ft., 61 pipes. Prinzipal, 2 ft., 61 pipes. Scharff, 3 ranks, 183 pipes. Trompette, 16 ft., 12 pipes. Trompette, 8 ft., 61 pipes. Hautbois, 4 ft., 61 pipes. Tremulant.

#### CHOIR ORGAN

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, 1½ ft., 61 pipes.
Schalmei, 8 ft., 61 pipes.
Tremulant Tremulant.

#### PEDAL ORGAN

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.
Bourdon, 8 ft., 12 pipes.
Choralbass, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Cotavin, 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 yoral parts were sung by other perthe vocal parts were sung by other per-formers. Special lighting effects were used and the dramatic performers were

appropriately costumed. Harrison Walker, choirmaster and organist of St. Andrew's, played the organ accompaniment transcribed by him.

#### HONOR ANNE McKITTRICK FOR 20 YEARS OF SERVICE

Grace Church, Brooklyn Heights, N.Y., celebrated Anne Versteeg McKittrick's twentieth anniversary as director of the choirs and organist of the church Jan. 25. At the eleven o'clock service she was given a gold medal by the choir of boys and men inscribed as follows: "To Anne Versteeg McKittrick, for twenty years devoted to religious guidance, character building and ministry of music, 1939—1050" 1959

Following the service a reception was given in the guild hall of the church with speeches by the heads of each organization from the senior warden to the president of the young people's fellowship. Mrs. McKittrick received a purse from contributions by members of the parish, the vestry and former choir boys, many of whom came from long distances to whom came from long distances to

honor her.

A pupil of Frank Wright, A.G.O. warden from 1910-13, she followed him as organist at Grace Church. She holds all three Guild degrees and the F.T.C.L. and has served a number of years on the A.G.O. national council.

## REGISTRATION IS SUBJECT OF C.C.W.O. LECTURE-RECITAL

The Chicago Club of Women Organists sponsored Robert Rayfield and Lillian Robinson, both of the Moody Bible Insti-

Robinson, both of the Moody Bible Institute faculty, in a lecture recital entitled "Registration Now and Then" at St. Paul's Episcopal Church Feb. 2. The program included music of the baroque, romantic and contemporary periods.

Mr. Rayfield played: Kyrie, Mass for Parishes, Couperin; Intermezzo, Symphony 6, Widor; Scherzo, Symphony 6, Widor; Scherzo, Symphony 1, Sonata 2, Hindemith. Mrs. Robinson played Toccata, Adagio and Fugue in C, Bach, and "Landscape in the Mist," Karg-Elert. The church's new Möller organ was used. used.

A comparison was made of the registration used in each period of music.

WILMA LEAMON, Publicity Chairman

#### OBERLIN CHOIR SCHEDULE FILLS SPRING VACATION

FILLS SPRING VACATION

The fifty-nine-voice Oberlin College choir will tour six eastern states and sing eleven concerts in the college's spring vacation March 21-31. It will travel from Grove City, Pa., to Bellows Falls, Vt., with a concert every day, including one in New York City's Town Hall March 28. Composed of men and women from the college of arts and sciences and the conservatory of music, the choir is directed by Robert Fountain. Its repertory includes sacred and secular choral music of the last five centuries. Cities on the tour itinerary are Grove City and Philadelphia, Pa.; Silver Spring and Baltimore, Md.; Scarsdale, New York City, Little Neck and Rochester, N.Y.; Trumbull, Conn.; Cranford, N.J., and Bellows Falls, Vt.

A QUARTERLY church arts magazine published by the Lutheran society for worship, music and the arts will be edited by Dr. Walter E. Buszin, Concordia Seminary. St. Louis, Mo.

## **Summer Session**

July 7 to August 7

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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

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

and Virgil Fox.

The program included: Toccata and Fugue in D minor, Three Chorale Preludes and the Gigue Fuge, 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% 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, 2½, 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

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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## HISTORIC ORGAN REBUILT IN DOWNTOWN MILWAUKEE

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

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

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.

bination 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 Esh 1 appears on the recital page.

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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