

THE DIAPASON

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WALCKER TO INSTALL STRATFORD, ONT. ORGAN

REBUILD EDIFICE FOLLOWING FIRE

Central United in Canadian City Will
Be Completed in 1962 — Eric
McKay Is Director of Music

The firm of E. F. Walcker & Cie., Ludwigsburg, Germany, has been awarded the contract for the construction of a three-manual 45-rank organ for the new Central United Church, Stratford, Ont. The new church, which replaces an earlier edifice partially destroyed by fire in September 1959, will be completed in July 1962. The new organ will be dedicated in September of the same year.

The organ will be situated in a gallery above the chancel. Pipework will be exposed on either side of a large wooden cross with the swell and choir divisions located in the center behind a light dossal.

The choir will be located in a transept to the left of the chancel. The normal position of the console will be directly in front of the choir, although it may be moved to the chancel end of the center aisle for recitals.

The installation work will be undertaken by the Knoch Organ Co., London, Ont., the North American representatives of E. F. Walcker & Cie. The following specifications were drawn up by Eric F. McKay, director of music of Central Church, in consultation with Werner Knoch.

GREAT

Pommer 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Hohlflöte 2 ft. 61 pipes
Mixture 4 ranks 2 ft. 244 pipes
Scharfmixtur 3 ranks 1 ft. 183 pipes
Trompette 8 ft. (horizontal) 61 pipes
Klarine 4 ft. 61 pipes

SWELL

Italian Principal 8 ft. 61 pipes
Gamba 8 ft. 61 pipes
Celeste 8 ft. 49 pipes
Bleigedeckel 8 ft. 61 pipes
Prestant 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktave 2 ft. 61 pipes
Sesquialtera 122 pipes
Plein Jeu 5 ranks 305 pipes
Dulzian 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Hautbois 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Tremolo 4 ft. 61 pipes

CHOIR

Holzgedeckel 8 ft. 61 pipes
Salizional 8 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Nasard 2½ ft. 61 pipes
Prinzpal 2 ft. 61 pipes
Sifflöte 1 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL

Prinzpal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Quintaton 16 ft. 32 pipes
Quintbass 10½ ft. 32 pipes
Oktave 8 ft. 32 pipes
Bassflöte 8 ft. 32 pipes
Choralbass 4 ft. 32 pipes
Hintersatz 4 ranks 128 pipes
Posaune 16 ft. 32 pipes
Fagott 16 ft. 32 pipes
Trompette 8 ft. 32 pipes
Claron 4 ft. 32 pipes

HUGH PORTER'S memory was honored Oct. 19 when 500 copies of the new Pilgrim Hymnal were dedicated at a service in James Chapel, Union Seminary.



Mathias Peter Moller, Jr., president of M. P. Moller, Inc. died Oct. 20 at the Washington County Hospital, Hagerstown, Md. after a long illness. He was 59.

Mr. Moller succeeded to the presidency of the 86-year-old major organ company following the death in 1937 of his father, M. P. Moller, Sr. who founded the firm in 1875.

A graduate of Susquehanna University, Mr. Moller served on its board of trustees for many years. In 1954 Muhlenberg College awarded him the honorary doctor of laws degree. He had wide business and civic interests.

Always deeply interested in music he did postgraduate work at Peabody Conservatory and private study with eminent musicians.

Mr. Moller was a devout member of St. John's Lutheran Church all his life and was for many years a member of the board of foreign missions of the United Lutheran Church and of the board of the National Council of Churches of Christ.

Mr. Moller married Hilda E. Mackenzie in 1923 and was the father of two sons, Mathias Peter III and Kevin Mackenzie.

BOSTON SYMPHONY SPONSOR OF SECOND ORGAN SERIES

The Boston Symphony Orchestra will again sponsor a series of four organ recitals at Symphony Hall this season. The recitals were inaugurated last year because "the Orchestra possesses a notable concert organ which is heard but a few times each season."

E. Power Biggs assisted by members of the orchestra will give the first program Dec. 17. Ray Ferguson, University of Michigan, will be heard Jan. 7. Pierre Cochereau, Cathedral of Notre Dame, Paris will play Feb. 18 and Catharine Crozier, Rollins College, will close the series March 25. The recitals are held Sundays at 6 p.m. The series price is \$3; individual programs will be \$1.

RICHARD VIKSTROM will conduct the Rockefeller Chapel choir of the University of Chicago, members of the Chicago Symphony Orchestra, soloists and Richard Mondello, university organist, Dec. 10 in Bach's Christmas Oratorio.

ALBUM BY MELVILLE SMITH WINS GRAND PRIX DU DISQUE

An album of three long-playing records made by Melville Smith in August 1960 and published by Valois of Paris has received the award of the Grand Prix du Disque (Categorie Orgue) 1961. The award is made by a jury of the Academie Charles Cros, of which musicologist Marc Pincherle was the president. Only one award is made in each category. Mr. Smith is the only American-born winner this year.

The review of the album by Roger Tellart in *Disques* began as follows.

"This admirable presentation is a milestone in the field of French recording and French musicology. It brings to light the message of an amazingly gifted musician, theologian, mystic and poet, to whose importance the young J. S. Bach gave striking recognition by copying in his own hand one of the rare examples of the original edition of Grigny's *Livre d'Orgue*."

MIDWINTER CONCLAVE ANNOUNCES SCHEDULE

GOOD ATTENDANCE LIKELY

Chesapeake AGO Chapter to Host
National Meet—Purvis Set for
Cathedral — Dunn Conducts

Certainly by now it is no secret to any of the 23,000 organists and directors who read *THE DIAPASON* that the annual midwinter conclave of the American Guild of Organists will be held Dec. 27-29 or that the large Chesapeake Chapter is the host.

The steering committee for the conclave headed by General Chairman Lucille Tingle Masson hopes that by the time this issue reaches its readers hundreds of delegates will already have sent their \$15 registration fee to Mrs. Stanley DeMoss, 823 Winans Way, Baltimore 29. In fact, they hope that the headquarters hotel, the Sheraton-Belvedere at Charles and Chase Streets (remember Charlie Chase?) Baltimore 2, will have received so many reservations sent direct that it will have to refer late-registrants to another of Baltimore's good hotels. Slow pokes can still try to get in, of course.

Plan to get to Baltimore not later than early morning Wednesday, Dec. 27, so that you can complete your registration in time for the organ recital by Verle Larson. The official opening meeting after lunch precedes the lecture demonstration on Contemporary Composition for the Organ given by Alan Stout and Stephan Grové and an organ recital by Bruce Bennet.

The Wednesday evening concert of works for organ and orchestra promises to be a major highlight (Rodney Hansen, organist, Thomas Dunn, conductor) as does the concert of baroque choral music the following morning.

The huge Cathedral of Mary our Queen has been pictured on the pages of this journal; a visit there will be a matter of genuine interest Thursday with a tour in the early afternoon and Richard Purvis' recital in the evening, following the conclave banquet (\$5 extra, but worth it!).

Thursday afternoon Donald King will be heard in recital.

The mechanical action organ will not be the only matter of interest at Mount Calvary Church Friday morning; Arthur Howes will direct the choir in solemn high mass and follow it with a recital.

The last musical event, a recital for two harpsichords by Shirley Matthews and Joseph Stephens, will precede the official conclave luncheon.

Exhibits at the Walters Art Gallery and the Peabody Institute Library will be arranged and visits to all downtown churches encouraged.

JEWISH CONGREGATION HEARS AMBITIOUS MUSIC SERIES

Keneseth Israel Reform Congregation, Elkins Park, Philadelphia, is in the midst of six events tagged Understanding through Music. E. Power Biggs opened the series Oct. 15. A program in memory of Isadore Freed, eminent composer who served the congregation, was sung Nov. 10 by the choir; it consisted of Freed works for the service.

The Dec. 10 event will be a performance of Handel's Judas Maccabaeus and the Jan. 28 the Block Sacred Service. Earl Ness is organist and director.

**OPEN AEOLIAN-SKINNER
AT MARS HILL COLLEGE**

CRAIGHEAD IN DEDICATIONAL

Four-Manual Organ in New Auditorium and Fine Arts Center of North Carolina School

Mars Hill College in North Carolina marked the end of a 15-year program of fund raising and planning with the opening of its new \$1,200,000 auditorium and fine arts center. The event was part of Founders Day program marking the college's 106th anniversary and included the opening of the new organ with a recital Oct. 13 featuring David Craighead.

The auditorium seats 1,800 and was designed for lectures, drama, opera and music. Bolt, Beranek and Newman did the acoustical engineering.

The four-manual Aeolian Skinner organ is valued at over \$93,000. Its 55 stops and 58 ranks comprising 3,651 pipes are installed in open areas within the walls of the auditorium and on either side of the stage proscenium.

At the start of the second half of his program, which appears in the recital pages, Mr. Craighead had the organ lights turned on for the remainder of the recital to prove again the worth of installations which permit line-of-sight transmission of sound.

The instrument was installed under the supervision of A. Douglas Wauschope, South Atlantic representative of the company and tonal finishing was done by Roy Perry, Texas representative.

The stoplist of the organ is as follows:

HAUPTWERK

Quintaton 16 ft. 61 pipes
Prinzipal, 8 ft. 61 pipes
Holzgedeckt 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Oktave 4 ft. 61 pipes
Rohrflöte 4 ft. 61 pipes
Oktav Quinte 2 3/4 ft. 61 pipes
Super Oktave 2 ft. 61 pipes
Mixtur 4-5 ranks 281 pipes
Glocken 25 tubes

RECIT

Flûte Conique 16 ft. 68 pipes
Geigen Principal 8 ft. 68 pipes
Flûte à Cheminée 8 ft. 68 pipes
Viole de Gambe 8 ft. 68 pipes
Viole Céleste 8 ft. 68 pipes
Flûte Conique 8 ft. 68 pipes
Prestant 4 ft. 68 pipes
Flûte Harmonique 4 ft. 68 pipes
Blockflöte 2 ft. 61 pipes
Plein Jeu 3-4 ranks 226 pipes
Hautbois 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Hautbois 8 ft. 12 pipes
Voix Humaine 8 ft. 61 pipes
Clairon 4 ft. 68 pipes
Tremblant

CHOIR-POSITIV

Spitz Viola 8 ft. 68 pipes
Pommer Gedeckt 8 ft. 68 pipes
Aeoline 8 ft. 68 pipes
Schwebung 8 ft. 68 pipes
Spitzprinzipal 4 ft. 68 pipes
Koppelflöte 4 ft. 68 pipes
Nasat 2 3/4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Zimbel 3 ranks 183 pipes
Sordun 16 ft. 68 pipes
Krummhorn 8 ft. 68 pipes
Rohrschalmel 4 ft. 68 pipes
Tremulant

CLAVIER DES BOMBARDES

Bombarde 16 ft. 61 pipes
Trompette Harmonique 8 ft. 61 pipes
Clairon Harmonique 4 ft. 61 pipes
Grande Fourniture 4-6 ranks 312 pipes

PEDAL

Untersatz 32 ft. 32 pipes
Kontrabass 16 ft. 32 pipes
Bordun 16 ft. 12 pipes
Quintaton 16 ft.
Kontra Viola 16 ft.
Flute Conique 16 ft.
Bordun 8 ft. 12 pipes
Quintaton 8 ft.
Choralbass 4 ft. 12 pipes
Flöte 4 ft. 12 pipes
Mixtur 3 ranks 96 pipes
Posaune 16 ft.
Bombarde 16 ft.
Hautbois 16 ft.
Trompette 8 ft. 12 pipes
Krummhorn 8 ft.
Klarine 4 ft. 12 pipes
Rohrschalmel 4 ft.
Glocken

THE DIAPASON

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Catharine Crozier is shown before the misspelled advertising for her recital Sept. 26 on the new four-manual Compton organ in Guild Hall, Portsmouth, England. This was the first of a series of recitals which Miss Crozier combined with the European vacation to which she and her husband, Dr. Harold Gleason, treated themselves in late summer and early autumn.

Other dates included: the New Siloh Chapel, Landone, South Wales; Colston Hall, Bristol; Manchester Cathedral, Manchester; Peterborough Cathedral, Peterborough; St. George's Hall, Bradford; King's College Chapel, Cambridge and L'Institut des Jeunes Aveugles, Paris. The 28 pieces used in these recitals included the following American works: The Burning Bush, Berlinsky; Variations on Wondrous Love, Barber; Toccata and Passacaglia, Symphony in G, Sowerby. Miss Crozier reports that these were well received and sparked inquiries as to publishers, etc. The organs she played were very good.

**COLBERT-LABERGE LISTING —
LANGLAIS BOOKING HEAVY**

Jean Langlais' fifth American tour, to be listed fully in the January issue, is almost 100 per cent booked, opening at New York's Church of the Heavenly Rest Jan. 28, it will close at St. Thomas Church April 9.

Piet Kee's first American tour of 30 recitals will end Dec. 11 at the Westminster Choir College, Princeton, N. J. He will fly back to Holland the following day to continue a busy season in Europe.

Donald McDonald will play the dedicatory recital Dec. 3 of the three-manual Casavant at the First Methodist Church, Syracuse, N.Y.; he will go to the Pacific Coast in March, Claire Coci will be heard in New York's Central Presbyterian Church Dec. 12 in a program featuring the works of Herman Berlinski. George Markey participated in the organ festival at the National Auditorium, Mexico City, playing recitals Nov. 12 and 14; he will play on the Pacific coast in February.

The First Colbert-LaBerge recital scheduled for 1962 will be Ray Ferguson's appearance on the Boston Symphony organ series Jan. 7. Jerald Hamilton's appearance for the Dallas AGO Chapter was changed from November to Jan. 9. William Teague will come East in mid-January after recitals for AGO Chapters Jan. 10 in Beaumont, Tex. and Jan. 12 in Fort Worth.

**MONDELLO PLAYS RECITALS
IN NEW YORK CITY CHURCHES**

Edward Mondello, University of Chicago organist scheduled three New York City appearances in mid-season: in the series opening the new Austin at the Church of the Heavenly Rest Nov. 19; at St. Thomas' Church Christmas Eve, and in the Abendmusiken series at the Riverside Church Jan. 3.

**COASTAL SEMINARY HEARS
ALTMAN SURVEY PROGRAM**

Ludwig Altman played a program, the Evolution of a Chorale, at San Francisco Theological Seminary, San Anselmo, Cal. Nov. 19. Duplicating his recital at last summer's Carmel Bach Festival, he played 14 versions of Gloria in Excelsis Deo.



MUSIC CALENDAR 1962

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

The 28 illustrations for the 1962 Music Calendar (including the cover, title page, and each two-week calendar page) are superb reproductions of musical manuscripts from the 12th through the 18th centuries—with an example from John Cotton's treatise, "De Musica" (courtesy of The Library of Congress).

Many centuries and various countries are represented by portraits of and other works of art concerned with composers and musical instruments . . . through the widespread media of architecture, drawing, embroidery, engraving, illuminated manuscript, painting, photography, porcelain, sculpture (marble, stone, ebony, ivory), tapestry, and wood carving. The traditional Peters Edition green cover (with easel back) encloses superior paper, beautifully printed.

Important musical events associated with each day of the year are listed on the reverse of each page: dates of composers, conductors, concert artists, educators and other musicians; first performances of various musical classics; founding dates of many leading schools and orchestras—interesting and valuable information in planning anniversary programs, and for many other purposes.

A special list of 49 outstanding anniversaries occurring in 1962, ranging from the 400th (Adrian Willaert) to the 75th (14 names), and information concerning International Summer Festivals of Music and International Contests for Performers and Composers are also included.

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Report from Brazil on a School of Sacred Music

Having read from time to time in THE DIAPASON reports on work in sacred music being done in Japan and other parts of the world, I am anxious that you also become aware of the existence of the School of Sacred Music of Colégio Bennett in Rio De Janeiro, Brasil (sic). The Escola de Música Sacra was really begun in 1940 in São Paulo under the direction of Albert Ream, Methodist missionary sent out to begin this task. It was for many years the only such experiment on this continent. Since 1950 it has functioned as a department of Colégio Bennett and is now under the direction of Dona Hora Denise Lopes, a very capable young woman trained both in Brasil and at Westminster Choir College in the States. The school was then and is now largely a choir school, with the aim of training young men and women of all denominations to help in the work of music in the church in Brasil.

At present we have two major groups with whom we are working: the small group of those enrolled in the three-year course for training music leaders, and a larger group from the churches who cannot dedicate all their energy to music but feel the need and want to help with it in their churches. Remembering that music education in the schools is nonexistent or in its pioneer state and that it is the unusual to find someone who reads music, you must realize that this is a very elementary and at times discouraging and difficult work. But the great joy is in the desire of the people to learn. From this group is being born the Concert Choir which realized parts of the Messiah in its last year's program — Verperais de Musica Sacra, they are called.

There are various other facets of this work which I would like to mention briefly: the holding of music workshops, the translation and publication of music, the making of recordings of church music, both fields being pio-

neered by the school of sacred music. We can be rightfully proud of the quality of pioneer work the school has done. We are only saddened that now the field is open it is being quickly flooded by very inferior-type gospel music. Needless to say, this creates just one more problem for us.

As in any pioneer work, our work is filled with its failures and disappointments but also with its unexpected joys, which are then all the sweeter.

LORA LEE BROWN

UNIVERSITY OF ALASKA APPOINTS CHARLOTTE KEY

Charlotte Key began her duties this fall as assistant professor of music at the University of Alaska, College, Alaska. She directs the choral groups including the Fairbanks University-Community Chorus and she teaches music education courses and private voice lessons.

Miss Key graduated from Agnes Scott College, Decatur, Ga. and received BS and MS degrees from the Juilliard School of Music where she studied with Vernon de Tar. She has also studied at the Union Seminary and at the University of Tennessee. She has held church positions in Rome, Ga. and Oak Ridge, Tenn. and teaching positions in Oxford, Ohio and Oak Ridge.

The University of Alaska offers a major in music with concentration in piano, voice, organ, strings, composition, music education and music history. The current enrollment of the university is more than 1,000.

BRATT PLAYS DEDICATORY RECITAL 4 TIMES AT BOISE

C. Griffith Bratt, AAGO and state chairman for Idaho, had to play a dedicatory recital four times to accommodate the crowds wishing to hear the new three-manual Schlicker organ at Boise Junior College. Mr. Bratt played the program Oct. 15, 16, 17 and 18. His recital appears on the recital pages.



Dr. Carl F. Mueller, widely known church musician and composer of church music, fell July 10 while mowing his lawn at his Rumson, N.J. home, breaking his left hip.

He was planning to retire Sept. 1 from church music after more than 50 years and had only three more Sundays to play. After a month in the hospital he has been slowly recuperating at his home.

The surgeon tells Dr. Mueller that six months will be required for recovery.

Dr. and Mrs. Mueller have been a well-known team in the preparation of material for junior and youth choirs. Dr. Mueller has more than 300 published works to his credit. He has been choral consultant to Carl Fischer, Inc. for 17 years.

In his more than 50 years on the organ bench, Dr. Mueller has held only three major positions: Grand Avenue Congregational, Milwaukee (more than 12 years); Central Presbyterian, Montclair, N.J. (25 years); First Presbyterian Church, Red Bank, N.J. (more than 9 years).

THE NATIONAL Association of Teachers of Singing will meet Dec. 27-30 in Boston, Mass. with Gertrude Tingley as general chairman.

FAURE'S REQUIEM was heard Nov. 5 at the First Methodist Church, Evanston, Ill. with Austin Lovelace directing choir, strings and harp and Mary Cash at the organ.

ALAIN REPORTS BUSY LIST OF RECITALS IN EUROPE

Marie-Claire Alain, who made her first American tour last winter reports a very busy fall and winter season in Europe. She played with orchestra in Luxembourg Oct. 18, she reports, and 22 recitals in Paris at St. Louis des Invalides and at St. Maximin-du-Var on a famous 17th-century French organ. She was heard in Nice Oct. 24.

In November Miss Alain played in Breda, Holland (15), did a broadcast of French music for Sudwestfunk-German Radio, Baden-Baden (21) and played the dedicatory on a new French baroque in Hagenau (26). She will spend the first half of December in Denmark recording major works of Bach and will also play the Six Trio Sonatas on Danish radio.

She will appear with orchestra at Salle Gaveau, Paris Dec. 17 and will play recitals at Charleroi and Antwerp, Belgium, Jan. 9 and 10, with a broadcast for Belgium radio later in the month. Her recital at the Beethovenhalle, Bonn, Germany, will be Feb. 19.

Miss Alain's recent recordings of the Handel Concertos for Erato will be released shortly.

OVER 1,000 RADIO STATIONS WILL CARRY RLDS MESSIAH

More than 1,000 radio stations in the United States, Canada and Australia will carry the taped performance of Handel's Messiah recorded at the 45th annual presentation of the masterpiece heard Nov. 18 at the headquarters auditorium of the Reorganized Church of Jesus Christ of Latter Day Saints in Independence, Mo.

The 260-voice choir was supported by an orchestra of players from the Kansas City Philharmonic. Franklyn S. Weddle conducted his 18th performance in the series. Dr. William Stoney was harp-sichordist and Bethel Knoche the organist.

RICHARD ELLSASSER will be organ soloist Dec. 18 with the Austin, Tex. Symphony.

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Paul Maynard is the new organist and choirmaster at St. John's Evangelical Lutheran Church, New York City, where he plans an extensive series of recitals, choral concerts and programs of chamber music. He gave his first recital Oct. 15 on the new classic-style Austin installed in April.

Mr. Maynard is harpsichordist with the New York Pro Musica and has appeared with it in concerts throughout the United States and in Europe. He has participated in the group's numerous recordings several of which include performances by him of keyboard works of the Early Baroque. He has appeared in New York with many other organizations including the New York Philharmonic under Leonard Bernstein.

He has made two solo records in which he plays both the organ and the harpsichord. The first Keyboard Music of the French Court, was issued last year by American Society Records. A new record, Keyboard Music of William Byrd, was scheduled for release by Decca in November. The organ used was the Holtkamp at General Theological Seminary New York City.

Mr. Maynard received his BA degree from Western Maryland College and his bachelor and master degrees in music from Yale where he studied organ with H. Frank Bozyan and theory with Paul Hindemith. He was awarded two prizes in organ playing at Yale.

Choral Record

We could easily wax enthusiastic over a Kapp Record titled Chorus, Organ, Brass and Percussion recorded in St. Paul's Chapel of Columbia University; on the basis of the choice of material, the tone, musicality and vitality, the performances are all to the good. Unfortunately the singing of the choir is too often submerged into the too assertive sound of the brass.

Searle Wright conducts the choir, organ, brass, percussion and soloists in some striking performances. Norman Dello Joio's To St. Cecilia proves to be a stirring work on a markedly contemporary sounding text by John Dryden. The brass and choral writing here are both exciting. It is fine also to hear such a good performance of the Purcell anthem, O God, Thou Art My God, with Ralph Kneeream at the organ. In both the Vaughan Williams O Clap Your Hands and in the Holst Eternal Father the choir seems to us entirely too subdued for the insistent sound of the brass.

Britton's Hymn to St. Cecilia comes off better. Its Auden poem sounds strangely conservative after the Dryden but the chorus has a better chance to be heard; the soloists are good here, too.

The theme of the record is the effectiveness of the English language when set for massed chorus. The point is well supported. All the words sung appear on the jacket. — FC

ORATORIO SOCIETY TO SING FIRST CONCERT OF SEASON

The chorus of the Oratorio Society of New Jersey will sing the first concert of the season Dec. 10 at Montclair State College. Under the direction of Muriel P. Robinson the program will include: Jubilate Deo and Jesu Me Dolcissime, Gabrieli; A Ceremony of Carols, Britten; Fantasia on Christmas Carols, Vaughan Williams and works by Victoria, Marenzio, Monteverdi, Wright and S-zio.

NEW MÖLLER ORGAN GOES TO SUMMIT N.J. IN CALVARY EPISCOPAL CHURCH

Howard Vogel is Organist and Choirmaster — Installation Scheduled for Fall of 1962

A new three-manual organ to be built by M. P. Möller, Inc. will be installed in The Calvary Episcopal Church, Summit, N. J. by early fall of 1962. The organist and choirmaster is Howard Vogel. The great, positiv and part of the pedal divisions will be unenclosed and exposed. The positiv is a "floating" division, playable from any manual.

Specifications and negotiations were executed by Möller's representative, Donald Corbett, in consultation with Mr. Vogel and the organ committee.

The stoplist is as follows:

GREAT
Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Super Octave 2 ft. 61 pipes
Mixture 3-5 ranks 269 pipes

SWELL
Rohrflöte 8 ft. 61 pipes
Viola Pomposa 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Prestant 4 ft. 61 pipes
Harmonic Flute 4 ft. 61 pipes
Octavin 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Basson 8 ft. 12 pipes
Clairon 4 ft. 61 pipes
Tremulant

CHOIR
Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Spitzgeigen 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Zauberflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Schalmey 8 ft. 61 pipes
Tremulant

POSITIV
Spitzprinzipal 8 ft. 61 pipes
Quintflöte 8 ft. 61 pipes
Oktav 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Oktav 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Scharf 3 ranks 183 pipes

PEDAL
Contrebasse 16 ft. 12 pipes
Metal Bordun 16 ft. 32 pipes
Quintaten 16 ft.
Erzähler 16 ft.
Principal 8 ft. 32 pipes
Metal Bordun 8 ft. 12 pipes
Rohrflöte 8 ft.
Choralbass 4 ft. 32 pipes
Metal Bordun 4 ft. 12 pipes
Rohrflöte 4 ft.
Choralbass 2 ft. 12 pipes
Rauschquint 2 ranks 64 pipes
Mixture 2 ranks 24 pipes
Double Trumpet 16 ft. 32 pipes
Basson 16 ft.
Trumpet 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Basson 4 ft.

TEXAS SCHOOL HOLDS 25TH SACRED MUSIC CONFERENCE

The 25th annual Sacred Music Conference was held Nov. 11 at Southwestern University, Georgetown, Tex. Conference leaders this year were Dr. Nita Akin, Wichita Falls, Norma Lower, Houston, and Henry Holloway, San Antonio.

The day's agenda included choir rehearsal techniques, choral repertoire, organ playing and repertoire, children's choirs, handbell ringing etc. The Bell-ringers, 12 high school girls from Houston recently featured in Together magazine, were directed by Mrs. Lower in a program, a portion of which demonstrated combining bells with the organ.

R. Cochrane Penick of the college was chairman of the conference.

ANGEL LEADS METHODIST WORKSHOP IN MINNESOTA

The central district of the Minnesota conference of Methodist Churches held its sixth annual workshop Sept. 30 at the Methodist Church, Redwood Falls. Clark B. Angel, Eau Claire, Wis., was the featured speaker and conducted one period on organ repertoire and the use of organ in the service and another on senior choir repertoire and methods. Church musicians came from central and western Minnesota and South Dakota.

THE DIAPASON

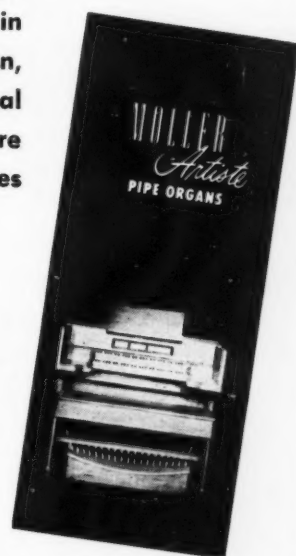
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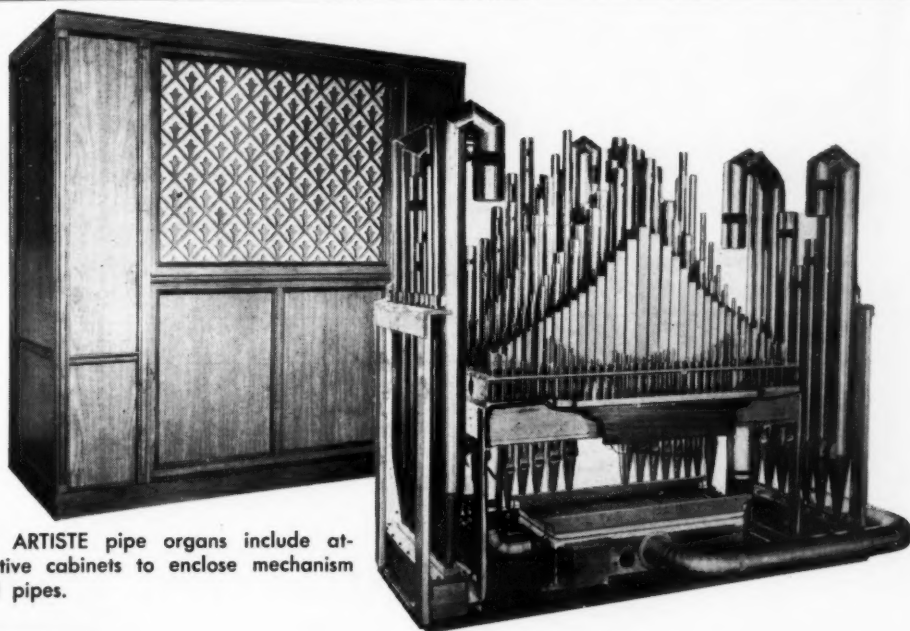


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NOW IS CHRISTMAS COME (Irish)	Arr. Charles Black	.25
SWEET HOLY CHILD	Mary E. Caldwell	.30
CHRIST IS BORN TODAY	W. Glen Darst	.25
ANNUNCIATION CAROL	John Rodgers	.20
STILL, STILL, STILL (Austrian)	Arr. John Rodgers	.25
THE SHEPHERDS' WATCH	Godfrey Ridout	.20
HEAVEN'S ALL GLORIOUS KING	Charles L. Talmadge	.25
UNTO US A CHILD IS BORN (with Youth Choir ad lib)	Everett Titcomb	.30
SING WE NOEL (French)	Arr. Richard Warner	.25
A NEW CHRISTMAS CAROL	Richard H. Williams	.20
TO THE HOLY CHILD (S.A.)	Franch, arr. Black	.25
SING WE NOEL (French) (Unison or S.A.)	Arr. Charles Black	.25
JOSEPH'S DREAM (Voices in Unison)	William P. Irwin	.25

GENERAL ANTHEMS

(For Mixed Voices unless otherwise noted)

KING OF GLORY	David H. Williams	.25
AS PANTS THE HART	Richard Warner	.20
PRAYSE GOD IN HIS SANCTUARY	W. Glen Darst	.20
PRAYSE OUR LORD AND KING	Garth Edmundson	.25
HYMN OF THE WORLD'S CREATOR	Louie White	.40
BEHOLD O GOD OUR DEFENDER	Everett Titcomb	.25
PRAYSE THE LORD OF HEAVEN	Russell Green	.25
BEHOLD, WHAT MANNER (S.S.A.)	Leo Sowerby	.30
BEHOLD, GOD IS MY SALVATION (S.A.)	Leo Sowerby	.25

ORGAN

AMERICAN SUITE	Jean Langlois	5.00
QUARTET (Violin, Viola, 'Cello and Organ)	Marcel Dupre	5.00
MORNING SONG	Cyril Jenkins	.75
PRELUDE AND TRUMPETINGS	Myron Roberts	1.25
A TELEMANN SUITE	Arr. M. C. Whitney	1.50

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WICKS AT AUSTIN, MINN. COMPLETED IN AUTUMN

ST. OLAF'S LUTHERAN CHURCH

Heinrich Fleischer Plays Opening Recital — Mario Salvador also Heard on 3-Manual Instrument

The Wicks Organ Co., Highland, Ill. has completed a 50-rank three-manual organ in St. Olaf's Lutheran Church Austin, Minn. Martin Wick, president and George Gibbons and Alfred Bender represented the Wicks company and took part in the final tone regulation.

Dr. Heinrich Fleischer played the opening recital and Mario Salvador the second in a series planned for the instrument's opening season.

The stolist:

GREAT	Koppel Flute 4 ft. 61 pipes
Gemshorn 16 ft. 12 pipes	Nazat 2 3/4 ft. 61 pipes
Principal 8 ft. 61 pipes	Blockflöte 2 ft. 61 pipes
Bourdon 8 ft. 61 pipes	Tierce 1 3/4 ft. 61 pipes
Gemshorn 8 ft. 61 pipes	Bombard 8 ft. 29 pipes
Dolcan 8 ft.	Krummhorn 8 ft. 61 pipes
Prestant 4 ft. 61 pipes	Bombard 4 ft. 12 pipes
Spitzflöte 4 ft. 61 pipes	Cinimes
Super Octav 2 ft. 61 pipes	Tremolo
Mixture 3 ranks 183 pipes	POSITIV
SWELL	(floating)
Gedeckt 16 ft. 61 pipes	Nason Flute 8 ft. 61 pipes
Geigen Principal 8 ft. 61 pipes	Principal 4 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes	Nachthorn 4 ft. 61 pipes
Salicional 8 ft. 61 pipes	Octav 2 ft. 61 pipes
Voix Celeste 8 ft. 61 pipes	Larigot 1 1/2 ft. 61 pipes
Geigen Octave 4 ft. 61 pipes	Siffilöte 1 ft. 61 pipes
Flauto 4 ft. 61 pipes	Sesquialtera 2 ranks 122 pipes
Nazard 2 3/4 ft. 61 pipes	Cymbale 3 ranks 183 pipes
Spitz Fifteenth 2 ft. 5 pipes	PEDAL
Siffilöte 1 ft. 12 pipes	Resultant 32 ft. 32 notes
Plein Jeu 3 ranks 183 pipes	Bourdon 16 ft. 32 pipes
Trompette 8 ft. 61 pipes	Gemshorn 16 ft. 32 notes
Schalmei 4 ft. 61 pipes	Dolean 16 ft. 32 notes
Tremolo	Principal 8 ft. 32 pipes
CHOIR	Bourdon 8 ft. 12 pipes
Dolcan 16 ft. 61 pipes	Rohrflöte 8 ft. 32 notes
Spitz Principal 8 ft. 61 pipes	Gemshorn 8 ft. 32 notes
Harmonic Flute 8 ft. 61 pipes	Quint 5 3/4 ft. 32 notes
Dolcan 8 ft. 61 pipes	Octav 4 ft. 32 pipes
Dolcan Celeste 8 ft. 49 pipes	Nachthorn 4 ft. 32 pipes
Principal 4 ft. 61 pipes	Nachthorn 2 ft. 32 notes
	Grand Cornet 8 ranks 32 notes
	Bombard 16 ft. 32 pipes
	Trompette 8 ft. 32 notes
	Schalmei 4 ft. 32 notes

LITTLE'S MONTREAL SERIES OF BACH CANTATAS RESUMES

George Little's series of Bach cantatas continues at Erskine and American United Church, Montreal. Cantata 104, Thou Guide of Israel, was heard Oct. 1; 150, Lord, My Soul Doth Thirst for Thee was performed Nov. 5, and 122, Sing We the Birth will open Advent Dec. 3.

The chamber orchestra of the church takes part in all these programs. Other cantatas will be heard in succeeding months.

JAMES THOMAS will direct the choir of the First Presbyterian Church, La Grange, Ill. Dec. 3 in the Buxtehude cantata, Rejoice, Beloved Christians at Cossitt School.

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4:00 p.m. Saint Thomas Choir and Orchestra

December 24 3:30 p.m. Organ Recital — Edward Mandello
4:00 p.m. Carol and Manger Service
11:15 p.m. Choral Communion

December 25 11:00 a.m. Choral Communion

January 7 3:30 p.m. Organ Recital — Richard Bouchett
4:00 p.m. Service of Lessons and Carols

January 16 8:30 p.m. Organ Recital — Pierre Cochereau

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Quebec's Organ Concerts Society Enters 25th Season

The Quebec Organ Concerts Society, known from 1937 to 1956 as the Casavant Society, started its 25th season Nov. 19 at Notre Dame Church, Montreal, with a recital by Jean Leduc, winner of the Prix d'Europe in 1957 and the RCCO organ prize in 1956. The second recital of this season's series of seven will be by Bernard Piché, Lewiston, Maine. This season several of the new mechanical action instruments in large churches in Montreal will be used.

The society again offers noon-time recitals in Notre Dame Church each Thursday from November until after Easter. About 30 recitals in this series will enlist outstanding organists, French and English, from all parts of Quebec Province.

The first recital for the society 25 years ago was by Marcel Dupré. The more than 200 between this one and the three by Marie-Claire Alain last spring were given by such well-known organists as Bonnet, Biggs, Weinrich, Fox, Darke, Marchal, Heitmann, Coci, Cheney, Callaway, McCurdy, Crozier, Schreiner, Peaker, Giles, Baker, Waters, Peeters, Courboin, Germani, Salvador, Tidmarsh, Litaize, Reboulot, Asma, Jones and many others.

Canadian organists heard included Sir Ernest MacMillan, J. E. F. Martin, George E. Brewer, Conrad Bernier, Raoul Paquet, Alfred Whitehead, Arthur Egerton, G. E. Tanguay, John Weatherseed, Phillips Motley, Armand Pellerin, Eugene Lapierre, Benoit Poirer, William Doyle, Herve Cloutier, Hibbert Troop, Alfred Mignault, Georges Lindsay, Gerard Caron, Ernest White, Bernard Piché, John Reymes-King, Claude Lavoie, Jean Marie Brussieres, Maitland Farmer, Kenneth Meek, Christopher Gledhill, Felix Bertrand, Gaston Arel, André Merineau, Raymond Daveluy, Francoise Aubut, Maurice Beaulieu, Donald Mackey, Kenneth Gilbert, John Ringwood, Paul Doyon, Jeannine For-



Helen M. Bellman celebrated her 30th year Oct. 15 as organist and choir director of St. Andrews Episcopal Church, College Park, Md. by playing an organ recital listed on the recital pages. Recently elected dean of the District of Columbia AGO Chapter, Mrs. Bellman has been a teacher in D.C. public schools for 29 years. Two of her own works, Meditation on Altar Windows and Cantilena, were included in the recital.

A reception in Mrs. Bellman's honor followed in the parish hall.

tier-St-Cyr and a number of younger organists.

For many years the society sponsored oratorios, chamber music, and many outstanding choirs, but in the last five years the policy has returned to organ music exclusively, promoting it not only in Montreal but in other cities of the province and as far east as the Maritimes.

Like many other artistic and cultural societies the organization is non-profit and owes its existence to grants from the Arts Councils. Administration members receive no salary for their efforts. For 12 years Dr. Felix R. Bertrand has been administrator and will continue in this post.

Books

Most books on choir direction, organization and methods published in America are sent to our office. The bulk of these — however superfluous they may seem in an already well-covered field — have some new point of view or approach worth recommending to our readers. In any case what we say must be a matter of our opinion which would not necessarily be a reader's.

We have not found anything in John L. Manson's Interpretive Choral Singing (Broadman Press) which makes us feel it a necessary addition to the literature on the subject. His musical illustrations (Adams' The Holy City and Malotte's The Lord's Prayer among others) do not seem to us to indicate very close sympathy with the contemporary movements toward better church music. His bibliography (entitled Notes) is hardly an impressive one. His style as well as his material and "emotional" approach seem to us not geared to a very high level of church musicians.

Though hardly in our field, many of our readers, including Alec Wyton (see September issue, page 9), may be delighted to hear that Emily Anderson's translation of The Letters of Beethoven has just been issued by St. Martin's Press in a handsome, boxed three-volume set. — FC.



Dr. Joseph J. McGrath, FAGO, has completed 35 years as organist of the Cathedral of the Immaculate Conception, Syracuse, N.Y. He has also finished a quarter century as a member of the faculty of Syracuse University where he teaches organ, 16th-century counterpoint, canon and fugue.

As a composer Dr. McGrath began very early, winning a National Association of Music Clubs prize in 1919 for an organ sonata and a similar one in 1921 for a sonata for violin and piano. His published works include 33 masses, 75 organ works, 75 motets, including his recent Offertoriale. He has also composed string quartets and an orchestral symphony.

Dr. McGrath was on the summer school music faculty of the Catholic University of America from 1939 to 1950 and was awarded an LHD from LeMoyné College in 1956.

REFORMATION VESPERS SUNG IN CONCORDIA, FORT WAYNE

A Reformation choral vespers Oct. 22 at Concordia Senior College, Fort Wayne, Ind. included: Psalm 31, Marx; Psalm 130, Bender; Cantata: Gott wie Dein Name, Lübeck; Choral Cantata, Wenzel, and Cantata 50, Bach. The choirmaster was Herbert Neuchterlein and the organist Donald Heinz.

PHILADELPHIA ORATORIO CHOIR'S 10TH ANNIVERSARY

The Philadelphia Oratorio Choir began its 10th anniversary season with Haydn's Creation Oct. 15 and Verdi's Requiem Oct. 22. In November these works were performed: Honegger's King David (5), Vaughan Williams' Dona Nobis Pacem (12), Walton's Belshazzar's Feast (19) and Schutz' Christmas Story (26).

Handel's Messiah (3), Bach's Christmas Oratorio (10), Menotti's Amahl and the Night Visitors (17) and Britten's Ceremony of Carols (24) comprise the December schedule. Earl Ness conducts these performances at the First Baptist Church.

It is indeed gratifying to us to realize that many of the outstanding Reuter Organs which we have created will, through the efforts of competent musicians, play leading roles in the presentation of the great music which is a part of our Christmas Heritage.

May we take this opportunity to wish our many friends and associates a most joyous Christmas Season.

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Evanston, Illinois

A Cantata for Easter

In January of this year, we were pleased and proud to announce in THE DIAPASON the publication of Roy Ringwald's cantata, A CELEBRATION OF EASTER.

The immediate response was highly gratifying, indicating the strong degree of acceptance Roy Ringwald has earned in the field of church music.

And, even within the short time that was available between "first look" and Easter Sunday this year, a large number of choir directors ordered copies and presented A CELEBRATION OF EASTER for the first time.

From both the immediate response and from the comments we have received, we are convinced that A CELEBRATION OF EASTER will rapidly take its place as a major work in the cantata repertory of fine choirs.

The strong orthodoxy of the text and its poetic beauty make A CELEBRATION OF EASTER very appealing to the clergy, bringing forth the decision in some instances to sing it as part of the worship service on Easter Sunday or the first Sunday after Easter. It is, truly, worship through song.

And, the music is eminently appropriate for worshipping the Lord "in the beauty of His holiness." Reverently dramatic, A CELEBRATION OF EASTER projects well the message of Easter to the musically unsophisticated, yet compels the respect and kindles the enthusiasm of dedicated choir directors.

If you already have a copy of A CELEBRATION OF EASTER in your reference library, we'd like to suggest that you consider it for this coming Easter season. If you do not have a copy, please use the coupon to request one on 30 day approval.

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Please send me a copy of Roy Ringwald's A CELEBRATION OF EASTER (A 597) by return mail, on 30 day approval.

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Some Aspects
of Concert Hall
Acoustics

By LEO L. BERANEK

Until now, acoustical engineers for concert halls and opera houses have considered reverberation time (the length of time it takes for the reverberation to die out after a tone is sounded) the most important factor in setting the acoustical quality of a hall for music. Other factors that are considered include diffusion of the sound in the room and freedom from echo, noise and tonal distortion.

This paper reports, in part, the results of a six-year program of research involving over 60 halls in 20 nations — as far north as Helsinki and Turku, Finland; as far south as Buenos Aires; as far east as Moscow and Jerusalem; and as far west as San Francisco and Vancouver. Detailed architectural drawings and acoustical data have been assembled on 54 of these halls. Attics have been explored; walls, ceilings and balcony fronts probed; stage houses and orchestra enclosures analyzed. The dimensions of orchestra pits, stage enclosures and spacing of audience seats have been measured.

For the first time the opinions of the musical world have been systematically sought in detail. Twenty of the world's leading conductors and 21 leading music critics in the United States, Canada and England have been interviewed in depth.

The interviews and the acoustical data show that there are more than a dozen independent attributes of acoustics and several dependent ones, all of which must be properly accounted for in acoustical design. These attributes, in relative order of importance, are:

1. Acoustical intimacy, which is related to the gap in time between the sound that arrives at a listener's ears directly from the performer and the sound that first arrives after reflecting from a wall or ceiling. The greater this gap, the less intimate the sound. (40 points maximum)
2. Liveness, which is related to the

Dr. Beranek, of the acoustical firm of Bolt, Beranek and Newman, delivered the address summarized Nov. 30 before the Acoustical Society of America on the occasion of his receiving an award "for internationally recognized achievements in all phases of architectural acoustics."

- reverberation time at mid and high frequencies. (15 points maximum)
3. Warmth, which is related to the reverberation times at low (bass) frequencies. (15 points maximum)
4. Clarity, which is related to the loudness of the direct sound. (10 points maximum)
5. Brilliance, which is the proper combination of intimacy, liveness and clarity.
6. Loudness of the reverberant sound, which is related to the cubic volume of the room and the reverberation time. (6 points maximum)
7. Balance and Blend, which are related to the design of the stage enclosure and the sound-reflecting surfaces at the front part of the hall. (6 points maximum)
8. Diffusion, which is related to the detailed manner in which the sound is reflected about the room. (4 points maximum)
9. Ensemble, ability of the performers to hear each other. (4 points maximum)
10. Attack, response of a hall to a tone, which is related to liveness, loudness of the reverberant sound and diffusion.
11. Freedom from Echo, (Up to 10 points are subtracted from the total for the presence of echo.)
12. Freedom from Noise, (Up to 10 points are subtracted from the total for the presence of noise.)
13. Freedom from Tonal Distortion, (Up to 10 points are subtracted for the presence of tonal distortion.)
14. Hall Uniformity (Up to 10 points are subtracted from the total for nonuniformity of the sound in the hall.)

Those attributes that contribute positively to the acoustical quality of a hall, are, therefore: intimacy (40 points), liveness (15 points), warmth (15 points), clarity (10 points), loudness (6 points), balance and blend (6 points), diffusion (4 points) and ensemble (4 points).

A surprising result is that the reverberation times at mid and high frequencies (liveness) contribute only 15 points and that diffusion, only 4 points to a total of 100 points for a perfect hall. Here is most of the reason why acoustics has, in the past, been thought to be a matter of chance. These two factors, the only positive ones used by engineers in the past in the design of a concert hall add up in importance to 19 percent of the total.

The principal discovery of these researches is the predominant importance of acoustical intimacy in setting the quality of a hall. This finding signifies that an excellent hall for music must either be small, or narrow, or else have hanging panels below the main ceiling to provide reflections similar to those that would occur from the side walls of a small hall. The main ceiling must be high to preserve the necessary liveness (reverberation time) in the room.

Another discovery is the relatively large importance that low frequency (bass) reverberation in the hall plays in contributing warmth to the music.

This paper also discusses the application of these attributes of acoustics to rating the acoustical quality of the 54 halls in this study. The best hall rated 98 points and the worst 60 points. The 54 halls were rank-ordered into five categories (excellent, very good, good, fair to good, and fair), and the calculations agreed in all but one case with the rank-ordering of the 51 experts who were interviewed. The one hall that missed calculates one category lower than the rating given to it by those interviewed. This agreement is highly satisfactory and indicates the value of this rating system.



Richard Bouchett, AAGO, has been appointed organist and choirmaster at the Church of the Good Samaritan, Paoli, Pa. He has also been appointed choirmaster at the Episcopal Academy in Philadelphia. At the Church of the Good Samaritan, Mr. Bouchett will have a choir of adult voices and a choir of men and boys.

Mr. Bouchett received his bachelor of music degree from the University of Oklahoma and the Artists' Diploma from the Curtis Institute of Music, where he has studied for the last three years. He has done graduate work at Union Theological Seminary. His organ teachers include Adrienne Moran Reisner, Emmett Smith, Mildred Andrews and Dr. Alexander McCurdy.

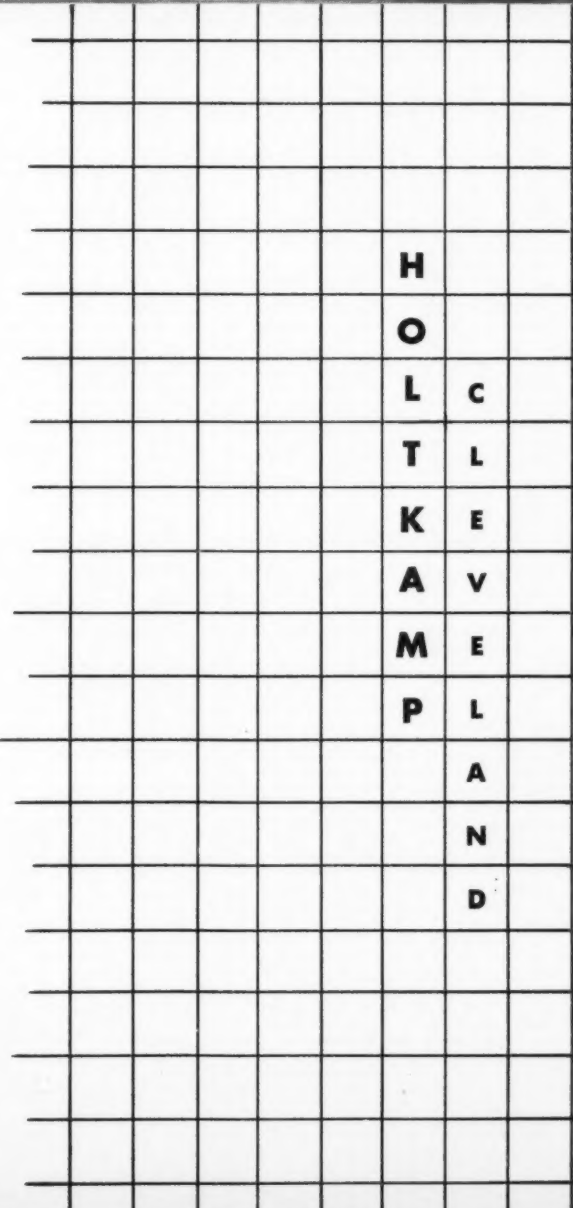
This season he is engaged to play recitals at St. Thomas Church, New York City Jan. 7 and Riverside Church, April 25. He has played numerous recitals in the Philadelphia area and in Fort Worth, Dallas, Oklahoma City, Chicago and Washington, D.C.

DR. AND MRS. ADOLPH STEUTERMAN continued their lifelong summer travels in 1961 with stops in Sicily, Egypt, Suz, Lebanon, the islands of Cyprus, Rhodes and Corfu, Turkey, Greece and Italy.



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- 16' SUBBASS
- 16' *Quintadena*
- 8' OCTAVE
- 8' GEDACKT
- 4' CHORALBASS
- 2' BLOCKFLÖTE
- 3R MIXTURE
- 16' POSAUNE
- 8' *Trumpet*
- 4' SCHALMEY

GREAT

- 16' QUINTADENA
- 8' PRINCIPAL
- 8' GEDACKT
- 4' OCTAVE
- 4' SPITZFLÖTE
- 2' OCTAVA
- 4R PLEIN JEU
- 8' TRUMPET

SWELL

- 8' CHIMNEY FLUTE
- 8' DULCIANE
- 4' BOURDON
- 2' FLAUTINO
- 1-1/3' QUINTE
- 2R CYMBAL
- 8' OBOE

POSITIV

- 8' COPULA
- 4' PRAESTANT
- 4' ROHRFLÖTE
- 2-2/3' NAZARD
- 2' GEMSHORN
- 1-3/5' TIERCE
- 3R SCHARF
- 8' CROMORNE

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Information on Exams

The Examination Committee wishes to call attention to the examination requirements for 1962 as published by national headquarters. Since the requirements differ slightly from those of previous years, we wish to point out the tests which have been altered.

Candidates for the Associateship will notice that the alternate test in counterpoint, A9(b) now reads:

To add two parts in 5th species (free counterpoint) to a C.F. not in whole notes, in 16th century style.

Since the usual string test, A14(a) has been eliminated in the 1962 examination, all candidates will be required to write a descant to a given melody. In other words A 14 no longer has an alternate test.

In order to show ability in writing for strings, it will be noticed that one of the fugue subjects in test A 14 will be for strings. Bowing required.

Printed requirements for the 1962 Associateship and Fellowship examinations with attached list of suggested editions for the required pieces as well as the requirements for the 1962 Choirmaster examinations can be obtained from national headquarters.

SVEND O. TOLLEFSEN, Chairman
Examination Committee

Dallas

The first meeting of the Dallas, Tex. Chapter was held Sept. 17 at the new St. Michael and All Angels Episcopal Church. After dinner the following officers were installed by the Rev. Arthur Schwartz, chaplain: Ben Camp, dean; Dr. Chester Chanon, sub-dean; John Newell, treasurer; Dorothy Peoples, secretary; Winifred Bedford, registrar; Alice Knox Ferguson, historian; Charles Young, parliamentarian; the Rev. Schwartz, chaplain; Robert Evans, Robert Ekblad, James Guinn and Mrs. J. M. Keaton, executive committee. Following the installation the annual Guild service was held. Paul Thomas directed the choir and Howard Ross was at the organ. Music heard was Bach, Peeters, Thomas, Hilton, Tye, Tallis, Martin, Dupré and plain-song.

The chapter met Oct. 23 at the Northway Christian Church for a dinner followed by a business session. Dean Ben Camp opened the meeting by introducing the guests and officers at the head table. Robert Miller, recital series chairman, announced the following recitals: Nov. 14, Donald McDonald; Jan. 9, Jerald Hamilton; Feb. 6, Robert Baker; March 13, Robert Ellis. Dean Camp awarded Mr. Miller the service playing certificate. Following the business session the Messe Solennelle, Gounod, was sung by the combined choirs of the host church and the First Community Congregational Church under the direction of John S. Quimby. Emma Lou Parker and Willi Troyer were the accompanists.

WINIFRED BEDFORD

Alamo

The Alamo Chapter held its first meeting of the season Sept. 30 at Highcliff, summer home of Walter Faust, New Braunfels, Tex. The meeting was preceded by a picnic supper after which Dean George Gregory gave the plans for the season as outlined by the program committee.

The chapter met Oct. 16 at the Central Christian Church. Otto Hofmann, Hofmann Organ Company, Austin, conducted a discussion on early organ builders, organ construction — past and present, and the place of the pipe organ in modern day installation. His talk was further highlighted by the use of slides showing various European organs and their placement.

EDWIN C. BREKEE

New Service Players

The following members have passed the Service Playing Certificate tests:

Tiffany Ade, Louisville, Ky.
Lawrence C. Allen, Memphis, Tenn.
Louise Borak, Minneapolis, Minn.
Robert J. Bray, Cleveland, Ohio
Ethel C. Bright, Wernersville, Pa.
Nelson E. Buechner, Philadelphia, Pa.
Ann Lee Burcher, Norfolk, Va.
William W. Bushie, Bloomfield Hills, Mich.

Phoebe Cole, San Francisco, Cal.
Eileen Collins, Towson, Md.
Robert F. Crone, Louisville, Ky.
William A. Eberl, Grafton, Wis.
Mrs. Floyd R. Farnum, Schenectady, N. Y.

Bertha M. Frank, Pittsburgh, Pa.
Jane Frisch, Huntingdon Valley, Pa.
Joseph W. Grant, Albuquerque, N. M.
Stella Z. Gray, Detroit, Mich.
Marjorie J. Grulich, Royal Oak, Mich.
Carol H. Hanigan, San Francisco, Cal.

Herbert R. Hannan, Blue Point, N.Y.
Margaret G. Hayward, Huntington, N.Y.

Arpad J. Heutchy, Jr., New Kensington, Pa.
Midge Hodgman, Washington, D.C.
Clara L. Hoogenhuis, Allendale, N.J.
Wilbur T. Kemmerling, Allentown, Pa.

Mae E. Lambert, Bethel Park, Pa.
William E. Lindberg, Pittsburgh, Pa.
James H. Litton, Southport, Conn.
Mrs. Meade E. McCubbin, Burke, Va.
Marion M. Merrick, Albany, N.Y.
Robert R. Miller, Dallas, Tex.
Helen E. Morris, Levittown, Pa.
Sadako Okamura, San Francisco, Cal.
Frank J. Pell, Chicago, Ill.
Alma M. Pettit, Pittsburgh, Pa.
Mary K. Pfeiffer, Canton, Ohio.
Jeannette Rafter, Albany, N.Y.
Catherine M. Robinson, Lansdowne, Pa.

Oscar Russell, Philadelphia, Pa.
Helga H. Saetveit, Albany, N.Y.
Kenneth E. Saunders, Nampa, Idaho.
Marguerite A. Scheifele, Reading, Pa.
Florence J. Shafer, Danville, Ill.
Peter T. Stapleton, Greenwich, Conn.
Mrs. Dorman G. Stout, Johnson City, Tenn.

Leroy E. Taylor, Fenton, Mich.
Ruth Ann Timbrook, Philadelphia, Pa.

Sabeth Thomas, Louisville, Ky.
Margaret A. Tucker, Philadelphia, Pa.

Ardis Mar Ward, San Antonio, Tex.
Marie Migkins Washington, Bronx, N.Y.

Fort Worth

The Fort Worth, Tex. Chapter met Oct. 16 at St. Andrew's Catholic Church for the annual Guild service. A solemn high requiem mass was sung by the junior and senior choirs under the direction of Dr. Felix Gwozdz, host director. The mass was in memory of deceased members of the chapter. At the dinner and business session which preceded the service it was announced that a study course is to be offered to those who wish to prepare for the service playing certificate.

The chapter sponsored William Whitehead in recital Oct. 23 at the Ed Landreth auditorium, Texas Christian University. His program was: Passacaglia and Fugue in C minor, Adagio, Trio Sonata I in E flat and Prelude and Fugue in A minor, Bach; Prelude, Improvisation and Acclamations, Langlais; Scherzo and Finale, Symphony I, Vierne.

FRANCES SCHUESSLER



Nadia Boulanger will be made an honorary member of the Boston Chapter at the chapter sponsored festival of contemporary music she will conduct next April. The festival will include an organ number commissioned from Daniel Pinkham. The proceeds from the successful regional convention have made this program possible.

At the Oct. 8 meeting David Fuller and Dean John Ferris, both of the Harvard faculty, gave a demonstration-concert with the University choir, Lois Pardue, organist, assisting in a demonstration of the inter-spersion of plain-song and chorales with organ compositions generated therefrom by Scheidt, Bach and Couperin. This liturgical use of the organ elevated the instrument, composition and organist to a new level of worship-participation. The effect was very powerful with the congregation also participating. After a light meal Bernard Legacé, Montreal, played a recital on the 1959 Schlicker at the First Unitarian Parish, Milton. His program included classics and a Raymond Daveluy sonata.

Allan Sly

Texarkana

The Texarkana Chapter met Oct. 28 at the First Methodist Church with Dean Maynard McConn, host, conducting the business session. Members sight read two anthems brought by Irene Pelley who accompanied and directed at the piano. Mr. McConn played the following: Lo! the Night and The Royal Banner, Edmundson; Magnificats 5 and 3 and Ave Maris Stella 3, Dupré; Come Saviour of the Gentiles, Bach; A Mighty Fortress, Hanff. Dean McConn reminded members of the dinner meeting, Nov. 27, which was to be the organist-minister dinner at the Hotel McCartney.

DOROTHY ELDER

Pasadena and Valley Districts

As one of the three host chapters for next summer's national convention, the Pasadena and Valley Districts Chapter began the season on a note of high expectancy. At the dinner meeting Oct. 9 at the Church of the Good Shepherd, Arcadia, Cal. Gene Driskill, general chairman of the convention was principal speaker. He outlined the plans, stirring up great enthusiasm. Other speakers were The Rev. Thatcher Jordan and Dr. Orpha Ochse, chapter representative on the convention executive committee. Recitalist for the evening was Raymond C. Boese, University of Redlands, whose program appears on the recital page.

CLAYTON CARTER

Organ Composition Contest

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

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

If, in the opinion of the judges the desired standard is not reached, the award may be withheld.

The board of judges will be: Searle Wright, FAGO, FTCL, chairman; Richard T. Gore, PhD, FAGO, and Clarence Mader, AAGO.

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

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

Central Arkansas

The Central Arkansas Chapter met Oct. 17 at the First Methodist Church, Little Rock for a dinner meeting and recital with John Summers as host. Recitalist Fletcher Trotter played: Chaconne in G minor, Couperin; Pastoral in E major, Franck; Dialogue sur les Mixtures, Langlais; Nun danket alle Gott, Bach; O Lamm Gottes, ungeschuldig, Christ lag in Todesbanden and Vater unser in Himmelreich, and Passacaglia and Fugue in C minor, Bach.

HERMAN HERR

West Texas

The West Texas Chapter met Oct. 16 in the Leander Institute of Fine Arts, Midland, Tex. After the business session presided over by Dean George De Hart, Arnold Leander lectured on the history of religious art with color slides. Refreshments were served to members and guests.

Mrs. HUGH DICKSON

Corpus Christi

The Corpus Christi, Tex. Chapter met Sept. 19 at the Marcus Russell home for a covered dish supper. The new year books were distributed and program plans discussed.

Mrs. Russell gave a demonstration on the new Baldwin instrument at the conclusion of the meeting.

The chapter met Oct. 10 for the annual Guild dedication service at the First Methodist Church. The Rev. George Lewis, chaplain, delivered the address and appropriate music was sung by the choir with Aurelia Scogin directing, assisted by Lois Rhea, organist. Refreshments were served after the meeting followed by a brief business session.

Mrs. MARCUS RUSSELL

San Diego

The Nov. 6 meeting of the San Diego Chapter was held at the Holy Trinity Episcopal Church. Following a short business meeting, the program featured electronic instruments with a discussion of their resources, a display of music, sharing of music by members and the playing of a tape of the Allen electronic harpsichord.

Clarence Mader gave an illustrated lecture on European organs Oct. 2 at the parish hall of All Saints Episcopal Church. He brought recordings and slides of famous organs visited on a recent tour of Europe. Additional color was provided by his interesting commentary with descriptions of the trip's sights.

HELEN F. HARTLEY

Contra Costa

The Contra Costa County Chapter sponsored a tour of two small Möller organ installations under the guidance of Dean Lois Lynn Hardy and Eugene Poole, Möller Organs, Inc. At the Greek Orthodox Church, East Oakland, a short, well-executed demonstration was played by host organist Anna Marakas who also played a program of some music in the modal idiom of the traditional Greek Orthodox Church. A tour of the church followed. Richard Branch played the Artiste model in the home of Ruth Adams, Berkeley. The group ended up at Larry Blake's Restaurant for refreshments.

MYRA S. LEACH

Santa Barbara

The Santa Barbara Chapter opened its season Oct. 30 with a recital by Jack Schneider, Riverside, listed on the recital page. A public reception followed with Phyllis Plake in charge. Program plans were revealed for the year and news of a recital series disclosed.

MARION WALSER

Stanislaus

Members of the Stanislaus Chapter met at the First Methodist Church, Modesto, Cal. Sept. 25 to complete plans for a course with Richard Purvis in hymnology and service music in addition to private lessons. After the business meeting new organ works were previewed. Burton Aront's *On the Oregon Trail* for piano and organ was played by Jan Segerhammer and Glenn Shields Daun.

SARA LUNDORF

Los Angeles

The Los Angeles, Cal. Chapter met Oct. 6 at the Immanuel Presbyterian Church. Following dinner guests of honor were introduced. Dr. William Connell, chapter representative on the executive board for the national convention, quoted prices for advertising in the convention brochure and stressed the importance of many people taking advantage of this opportunity. Convention Chairman Clarence Mader gave advance information about the program that has been planned and said it is to be an "international national convention." Piet Kee, guest recitalist, then played the same program that appears in the recital pages.

IRENE B. PIERSON

Plan Choral Music As Major Feature of National Convention

Choral accents will be many and exciting as the Long Beach, Los Angeles and Pasadena-Valley District Chapters play co-hosts July 2-6 for the 1962 national convention.

Roger Wagner will direct his internationally famous 60-voice Roger Wagner Chorale in a program of special interest.

Howard Swan, Occidental College, will lecture on Choral Techniques.

G. Malcolm Goher will direct the 60-voice Immanuel Presbyterian choir with full orchestra in *Visions of Isaiah* by Robert Starrer.

The Guild service will be held opening night in the First Congregational Church, Los Angeles. Featured will be the Poulenc Gloria performed by soloists, orchestra and the 100-voice choir of the Pasadena Presbyterian Church directed by David Thorsen.

Further details will appear soon.

Eugene

The Eugene, Ore. Chapter met Sept. 26 at the Dr. W. A. Brooksby home for a buffet supper. Following a short business meeting, presided over by Dean Lois Nordling, the following program was played: Barbara Possman — *Prelude and Fugue in B minor*, Bach; *Celestial Banquet*, Messiaen; *Myrna Brooksby* — *Decl. Thyself, My Soul*, Brahms; *Toccata*, Gothic Suite, Böellmann.

The chapter met Oct. 10 at the University of Oregon for a lecture by John Hamilton, who spoke about the styles and trends of French organ music and the organ builders of Germany, France and The Netherlands. The business meeting was held at the Grace Lutheran Church where Eunice Macke was hostess. Refreshments were served by Mrs. Macke and Dr. and Mrs. Edward DeRose.

MARGARET S. GRAEFF

Spokane

The Spokane, Wash. Chapter held its annual dinner meeting Sept. 25 at the Robert F. Stier home. Frank MacCreary was in charge of the potluck affair. Dean Don Gorman announced the program for the coming year. Among recitalists for the year are D. Deane Hutchinson, George Scott, Robert Kee, Melvin West, Marilyn Mason and students of Mr. Scott. Following the business meeting a recording of Karl Richter playing all Bach on the organ at Victoria Hall, Geneva, Switzerland, was played on the unusual stereo system located in an organ chamber.

The chapter met Nov. 7 at the St. John's Cathedral with Dean Gorman presiding at the business meeting. Details regarding the Marilyn Mason recital were discussed. It was announced that the December meeting will feature the Mount St. Michaels' choir in a concert of traditional Christmas music. Following the business session Dr. D. Deane Hutchinson played a recital.

FLORENCE THOMPSON

Portland

The Portland, Ore. Chapter held its Oct. 13 meeting at the First Southern Baptist Church. Host John Baker invited the members to try out the Hook and Hastings tracker built in 1883; it proved a rewarding experience. Clele D'Autrey of Casavant Frères spoke informatively on the history of the instrument from its beginning as a manually-pumped organ. Plans for the Robert Noehren lecture and recital Nov. 10 and 11 were discussed, particularly the choice of program. Since the meeting was long, members dispersed elsewhere for refreshments.

The chapter held its first meeting Sept. 13 at St. Mark's Episcopal Church, Marilyn Anderson was heard in a recital of Bach, Sweelinck and Mendelssohn. A business meeting followed.

Guild Sunday was observed at St. Peter's Episcopal Church with a service of solemn evensong beginning with three preludes played by Ann Holmes, director and organist. The Rev. Kent L. Haley, assisted by the men and boys choir, conducted the service which included the Declaration of Religious Principles.

ROBERT L. MCCOY

Central Arizona Chapter Sponsors Workshop: Mildred Andrews Featured

Mildred Andrews, University of Oklahoma, led a two-day workshop at Grace Lutheran Church, Phoenix, Ariz., Oct. 16 and 17. Sponsored by the Central Arizona Chapter the event was under the chairmanship of Sue Lombardi.

The six sessions included: recent trends in church music; preparation for the service playing exam; fundamentals of organ instruction; training of children's choirs; newer music for preludes, offertories and postludes; discussion of accompaniment of hymns and anthems, and arranging piano accompaniments for the organ.

The meetings were attended by 35 organists and choir directors. Dinner was served between the afternoon and evening meetings both days. A display of organ music from 26 publishers was available during the workshop.

THOMAS A. DONOHOE

Seattle

The Seattle, Wash. Chapter met Oct. 9 at the Trinity Methodist Church for a recital by David Dahl who completed AAGO requirements last spring. He is a student of Walter Eichinger, FAGO. Two FAGOs and eight AAGOs who are members were also honored. A large group attended. Refreshments were served in the social hall.

GWEN FISHER

Southern Arizona

The Oct. 9 meeting of the Southern Arizona Chapter was held at the First Congregational Church, Tucson. A program of wedding music — solos, processions, recessions — was given. As the music was played, young women displaying wedding gowns of many eras walked down the aisle. The program was open to the public and a traditional wedding reception was held following the program.

MRS. WALTER FLEMING



Season's Greetings

The month of December sees the Annual Mid-Winter Conclave of the American Guild of Organists. This year it will be in Baltimore.

There has been much new organ building activity in this Eastern City, among others, three new three-manual instruments by Austin, in the City proper.

Church of the Redeemer (P.E.)

Temple Oheb Shalom

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Salt Lake City

The Salt Lake City Chapter began its season with a dinner Oct. 14 at the Aviation Club. Chaplain Melvin W. Dunn played a recital on the Wicks organ he recently installed in the LDS chapel, Murray. Anne Bennisson, soprano, assisted. The officers for the year are: Eleanor H. Todd, dean; Scott Gillespie, sub-dean; Margaret Bailey, secretary; Frances Walters and Leda Carole Burt, assistant secretaries; A. A. Selander, treasurer; Glenna Draper, historian-librarian; Adine Bradley and Erma Baker, auditors; Sarah C. Thomas and Gladys Bullock, registrars; The Rev. Dunn, chaplain; Marcia Green, Max E. Hodges and Eugene M. Halliday, executive committee.

The chapter met Nov. 11 at the Aviation Club for dinner and a discussion by six local choir leaders. Virginia Frey Beason, Virginia Van Eiten, Margaret Sullivan, Max E. Hodges, Nick G. Cozacos and J. E. Welch were the participants in the program.

Wyoming

The Wyoming Chapter heard a recital by Mrs. Joseph Hoadley, Gillette, Oct. 9 in the hospitality room of the Guaranty Federal building, Caspar. She played Siciliano, Bach; Six Bible Poems, Weinberger; Mountain Sketches, Clokey, and Pomponette, Durant.

The Sept. 18 meeting was held at the home of Mrs. Fred Layman. Plans for the season were discussed including the sponsoring of Pierre Cochereau. Dean Arleen Danielson reported the regional convention at Boulder.

Omaha

The Omaha, Neb. Chapter met Oct. 29 at the All Saints Episcopal Church to lay final plans for the appearance of Marilyn Mason Nov. 3 and 4. Dr. John Gedgoud played several recordings of Miss Mason as an "introduction." The Cecil Neubeckers were hosts for the evening.

The chapter sponsored Miss Mason in a recital Nov. 3 at the Central Congregational Church. She played: Concerto in F, opus 4, Handel; Miniature and Epilogue, Langlais; Prelude and Fugue in D major, Bach; Pastorale, Ducas; Greensleeves and Brother James's Air, Wright; Grand Choeur Dialogue Gigout. The following evening she conducted a workshop at the church. She followed an outline on the technique of organ playing.

CATHERINE C. ANDERSON

Salina

The Salina, Kans. Chapter met Oct. 17 at the First Presbyterian Church. Mrs. C. L. Olson conducted a study of stop names and demonstrated them on the organ. Norman Hackler talked on sound and acoustics as related to churches. Members were reminded of the forthcoming Advent hymn festival. A social hour followed.

ELINOR ASCHER

Waterloo

The Waterloo, Iowa, Chapter met Oct. 22 in the faculty room of Gilchrist Hall, State College of Iowa, Cedar Falls. Mrs. Roger Helenschmidt, secretary, presided. Yearbooks were distributed. Members were urged to attend non-Guild functions in their field being held in the area in the near future. Philip Hahn played the recital which appears on those pages.

BRUCE BENOTSON



Winfield, Kans. Chapter Salutes Mrs. Redic's 50 Guild Years

Cora Conn Redic was honored Oct. 3 by the Winfield, Kans. Chapter for 50 years of active Guild membership. The dinner meeting was held at Gilbert's coffee shop. Mrs. Redic was a founder of the Kansas Chapter and the GSG at Southwestern and St. John's Colleges, between whose faculties Mrs. Redic divided many years.

Guest Speakers were Dr. F. Joe Sims and James Strand, Southwestern instructors. Members gave talks on summer experiences at workshops and conventions.

Boulder

At a recent meeting the Boulder Chapter announced its program for the year. Among guest speakers and recitalists are: Normand Lockwood, Alden Megrew, National President Harold Heeremans, Dean Warner Imig and Ray Ferguson.

MARY ASHTON

Dubuque

The Dubuque Chapter met Oct. 22 at the Epworth, Ia. Methodist Church. Following a welcome by the Rev. Paul Leaming, Doris McCaffrey read a paper on pre-Bach organ music. Works heard included selections from Dunstable, Purcell, Buxtehude, Walond, Gouperin and Boyce, played by Dorothy Acheson, David Nelson, Lillian Staiger, Mark Nemmers and Miss McCaffrey. A supper followed in the church hall. Mr. Nelson was program chairman.

MARK NEMMERS

NEW IOWA CHAPTER

The Northeast Iowa Chapter has just been organized, the 11th in the state. It has the following roster of officers: Dr. W. L. Maxwell, dean, Fayette; Jesse Knight, Oelwein, subdean; Mrs. Walter Kutschat, Oelwein, secretary; Evelyn Eck, Oelwein, treasurer.

The Sept. 28 meeting at the Grace Methodist Church, Oelwein, included a program of songs by Mr. Knight and a talk and demonstration of hymn playing by Dr. Maxwell. At the Oct. 15 meeting at Zion American Lutheran Church, Oelwein, Mona Givens sang, Mrs. E. F. Schuchman talked on the history of the AGO and Mrs. Maxwell played: Prelude, Clérabault; Sleepers, Wake, and O God, Thou Faithful God, Bach, and Song to the Flower, Peeters.

GERHARD R. BUNGE

Western Iowa

The Western Iowa Chapter met for dinner Nov. 4 at the Steak House, Sioux City. Following dinner and a short business meeting members adjourned to Trinity Lutheran Church where Archie Nibbelink, Orange City, played a program of organ music. A pupil of Elma Jewett he played the program listed in the recital section. Members of the choir entertained the chapter at a coffee following the recital.

CATHERINE NYLEN

Buena Vista

The Buena Vista Chapter met at the home of Frances Heusinkveld, Storm Lake, Iowa, Sept. 10 to complete plans for the new year. A carry-in supper was served after the meeting.

Miss Heusinkveld was sponsored by the chapter in a recital Oct. 15 in the Lakeside Presbyterian Church. Her program was: Psalm 18, Marcello; Trio Sonata 1 in E flat and Toccata and Fugue in D minor, Bach; Greensleeves, Wright; Aria, Peeters; Chorale in A minor, Franck; Christ ist erstanden, Purvis. A social hour followed in the Fireside room.

VIRGINIA BOGGS

Southeast Iowa

The Southeast Iowa Chapter sponsored Richard Ellsasser in recital Oct. 23 in Ottumwa. He played an electronic instrument in the Evans Junior high school.

Officers are: John Abernathy, dean; Mrs. Ives Carlson, sub-dean; Mrs. Jesse Miller, assistant sub-dean; Duane Johnson, secretary; Mrs. George Kessel, treasurer.

DUANE JOHNSON

Blackhawk

The Blackhawk Chapter held its annual minister-musician dinner Oct. 16 at the Trinity Lutheran Church, Moline, Ill. Nearly 80 persons heard Dr. H. Grady Davis, Chicago Lutheran Theological Seminary, speak on Beyond the Performance. He said that in the service of worship the minister and musician are equal. Announcement was made of the Virgil Fox recital to be held Feb. 7 in Centennial hall, Augustana College, Rock Island, Ill.

LAURANCE M. SMITH

Southeastern Minnesota

The Southeastern Minnesota Chapter met Oct. 16 at the First Methodist Church, Owatonna. After Dean Stanley Hahn called the meeting to order, Harold Sweitzer suggested material for planning the Nov. 7 recital by Richard Westenberg at the Rochester Methodist Church. Because of limited time for advance preparation it was decided to finance the program through a free-will offering. Mr. Sweitzer brought official acceptance of the chapter's invitation for the 1963 regional convention with the added good news that beginning in 1963 all chapters within each region will contribute toward financing the conventions, thus releasing sponsoring chapters from undue financial burden and/or risk. Reports from the Des Moines regional convention were brought by Leona Miller and Mr. Sweitzer. At the coffee hour Stanley Hahn made a report of his summer in northern Europe, his impressions from hearing and playing a number of fine organs, historical as well as new, and showed slides taken in Iceland.

DOROTHY GOEZE

Central Missouri

The Central Missouri Chapter held its initial meeting of the season Oct. 13 at the C. Stuart Exon home, Jefferson City. After a turkey dinner Dean Perry G. Parrigin conducted the business meeting. Tentative plans for the programs and meetings through April, 1962 were discussed. It was announced that the next meeting would be the Robert Baker recital Nov. 17 at the Missouri Methodist Church, Columbia. The chapter began activities in preparing for the annual all-day organ workshop to be held in March.

JACQUELINE RATHIEL

St. Louis

The St. Louis Chapter met Oct. 23 for a dinner meeting at the Centenary Methodist Church with Dean Fern Kelly presiding. The program was a joint concert by the mixed quartet of the host church, directed by Herbert Kalkmeyer, and a recital by Sibil K. Sharp, whose program appears in the recital section.

MRS. J. LAWRENCE JONES

Lincoln

The Lincoln, Neb. Chapter met Nov. 6 at the Second Presbyterian Church. Final plans were made for the Nov. 16 Donald McDonald recital at Holy Trinity Church. Two films were shown: The first was a recital by Marilyn Mason and the second was Robert Noehren playing an all Bach recital in which he told of his tours of Europe and of the organs of Bach's era. Vera Rost and Rena Olson were hostesses for a social hour.

MRS. DALE UNDERWOOD

Madison

The first fall meeting of the Madison Wis. Chapter was held at the University of Wisconsin Memorial Union Sept. 25. After a cafeteria dinner a general business meeting was conducted by Dean Betsy Farlow. Plans were made for the Nov. 5 Robert Noehren recital at Trinity Lutheran Church.

The chapter met Oct. 23 at the University of Wisconsin for a discussion of carillons by John Wright Harvey. Mr. Harvey described the carillon and the problems of composing for the instrument and played several numbers including some of his arrangements.

RUTH PILGER ANDREWS

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Milwaukee Chapter Sponsors Contest

The Milwaukee Chapter is sponsoring an organ contest to encourage young musicians living in Wisconsin to become church organists and also to help find substitute organists. For requirements, award information, dates, etc. write to Robert Legler, 6830 W. Wells St. Wauwatosa 13, Wis.

Chippewa Valley
The Chippewa Valley Chapter met for a dinner meeting Oct. 16 in the Garden Room, Hotel Eau Claire, Eau Claire, Wis. A business meeting was held at which the coming artists' recital and the March junior choir festival were discussed. Father James Eron conducted a program on Gregorian chant. He began with the early Caananite and Hebrew forms and continued with the evolution of what forms are used in our own times. Recordings of the chant were played.

PETER A. FADNESS

North Shore
The North Shore Chapter began its season Oct. 8 with an evensong service at St. Augustine's Episcopal Church, Wilmette, in observance of Guild Sunday. Featured were anthems by Jack Goode, Lovelace, Sowerby and Young. The host church choir and the choir of the First Methodist Church, Glenview, combined under the direction of Mrs. Donald DeFord and William Bottom for the service. Following the service a potluck supper was served.

The chapter sponsored Piet Kee in a recital Oct. 23 at the First Methodist Church, Evanston. His program was the same as the one listed in the recital pages.

DIANN FORDHAM

Indianapolis
The Indianapolis Chapter met at the Holcomb Garden House, Butler University Sept. 17. Fred Koehn played a "twilight recital" on the carillon. Officers for the season were installed by the Rev. Frederick R. Daries, chaplain. A social hour followed.

A dinner meeting was held Oct. 10 at Roberts Park Methodist Church. After the business meeting conducted by Dean Erwin Muhlenbruch a program of choral and organ music was given. Barbara Beatty played two groups of choral preludes by Flor Peters, Lucile Jones conducted the host choir in works by Beethoven, Brahms, Vulpis, Bitgood, Bard and Mendelssohn.

VIVIAN ARBAUGH

Northeastern Wisconsin
The Northeastern Wisconsin Chapter held its first meeting of the season Sept. 24 at the First Congregational Church, Menasha. Following a business meeting, LaVahn Maesch spoke on his recent tour of Europe and Russia. He talked about European organs and the public school music system of the Soviet Union. Officers are: Dean, Mrs. David Harris; sub-dean, Dan Smith; secretary, Sally Thompson; treasurer, Clinton DeWitt; corresponding secretary, Mrs. Kim Mumme; executive committee, Leroy Fieting, Mrs. Clyde Duncan and Gladys Michaelson.

Fort Wayne
The Fort Wayne Chapter met for dinner Sept. 26 at the new Jewish tabernacle B'nai Jacob with Vincent Slater as host organist. Dean Darwin Leitz presided over a short business meeting. The introduction of new officers and plans for the coming months were received with enthusiasm. Remarks about the increase in dues evoked interest but little enthusiasm. A program was played on the new two-manual Möller organ by Richard Carlson, Dean Leitz and Elmer Blackmer.

The chapter met Oct. 23 for a dinner meeting at the Trinity English Lutheran Church with Mr. Carlson as host. The entire program was an account by Mr. Carlson of his year in Germany on a Fulbright scholarship. He showed 400 slides of scenes visited in Germany and Mediterranean countries.

FLORENCE H. FIFE

Lafayette
The Lafayette, Ind. Chapter was invited to attend the Yom Kippur service Sept. 19 at the Temple Israel. Among the numbers on the program was Lewandowski's Halleluyah. Host organist was Gertrude H. Richolson.

The chapter met Oct. 23 at St. John's Episcopal Church for a program of voice and organ by organist Theodore J. Purlcha and soprano Mrs. Truman B. Fleming. A social hour was held after the program.

MRS. WALTER T. VANDERKLEED

Evansville
The Evansville, Ind. Chapter met Oct. 16 at the Zion United Church of Christ. Grace McCutchan spoke on The Boy's Changing Voice and gave appropriate musical examples. After refreshments Emma Dreisch demonstrated teaching a new hymn to choir and congregation.

CLIFFORD B. KINCAID

Muncie
The Muncie, Ind. Chapter met Oct. 23 at the High Street Methodist Church. The business meeting was presided over by Dean Gerald Crawford. Dr. Harold Neel, host minister, welcomed the group and gave a short talk. The program was a Clinic of Service Music. Richard Phipps played God the Father Everlasting and Praise Be to Almighty God, Bach; Hear, O Israel, Weinberger; Martyrdom, Willan, and an improvisation on an introit which the junior choir sang. The choir also sang several other numbers. Mrs. Edwin Warner gave a talk on modulation, correct hymn playing and transposition. She illustrated by playing various kinds of hymns. Dean Crawford played Brother James's Air, Wright and an improvisation illustrating each step on the blackboard. He also played a final hymn and improvised on it for the postlude.

MRS. JAMES COREY

Southern Illinois
The Southern Illinois Chapter met Oct. 20 at the First Lutheran Church, Murphysboro. The business meeting was followed by the panel discussion Elements of Liturgical Worship. The Rev. Henry F. Neal, panel chairman, represented the Lutheran liturgy; Father Kesnar, the Roman Catholic liturgy, and Dr. Herbert White the Episcopal liturgy. Refreshments were served at the close of the meeting.

MARJORIE LINGLE

Pattern Guild Service after Original Held in 1896

The Canton, Ohio Chapter held an evensong service Oct. 8 at the Zion Lutheran Church patterned after the original Guild service for public worship used in 1896 when the Guild was founded.

Anthems and choral responses were sung by the Washington High School a cappella choir, Massillon, under the direction of R. Byron Griest. Mrs. Roger Koerner, Duane Gillespie and James Chidester played organ numbers. Dene Barnard and Dr. James Stanforth were the accompanists.

Members repeated in unison the Declaration of the Religious Principles of the Guild. Chaplain Roger Koerner gave the address.

MARVELLE B. HORN

Danville
The Danville, Ill. Chapter met Oct. 30 at the First Methodist Church, Covington, Ind. with Dorothy Price as hostess. Dean Florence Shafer displayed a large collection of organ music to be used in the planning of special programs for Christmas and other holidays. Mrs. Shafer relayed an invitation from the Peoria Chapter for the chapter to attend the E. Power Biggs recital Nov. 19 at Paul's Episcopal Church. It was announced that three members will take the service playing exam in February. The Nov. 7 recital by Mary Moore Grenier at the First Presbyterian Church was discussed. Mrs. Price introduced Sally Bush Williams who played three numbers.

CLEO ICE

Muskegon-Lakeshore
The Muskegon-Lake Shore Chapter held an Oct. 14 dinner meeting after which members adjourned to St. Paul's Episcopal Church to take part in a choral evensong sung by the sanctuary choir under the direction of Arnold E. Bourziel, AAGO. Three ministers took part in the service and the officers listed in the August issue were installed.

CONNIE WENDT

Monroe
The Monroe, Mich. Chapter held its first meeting of the year Oct. 1 at the home of Lillian Jones. The program for the year was discussed. A report was given on the Ohio Valley regional by members who attended. Refreshments were served.

SHIRLEY WEILNAU

Detroit
The Oct. 16 meeting of the Detroit Chapter was held at the Central Methodist Church with Sub-dean Frederick L. Marriott as host. Special guests were Marcel and Mme. Dupré. After dinner M. Dupré gave a talk and played a short recital on the newly-completed Möller organ.

MARY ATCHESON

U of Michigan GSG
The University of Michigan Student Group attended a master class Oct. 30 by Alexander Schreiner at the school of music. Dr. Schreiner discussed and illustrated rhythm and its importance in organ playing. That evening a banquet was given for Dr. Schreiner. The next evening he played the following recital at Hill auditorium: Toccata, Adagio and Fugue in C, Bach; Sonata in F minor, Mendelssohn; Moonlight, Communion, Water Nymphs and Carillon de Westminster, Vierne; Prelude and Fugue in B major, Dupré.

JAMES REYNOLDS BAIN

Southwest Michigan
The Southwest Michigan Chapter held its Nov. 6 meeting at the First Congregational Church, Battle Creek. Following supper and a short business meeting the chapter was co-sponsor for a recital by Ray Ferguson on the new Casavant. His program: Clavierübung, part 3, Prelude in E flat, Christ, Comfort of the World, Christ, Our Lord, Jordan Came and We All Believe in One True God, Bach; Song of Peace, Langlais; Ad nos, Liszt; Elegy, Peeters; Outburst of Joy, Messiaen.

The Oct. 2 meeting was held in Grand Rapids with the Western Michigan Chapter demonstrating the capabilities of three of the organs in that city.

HUGH ROBINS, JR.

Saginaw
The Saginaw Valley Chapter met Oct. 24 at the First Baptist Church, Midland with Mr. and Mrs. Coulter Landis hosting. Dr. Kent S. Dennis, dean, played three numbers demonstrating the organ: Psalm 150, Johnson; Old Hundred, Pachelbel; Richmond, Willan. A discussion on service playing followed with Mrs. Berthold Hahn in charge.

MRS. WILLIAM H. TAYLOR

Lorain County
The Lorain County, Ohio Chapter held its first meeting of the season Oct. 6 at the Oberlin Conservatory of Music in conjunction with the conservatory's organ symposium. The afternoon program included an illustrated lecture by Giuseppe Englert depicting the history of French organ building. Members convened at the Oberlin Inn for dinner and a short business meeting. The evening activities were concluded with a concert in Warner Hall by André Marchal and the Oberlin Chamber Orchestra under the direction of Franz Bibo. The program included two Handel concerti.

MRS. STANLEY M. CLARK

Cincinnati
The Cincinnati, Ohio Chapter held its first meeting of the year at Christ Church, Oct. 3. Ronald Rice, associate organist of the host church, played a recital. Parvin Titus, FAGO, host organist, invited members to the organ gallery following the recital and gave a commentary on the design and execution of the organ. Mr. Rice's program appears on the recital pages. Officers for the year are: Ruth Andree Eckel, dean; Albert Meyer, sub-dean; Robert J. Schaffer, secretary; Mrs. John W. Haeefe, treasurer; Mrs. Carl H. Heimerdinger, registrar; Elmer E. Dimmerman, Thelma W. Hefflin and George Higdon, executive committee.

MRS. CARL H. HEIMERDINGER

Arthur C. Becker (Mus. D., A.A.G.O.)
Dean, De Paul University School of Music
Organist-Choirmaster—St. Vincent R. C. Church, Chicago

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SCRANTON CHOIR FESTIVAL

Eight churches of five denominations were represented in a choir festival Oct. 8 at the Church of the Good Shepherd, Scranton, Pa. The Northeastern Pennsylvania Chapter sponsored the event. Helen Bright Bryant was conductor and Miriam Tretheway organist. Music from Palestrina to Holst was included.

Dayton

The Dayton, Ohio Chapter opened its season Sept. 24 with a potluck supper at the James Porter home. The business meeting was conducted by Dean A. Edward Kerr who welcomed guests and introduced new members. It was announced that the sixth annual church music workshop was to be held Oct. 15-16 at the Westminster Presbyterian Church with Dr. Marilyn Mason, Dr. Olaf Christiansen and Edward Johs as instructors. The program with James Francis as chairman included two groups of organ and piano duets played by Charlotte Gray and Marjorie Weeks; James Porter and Orna Frees. Robert Stofer discussed the church music workshop at Green Bay from an instructors viewpoint; Mr. Porter told of the Fellowship of Methodist Musicians at San Diego; Gloria Andrews brought a report of the Presbyterian church music workshop at Montreal; Pauline Williams gave highlights of the regional convention at Toledo, and George Zimmerman reported on the International Music Educators conference held in Vienna. The chapter was invited to inspect the new Casavant organs being installed at the Westminster Presbyterian Church.

FLORA B. REED

Central Ohio

The Central Ohio Chapter met Oct. 9 at Otterbein College, Westerville. As members arrived on the campus they heard host Lawrence Frank play a 15-minute recital on the newly-installed Schulmerich electronic bells, followed by a discussion of the installation. Dr. Wave Shaffer described the design of the new Möller organ in Cowen hall with Mr. Frank demonstrating the stops and playing: two movements, Trio Sonata 5 and Gigue Fugue, Bach; March Grotesque, Purvis. Members went to the First EUB Church for refreshments before adjourning.

ELEANOR CLINGAN



Northeast Pennsylvania Chapter's Festival

Lehigh Valley

The Lehigh Valley Chapter opened its fall season Oct. 14 with a dinner meeting at the Hotel Bethlehem, Bethlehem, Pa. Guest speaker was Clyde Holloway, Dallas, Tex., who spoke about the many fine instruments he played while in Holland on a Fulbright grant. He showed colored slides to illustrate his talk. The following evening Mr. Holloway played a recital on the newly enlarged Möller organ at First Presbyterian Church. His program is listed in the recital pages. Dean Robert Kuebler announced that the chapter will be host to a regional convention in 1963 with William Whitehead, AAGO, as general chairman.

MARIA GALATI

Toledo

The Toledo Chapter met Nov. 6 for its regular dinner meeting at the First Baptist Church. Alec Wyton was the guest speaker who conducted a discussion of hymnology. In his talk Mr. Wyton pointed out that hymns are an opportunity for the congregation to worship corporately and that hymns whose emphasis is too personal do not serve the purpose of corporate worship. He demonstrated the development of Christian hymns at the organ while the congregation sang the hymns. A brief question and answer period followed.

Wilkes-Barre

A festival choral evensong service was given Oct. 22 in St. Stephen's Episcopal Church under the auspices of the Wilkes-Barre, Pa. Chapter. Clifford E. Balshaw, FAGO, was organist and choirmaster. He opened the service with Prelude and Fugue in E minor, Bach. The procession of choirs of men, boys and women was accompanied by organ, trumpets and timpani playing Festival Procession, Strauss. The offertory anthem was Now Sinks the Golden Sun to Rest, Parker. The Rev. William B. Schmidgall gave the address. The recessional was Purcell's Voluntary in C played by organ, trumpets and timpani. Mr. Balshaw's postlude was Carillon Sortie, Mulet.

MARION ELOISE WALLACE

Johnstown

The Johnstown, Pa. Chapter met Oct. 17 at St. Mark's Episcopal Church. Following a business meeting conducted by Mrs. W. E. Newling, dean, guest speaker Sub-dean William Stahl was introduced. Robert Fisher, Tellers Organ Company, Erie, Pa. gave a lecture on Pipe Organ Building and Tonal Design. The social hour was in charge of Mrs. Robert Harbaugh and Mrs. Harold Lohr.

MILDRED E. PAXSON

Cumberland Valley

The first meeting of the Cumberland Valley Chapter for the season was held Oct. 14 at the First United Brethren Church, Chamberburg, Pa. Ferree Le Fevre, newly elected dean, presided at the meeting and welcomed members. A brief business meeting was held after which the program was turned over to Karl N. Stahl who played the following recital on the new Möller Artiste in the chapel: Toccata in E minor and Canzona on a Magnificat, Pachelbel; Prelude and Fugue in F major and When in the Hour of Utmost Need, Bach; Harmonies de Soir, Karg-Elert; Prelude on a Gregorian Theme, Titcomb. He was assisted by Kenneth Hays, baritone, and Mary-Jane Le Fevre, lyric soprano.

HILDA CLOPPER

Philadelphia

The Philadelphia Chapter held an organ tour Oct. 14 of churches in the Watchung Mountain area of northern New Jersey. At each church the following host organists explained and demonstrated the organ and noted historic and interesting facts about the church and its musical activities: Presbyterian Church, Morristown, Robert G. Lee; St. James Episcopal Church, Upper Montclair, Russell Hayton; First Presbyterian Church, Westfield, George Volkel; First Methodist Church, Westfield, Wilma Jensen. Luncheon was served at the Towne House on the Greens, Morristown and the chapter entertained Dr. and Mrs. Jensen at dinner at the historic Washington House, Watchung.

JANET DUNDORF

Reading

A communion and installation service was held Oct. 14 in the Immanuel EUB Church, opening the new season for the Reading, Pa. Chapter. Music for the service was by the senior choir of the church under the direction of Mary Gaul Gale.

LEROY F. REMP, JR.

Alexandria

The Alexandria, Va. Chapter met Oct. 9 at the first Baptist Church. New members were introduced and welcomed into the chapter. Plans were announced for the forthcoming senior choir festival. Dr. Emma Lou Diemer played a recital on the three-manual Möller organ.

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St. Luke's Church, Evanston
Seabury-Western Seminary

LAUREN B. SYKES
A.A.G.O., Ch. M.
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KOCH

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CHARLES BRADLEY

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Ch.M., F.A.G.O.
Organist and Master of the Choristers,
Cathedral of Saint John the Divine,
New York City

News of the American Guild of Organists—Continued

Pittsburgh

The Pittsburgh Chapter met Oct. 23 at the First Lutheran Church with G. Logan McElwain as host organist. Following dinner Dean Robert McCoy introduced guests and panel participants. Franklin Watkins, examination chairman, described requirements for the service playing examination and announced the two dates — Nov. 28 and Feb. 26 — that had been arranged for giving this test. A panel discussion, The Art of Hymn Playing, was conducted and illustrated by Dr. Marshall Bidwell, Dr. Donald D. Ketting and Mr. McElwain. Topics covered were repeated notes, transition between stanzas, individual treatment of stanzas, descants, transposition and modulation. Mary Louise Wright concluded the program with the following short recital of hymn preludes suitable for service playing: Langran, Bingham; Rhosymedre, Vaughan Williams; Gelobt sei Gott, Willan; St. Columba, Milford; Nun Danket, Peeters.

BERTA MARSH FRANK

Patapsco

The Patapsco Chapter met Oct. 7 at the Gospel Tabernacle, Baltimore. A service of installation for the officers listed in the July issue was conducted by Charles Parker. A short program followed as Evetta Turner, Leoda Taylor, Celestine Jones and Rachael Ballard, accompanied by Josephine Turner, sang Bach's *Jesu, Joy of Man's Desiring*. The business meeting was in charge of Dean Celia McLeod who was elected chapter representative to the midwinter conclave. At the close of the business meeting, refreshments were served.

FRANCES CHAMBERS WATKINS

Delaware

The Delaware Chapter met Oct. 8 at St. Paul's Methodist Church, Wilmington, for a Guild service with Lee Sistare as host organist-choirmaster. The program included numbers by Williams, Beobide, Persichetti, Titcomb, Andrews, Schuets, Purvis, Sowerby, Noble, Matthews, Whitney, and Chapman. Refreshments were served following the service.

CAROLYN CONLY CANN

Richmond

The Richmond, Va. Chapter sponsored Piet Kee Oct. 13 in St. Stephen's Episcopal Church. This replaced the regular meeting. A reception for Mr. Kee followed.

ROSNALD E. SLAUGHTER

District of Columbia

The District of Columbia Chapter held its first meeting of the season Oct. 2 at the Foundry Methodist Church. The meeting began with a service of installation of officers led by Regional Chairman Kathryn Hill Rawls, AAGO, and the chaplain, the Rev. Dr. Theodore Henry Palmquist. After a brief business session a number of approaching activities were announced and a program of music of Bach was played by Glenn Carow, host organist.

The chapter held its Guild service Oct. 8 at the Church of the Ascension and St. Agnes. Host organist Robert C. Shone directed the choir and Wilson Townsend, Jr. played the prelude and postlude.

The chapter sponsored Piet Kee in the recital listed on those pages of this issue Oct. 12 at Grace Episcopal Church.

A junior choir workshop was held Oct. 14 at the Westmoreland Congregational Church under the leadership of Roberta Bitgood.

The Nov. 2 meeting was held at St. Stephen's Roman Catholic Church. A program of organ and vocal music was given following the business meeting by the Schola Cantorum, Marist College, Catholic University. Three recitals were announced for November.

W. LASH GWYNN

Chesapeake

The Chesapeake Chapter held its first meeting of the season Sept. 11 at the Catonsville Presbyterian Church, Baltimore, Md. The following officers were installed: George R. Woodhead, dean; F. Eugene Belt, sub-dean; R. Thomas Griffen, Jr., secretary; Mrs. Willard Collins, treasurer; Mrs. James F. Leslie, registrar. Following the business meeting Clarence Ledbetter played the following recital: Prelude and Fugue in G minor, Buxtehude; Ich ruf zu Dir, Herr Jesu Christ, Sweelinck; Fantasie and Fugue in G minor, Bach; Le Jardin Suspendu, Alain; Fantasie and Fugue on B-A-C-H, Reger.

The chapter met Oct. 16 at the Mount Calvary Episcopal Church. Arthur Howes played the following recital on the Andover-Flentrop organ: Prelude, Fugue and Chaconne in D minor, Pachelbel; two Chorale Preludes, Kellner; Prelude and Fugue in G minor, Buxtehude; four Chorale Preludes and Prelude and Fugue in A minor, Bach.

MARQUERITE S. BLACKBURN



The newly-formed Guild student group of the Women's College of the University of North Carolina, Greensboro, has 24 student members. Sponsor George M. Thompson, seated at the console, teaches 20 of the members. He also serves as dean of the Piedmont AGO Chapter.

The five organs in the college's music building are all in use every day from 9 a.m. until 10 p.m.

Montgomery County

The first fall meeting of the Montgomery County Chapter was held Oct. 9 at Trinity Episcopal Church, Takoma Park, Md. A short business meeting was conducted by sub-dean Marjorie Jobanovic who also played *Fortuna*, My Foe, Scheidt, Prelude and Fugue in A minor, Bach, Scherzo and Cantabile, Symphony 2, Vierne, and Prelude and Intermezzo, Schroeder. Marie Schmacker Blatz, wife of Trinity's rector, played *Kleine Präludien und Intermezzi*, Schroeder, and *Aria and Variations*, Martini. After the program members and guests were given an opportunity to see and try the new Möller organ.

LOBBRAINE HAACK

Greenville

The Greenville, S. C. Chapter met Oct. 17 at the Pendelton Street Baptist Church. William E. Jarvis, host organist, conducted a program with his youth choir. Mr. Jarvis explained his philosophy of working with choirs, particularly as it applied to youth choirs and mentioned that his choirs sing all music at services from memory. Officers of the choir commented on their duties and the activities and work of the choir. They then sang several numbers informally. A short business meeting, with Dean Charles Ellis presiding, followed at which time yearbooks were distributed. A social hour ended the meeting.

STEPHEN FARROW

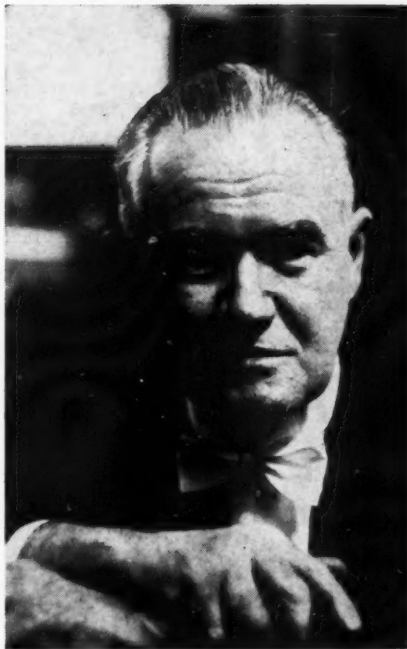
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FRENCH ORGAN MUSIC	ML 4195
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CATHEDRAL VOLUNTARIES AND PROCESSIONALS	ML 4603

ON COLUMBIA MASTERWORKS RECORDS

Durham

The Durham, N.C. Chapter held its first meeting of the season at the First Presbyterian Church. Officers for the year are: E. Franklin Bentel, dean; David Pizarro, sub-dean; Leonard A. Smith, treasurer; Celia E. Davidson, secretary. Host Dean Bentel exhibited the bells acquired for his hand-bell choir and told the group of the high interest of the young choir and the church. Mildred Hendrix, Duke University, invited the chapter to hold its next meeting at the Duke chapel Nov. 14 for the André Marchal lecture and master class.

CELIA E. DAVIDSON

Asheville

The Asheville, N.C. Chapter met Oct. 23 at the First Congregational Church to vote for a change in the chapter's name. Sub-dean Paul H. Bates called for the change to Western North Carolina Chapter because approximately half the members come from areas outside Asheville. A potluck supper was served before the business session. Two films were shown: Compenius Organ of Denmark and On Wings of Song, a performance by the Vienna Boy Choir.

CHRISTINE L. RATZELL

Charlotte

The Charlotte, N. C. Chapter met Oct. 16 at the Myers Park Baptist Church. William Whitehead, Bethlehem, Pa., played the recital listed in that section of this issue. Mr. Whitehead was guest of honor at an informal reception after the recital. Dean Sebron Hood conducted a brief business meeting following the reception. Announcements and reports were made concerning the recital series featuring André Marchal, Donald McDonald and Catharine Crozier. Plans for the sacred music convocation at Davidson College were given.

MARY ELIZABETH DUNLAP

Aiken

The Aiken, S.C. Chapter met Oct. 8 at the REA auditorium. Each program chairman gave a brief preview of topics to be given by them in the coming year.

The chapter met Nov. 5 at the Kris L. Gimmy home. Mr. Gimmy gave the talk, The Use of Harmonic Stops on the Organ, illustrating at the organ. The various tones were made visible to the group by the use of an oscilloscope attached to the organ.

ELLEN HAMMOND

Nashville

The Nashville, Tenn. Chapter sponsored a program Oct. 8 at the McKendree Methodist Church. Host organist Ralph Erickson, AAGO, directed his choir in Jesu, Meine Freude, Buxtehude, and Mass in G, Schubert.

The chapter sponsored Dr. Robert Lodine, FAGO, in a recital Oct. 17 at the Belmont Methodist Church with Richard Thomasson as host. Dr. Lodine's program appeared in the November issue. A reception followed the recital.

The chapter attended a festival service for All Saints' Day Nov. 1 at Christ Episcopal Church. Peter M. Fyfe directed his choir in the Durufle Requiem. Frederick Swann, New York City, was guest organist who accompanied and played Prelude, Opus 7, Durufle.

The chapter met Nov. 7 at Fisk University with Sub-dean Arthur Croley as host. A dinner preceded the business meeting which was presided over by Dean Scott Withrow. G. Donald Kaye played the recital listed in that section of this issue on the Holtkamp organ of the chapel.

ELEANOR DUBUISSON FOSSICK

Jackson

The Jackson, Miss. Chapter met Oct. 30 at the Galloway Memorial Methodist Church to attend the faculty organ recital by Donald D. Kilmer, Millsaps College, which appears in the recital section. Following the program a short business meeting and social hour was held.



Charter Chapter Granted to Lockport Branch

The Lockport, N. Y. Chapter was granted its charter by National President Harold Heeremans Oct. 16 at the dinner meeting held at the First English Lutheran Church. Until now Lockport was a Branch of the Buffalo Chapter.

Mr. Heeremans was the guest speaker and also installed the following officers: Eleanor E. Strickland, dean; Mrs. George H. Benziger, Jr., sub-dean; Grace

TenBroeck, secretary; Mrs. Norbert Fritton, treasurer; Alita Hall, registrar; Dorothy Robertson, librarian; Bessie A. Clifford and Edwin T. Searle, auditors; Cecil A. Walker, Gladyn Stahler and Roy Clare, executive committee.

President Heeremans stressed that organists have a great responsibility and important part in the affairs of their churches. "The organist is to take great pride in his work and give one's very best and live your position," he said.

William Christie, pianist, played several numbers for special entertainment. Members of the Buffalo Chapter brought greetings, and congratulations from others were read.

Knoxville

The Nov. 6 meeting of the Knoxville Chapter was held at the Fountain City Methodist Church with Mrs. John McTeer as hostess. Following a dinner Dean Ed May conducted a short business meeting which included reports from the finance and progress committees. Dean May announced a recital and workshop by Sam Batt Owen, Birmingham, at Central Baptist Church Nov. 13. Charles Sanders, Central High School, gave a talk on The Boy's Changing Voice illustrated by a fascinating and often amusing tape of several of his students.

WILLIAM DOWN

Savannah

The annual Guild Sunday service of the Savannah, Ga. Chapter was held Oct. 8 at St. Paul's Lutheran Church. The choir under the direction of George A. Hofer with Dean William B. Clarke, Jr. at the organ was heard in Hallelujah Chorus, Beethoven, and In the Year the King Uziah Died, Williams. James W. Carter and Dean Clarke played several numbers. Chaplain Joseph L. Griffin led the members in the Declaration of Religious Principles and gave an address on the values of music in the church service.

ELIZABETH BUCKSHAW

Meridian

The Meridian Branch of the North Mississippi Chapter met Oct. 2 at the home of Valerye Bosarge, Regent Robert Powell presiding. Other officers are Mrs. Powell, student group sponsor; Mrs. Bosarge, local reporter; Mamie Crumpton, DIAPASON reporter. Plans were discussed for bringing a recitalist to Meridian in the near future.

MAMIE CRUMPTON

Upper Pinellas

The Upper Pinellas Chapter met Oct. 16 at the Chapel by the Sea, Clearwater Beach, for a dinner meeting with Jessie Skinner Kalb as host organist. Chaplain D. P. McGeachy gave the blessing before a dinner served by the Church Service League. Several area clergy, subscriber members, wives and husbands attended. After dinner Dean Ann Lynn Young introduced the visiting dean of the St. Petersburg Chapter and Leon Pouloupous, conductor of the St. Petersburg and Clearwater Symphony orchestra. G. J. Walter, acoustical engineer, spoke on Basic Acoustics for Churches. Grace Waterson sang a group accompanied by Sue Moore and the Rev. Robert E. Coleman, Jr. spoke on The Minister and the Organist.

DAVID WILCOX

North Louisiana

The North Louisiana Chapter sponsored a master class conducted by Dr. Oswald G. Ragatz Nov. 6 at the First Presbyterian Church, Shreveport. He selected as his subject The Phrasing and Articulation in the Works of J. S. Bach. Reference material included the Eight Little Preludes and Fugues and The Liturgical Year. Dr. Ragatz played a recital Nov. 7 at the First Presbyterian Church after which a reception was held at the Norman Z. Fisher home.

EVA NELL H. CLAR

Lakeside GSG

The Lakeside School of Music Student Group held its Oct. 30 meeting in the Baldwin studios, Shreveport, La. After making plans for the installation service Nov. 26 at St. Ren Church, the following members played numbers by Bach and Dickinson: John Mitchell, Brenda Moch and Henrietta Moody.

LULA ALEXANDER

Muscle Shoals

The Muscle Shoals Chapter held its fall business meeting Sept. 30 at the Southland Cafe, Sheffield, Ala. Myrtle Roberts was elected treasurer and plans were made for the Oct. 24 recital by Idabelle Knox Henning listed on the recital page. Yearbooks were distributed.

Several informal dinners were given for Mrs. Henning preceding her recital and a reception followed with Mrs. A. B. Cranwell in charge. Mrs. C. D. Fairer, sub-dean, has planned the year of programs with her committee, Mrs. George Jackson and Walter Urban.

SARAH ELLEN DOBSON

Florida State University GSG

The Florida State University Student Group, sponsored by Dr. Ramona C. Beard, opened its fall season Oct. 5 at the Opperman music hall with the following program: Russel Wilson — Mein junges Leben, Sweenlick; Theresa Gammage — Cantata, Sonata 2, Rheinberger; Ronald Hill — Prelude and Fugue on B-A-C-H, Liszt.

The group held a picnic Oct. 12 at the university camp reservation, Lake Bradford.

Thomas Brown played the following program for the group Oct. 24 at the Opperman music hall: Concerto 2, Handel; Prelude in E flat, Bach. Following the recital Mr. Brown summarized good points on practice habits at the organ.

LINDA HOWELL

St. Petersburg

The St. Petersburg, Fla. Chapter held its annual Guild service Oct. 15 at the Lakeside Presbyterian Church. Guy Owen Baker directed the choir in three anthems by Mueller, Morgan and Shaw with Eloise Wallace accompanying at the organ. The Rev. Albert T. Keyser, chaplain, gave the address.

The chapter sponsored a recital by Edmund Sereno Ender Nov. 3 at St. Thomas' Church on the newly rebuilt three-manual organ. His program was: Prelude, Sonata 7, Rheinberger; Air for G string and Fugue in C minor, Bach; Nocturne, King-Miller; Will o' the Wisp, Nevin; Finlandia, Sibelius; Ariel and Romance sans Paroles, Bonnet; Fantaisie Dialogue, Boellmann; In Springtime, Kinder; Toccata, Symphony 5, Widor.

The chapter met Nov. 4 at the Yacht Club for luncheon. The 40 member Florida Presbyterian College chorus sang an hour of a cappella numbers under the direction of Guy Owen Baker followed by a group called the Sandpipers who sang arrangements of familiar and humorous pieces. The program closed with Harold Hansen's Song of Democracy with Myra Laughlin at the piano.

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News of the American Guild of Organists—Continued

Miami
The Miami, Fla. Chapter held its fourth biennial hymn festival at the First Presbyterian Church Nov. 6. The theme of the festival was Hymns for Our Times, featuring Christian citizenship, divine leadership and world friendship and was sung by the assembled congregation and a 200-voice choir made up of singers from local churches. Louise Titcomb, FAGO, conducted, Warner Hardman was the service organist and Margaret Squier was festival chairman. Dr. James Pait played the prelude, Dale Willoughby the offertory and David J. Smith the postlude.
GERTRUDE POSSER

Daytona Beach
The Daytona Beach, Fla. Chapter met Oct. 16 at the Holy Trinity-by-the-Sea Episcopal Church with Dean Bernard Beach presiding. The evening's program, Singing Workshop, was conducted by Ruth Richardson Carr, Stetson University, Deland, sponsor and organizer of the university's student group. A social hour climaxed the evening.
E. CLARK WEEKS

Tampa
The Tampa, Fla. Chapter met Nov. 6 at St. Andrew's Episcopal Church for a program of Music of the Episcopal Church conducted by host organist Norma Dobson. Jane Smith, organist, Donald Johnson, baritone and the Rev. Charles Caldwell assisted. Billy Head was elected sub-dean to replace Mrs. E. L. Houston who, has moved away. A recital by Catharine Crozier and the Florida state convention May 6, 7, and 8 were discussed. Jan Spong will be guest organist and workshop director for the convention.
MRS. ARTHUR A. TESKA

Lakeland
The Lakeland, Fla. Chapter held its regular monthly meeting Oct. 19 at the Annie Pfeiffer chapel, Florida Southern College. In addition to the business session a review was made of the concert which was sponsored by the chapter on Guild Sunday at the First Baptist Church, Bartow. Thomas Brierly, of the college, gave the lecture The Use of Music History for Organists. Among other things, he explained the changes in style of music from the time of the Renaissance to the 20th century. He concluded his discussion with a demonstration on the chapel organ of the neo-classical.
THEODORE H. HARRE

Worcester
The Worcester Chapter met Oct. 16 at the First Baptist Church, Holden, Mass. with Jo Ann May and Ruth Price as hostesses. The business meeting, presided over by Dean Alan Walker, was devoted to discussion of the three projects planned for the year: the junior choir festival; the choral program, and a recital by a major recitalist. A two-part program followed the meeting: an illustrated talk on a tour of Europe by Jack B. Getchell and a demonstration by Barclay Wood of the Steinmeyer organ recently installed in the host church.
ELIZABETH WARDEN

Allegheny
The Allegheny Chapter's season got under way Sept. 26 at the First Baptist Church, Olean, N.Y. with Mrs. W. Beckley Dwyer, dean, presiding over the business session. Following the evening's business host organist Mrs. Arvin Gleason played a recital of pre-Bach to contemporary music. Refreshments were served after the meeting.
For its Oct. 24 meeting the chapter sponsored David Craighead, Eastman School of Music, Rochester, in a public recital on the three-manual Austin at St. Stephen's Episcopal Church, Olean. His program appears on the recital pages. A reception was held following the program.
PHILIP F. SMITH



Merrimack Valley Chapter members who formed a church music committee, with Daniel Pinkham on the right, are, left to right: Raymond Coon, Keith Gould and Dr. Lorene Banta.

The chapter met Oct. 29 at the South Church Congregational, Andover, Mass. to attend the final celebration of the church's 250th anniversary week. Keith Gould was conductor and organist as the chorus traced musically the history of music in the church from 1711 to the present. Included was a new anthem commissioned for the occasion, conducted by the composer Daniel Pinkham, Boston.

Berkshire
The first meeting of the season of the Berkshire Chapter was held Oct. 8 at the South Congregational Church, Pittsfield, Mass. Melville Smith gave a lecture and showed slides of European organs taken on tours he conducted in recent summers. A fellowship period followed with Mrs. Mac Morgan and Florence McConahey serving as hostesses.
JEAN MEISENHEIMER

Springfield
The Springfield, Mass. Chapter sponsored a performance of Dvorak's Requiem Mass, Oct. 10 at Trinity Methodist Church. The mass was sung by the Trinity Cantata Singers under the direction of Prescott Barrows with I. Albert Russell as organist. A reception followed the program.
FRANKLIN P. TAPLIN

Brockton
The Brockton, Mass. Chapter met at St. Paul's Episcopal Church Oct. 23. Arnold Johnstad gave a talk on old organs he found in Western Europe last summer, using colored slides and tape recordings. The trip was made for Boston University as well as providing a visit to his homeland, Norway.
FRANK W. REYNOLDS

Queens
The Queens, N. Y. Chapter chartered a bus Oct. 21 for a tour of four churches on Long Island. The first stop was the First Presbyterian Church, Mineola where Joseph Surace, Casavant Frères representative, demonstrated the three-manual, 43-rank Casavant. A two-manual Allen was heard at the U.S. Merchant Marine Academy, Kings Point, where Edgar Hilliard played the recital listed in the recital pages. At the Church in the Gardens, Forest Hills, a rebuilt organ with a new antiphonal division was demonstrated by Donald Corbett, Möller Organ Company. The final stop was St. John's Lutheran Church, College Point where Edgar Augdenberge demonstrated the three-manual, 11-rank Wicks. Arvid Samson, company representative, was present to answer questions. Through the courtesy of the Allen Company and their representative Charles Dodge a luncheon and demonstration of the Allen electronic harpsichord was given.
DAVID E. SCHMIDT

Suffolk
Frances Madsen, organist of the Presbyterian Church, Port Jefferson, N. Y. gave a recital there for the Oct. 8 meeting. Her program: Voluntary in A major, Selby; Sonata in E flat K 61 Mozart; Sonata in F minor, Mendelssohn; Dorian Toccata, Fugue a la Gigue, My Heart Is Filled with Longing and Prelude and Fugue in D major, Bach. After the benediction a social hour with refreshments was provided in the church parlor.
ERNEST A. ANDREWS

Elmira
The Elmira, N. Y. Chapter held a Guild choral service Oct. 8 at the North Presbyterian Church. Host organist Leon Constanzer directed the choir in numbers by Zingarelli, Titcomb, Christiansen, Shaw, Bitgood and York. Mr. Constanzer played: Introduction and Toccata in G major, Walond; When Adam Fell, Homilius; I Call to Thee, Lord Jesus Christ and Prelude and Fugue in E minor (Cathedral), Bach; Five Bible Poems, Weinberger.
MRS. R. W. ANDREWS

Westchester County
The Westchester County Chapter, N. Y. held its first meeting of the season Oct. 17 at St. Mark's Episcopal Church, Yonkers — an installation dinner. The officers are: Dean, D. Dewitt Wasson; sub-dean, Julia Kuwahara; treasurer, Frank Dunsmore; secretary, Marguerite Jacobsen; registrar, Carole Mae Olsen; directors: Alinda Couper, George Matthew, George Wendell, Maureen Morgan, Marilyn Allentine. A past-dean pin was awarded to Ruth Branch. Dean Wasson introduced Mrs. Hugh Porter who spoke on hymnology.
CAROL MAE OLSEN

Brooklyn
The Brooklyn Chapter met Oct. 29 at St. Paul's Church, Flatbush for a choral workshop conducted by Dean Charles Ennis. Volunteers from Brooklyn choirs plus a few members to fill out the parts made up the choir. The tune-up and singing diction with particular attention to vowels preceded the singing of Like as the Hart, Palestrina; Create in Me a Clean Heart, Brahms, and Hallelujah Chorus, Handel. Other officers for the year are George Henry Fiore, sub-dean and Carl T. Clauson, treasurer.
KATHARINE B. SHOCK

Auburn
The Auburn, N. Y. Chapter held an organ crawl Sept. 30. Members drove to Buffalo to visit the Schlicker Organ Co. Later they visited three churches where the following organists demonstrated their instruments: Kenmore Methodist, Donald Ingram; Westminster Presbyterian, Hans Vigeland, and Trinity Episcopal, John Hofmann.

The Oct. 16 program was a clergy-organist dinner at the First Methodist Church, Auburn. Dr. Alfred Bichsel, Colgate Divinity School and Eastman School of Music, Rochester, N. Y., spoke on The Philosophy of Church Music. Giving a history of music from the religious cults of prehistoric times, he regretted the present disregard of music which has too often been relegated to the role of background for social activities. He felt that church musicians are in the position to bring greatness back by moderation and suitability in the choice and performance of church music.

The chapter attended the recital by E. Power Biggs, Oct. 22 at the Seventh-Day Adventist Church listed in the recital pages. Mr. Biggs commented upon the wisdom of the church in restoring a beautiful instrument rather than discarding it. The organ is a Steere and Turner built in the later 1800's.
HARRIET V. BRYANT

Rochester
The first meeting for the Rochester, N. Y. Chapter's season was held Oct. 3 in Sacred Heart School. Dean David E. Cordy spoke words of greeting after which each organist or director introduced himself and his guest. Trevor Garney announced that the choir of men and boys of the Cathedral of St. George, Kingston, Ont. was to sing in Christ Episcopal Church Oct. 22. Speaker for the evening meeting was Dr. Alfred Bichsel, Eastman School of Music, who spoke on early music and its effect on the church. Dean Cordy thanked the speaker and urged all to attend the Marchal recital Oct. 13 at Old St. Mary's Church. He also thanked Francis Pilecki, organist at Sacred Heart Cathedral, for arranging the meeting.
RUTH FAAS

Staten Island
Officers and committee members of the Staten Island Chapter met at the home of Christopher Tenley, past-dean, Oct. 3 to discuss plans. The program of the year was tentatively drawn and the raise in dues discussed and approved. Mrs. John DeLamater offered to act as refreshments chairman. Mr. Tenley served coffee and cake.
Officers are as follows: Dean, Mrs. George Ruberg; sub-dean, Harald Hormann; secretary, Mrs. Arthur Lund; treasurer, Edward Morand; Registrar, Mrs. William Morgan.
AGNES M. MORGAN

Eastern New York
The Eastern New York Chapter sponsored a choir festival Oct. 29 at the Cathedral of All Saints, Albany. William Self, New York City, was guest director. More than 400 participated in the program of works by Shaw, Mozart, Ippolitof-Ivanoff, Holst, Terry, Bach, Brahms, Praetorius, Jungst, Self, D. H. Williams, Franck, Vaughan Williams and Lutin.
MARION MERRICK

Buffalo
The Buffalo, N. Y. Chapter attended the Charter dinner of the Lockport Chapter Oct. 16. National President Harold Heeremans was speaker for the evening and presented the charter to Dean Eleanor Strickland and then installed the officers. Katherine Tuthill, sub-dean and Edna L. Springborn, charter member of the Buffalo Chapter, brought greetings.
EDNA M. SHAW

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News of the American Guild of Organists—Continued

New York City

The opening event of the New York City Chapter took place Oct. 11 at the Fifth Avenue Presbyterian Church when Dr. Robert Baker played the dedicatory recital on the large new four-manual Austin organ. A reception in the church parlors followed. The program is listed in the recital pages.

LILIAN CARPENTER

Nassau

The Oct. 8 meeting of the Nassau Chapter took place at the United Presbyterian Church, Rockville Centre. A potluck supper preceded the meeting at which National President Harold Heeremans was the speaker. A large attendance turned out to meet him.

P. C. EYRICH

Monmouth

The Monmouth, N.J. Chapter held its Oct. 16 meeting at the Calvary Baptist Church with Lilyan Connelly and Mrs. G. Schaum as hostesses. A music display in the vestibule was available for members to look over. James Scull, Larry Salvatore and Charles Hill led a director's rehearsal for the Dec. 3 Christmas concert in Asbury Park. Dean Olga Lewis presided at the business meeting at which refreshments were served by choir members. The Nov. 19 New York City field trip was discussed.

The chapter met Nov. 6 at the First Baptist Church, Freehold with Margaret Hugas as host organist. A study of early hymnody was given by Joan Millering with a talk on hymn tunes starting with Gregory the Great. Helen Antonides continued the talk with Harold Weber demonstrating plain chant. Marion Tatem played a short recital of early music by Senfle, des Pres, Isaac and Gabrieli. A short business meeting followed at which members were briefed on the Christmas concert and final field trip arrangements made.

MARGUERITE JACKSON

Monadnock-New Hampshire

The Monadnock Chapter met jointly Oct. 22 with the New Hampshire Chapter in Peterboro at the Unitarian Church parish hall. Highlights of a European organ tour were given by Dr. Irving D. Bartley, University of New Hampshire, showing colored slides illustrating many of the 33 organs viewed in Holland, Denmark and Germany as well as cathedrals, gardens and interesting places in France and England. The hosting New Hampshire Chapter served refreshments.

YVONNE BONNEAU
DOROTHY J. FRENCH

New London County

The New London County, Conn. Chapter held a dinner meeting Nov. 1 at the First Baptist Church, Norwich with Annie Cowan as hostess. The senior choir prepared and served the meal. A program of anthem reading was conducted by four members.

RICHARD W. HYDE



Mrs. William A. Fessler, Dean (right) awarded Bell Sydnor an honorary life membership as the Hopewell-Petersburg, Va. Chapter honored Miss Sydnor Oct. 16 at the regular monthly chapter meeting at the Wesley Methodist Church, Hopewell.

Miss Sydnor recently retired after serving as organist at St. John's Episcopal Church, Petersburg, for more than 50 years. She was named organist emeritus in tribute to her faithful service.

Waterbury

A recital Oct. 8 on the new Allen recently installed in St. Thomas Catholic Church preceded the first meeting of the Waterbury, Conn. Chapter. May Birt played Fugue in G major and Fantasie in G major, Bach; Muriel Atwater played Benedictus, Reger; Cherie Weiss played Prelude on Devan, Willan, and Sonata, Mendelssohn, George Sunderland played Two Toccatas, Frescobaldi and Grand Offertoire, Couperin. Future programs were discussed and plans made for Music Week next May with combined Protestant and Catholic choir groups participating.

MRS. WILLIAM MATON

Bridgeport

The Bridgeport, Conn. Chapter met Oct. 17 at the Trinity Episcopal Church, Southport with James Litton as host organist. The program contained a demonstration rehearsal with the solo choristers of the men's and boys' choir of Trinity Church. A discussion of choral techniques followed. Refreshments were served after the meeting.

CAROLE FANSLAW

Northern Valley

Organist Raymond Reed was host for the Oct. 10 meeting of the Northern Valley Chapter in the New Milford, N. J., Presbyterian Church. Organ builder Kenneth Smith spoke on organ maintenance and the unified organ. Refreshments and social hour followed.

The Sept. 12 meeting was an outing at the USMA chapel at West Point. John A. Davis, Jr. conducted a lecture tour of the chapel, organ chambers etc. and played several numbers. Dean Frank Poole expressed appreciation to Mr. Davis. Other officers are Catherine Rosen, secretary; Ella Martin, recording secretary, and Frank Hardy, treasurer.

ELLA MARTIN

Vermont

The annual choir festival of the Vermont Chapter was held Oct. 22 at the Dartmouth College chapel, Hanover, N.H. The well-balanced choir, representing 17 churches, was directed by Mildred Whitcomb with John Fraleigh as accompanist. The organ soloists were Milton Gill, Errol Slack and James Stearns.

HARRIETTE S. RICHARDSON

Bangor

The Bangor, Maine Chapter met Oct. 11 at the First Congregational Church, Bangor. After a short business meeting Harriett Mahann played: Fantasie, Pachelbel; Adagio, Golden Sonata, Purcell; Finale, Symphony, Widor. Eleanor C. Snow played: Gothic Cathedral, Pratella; Liebster Jesu, Bach; Canon, Sowerby.

The Nov. 6 meeting was held at the Columbia Street Baptist Church where Fred S. Thorpe, Augusta, played the following program: Marche en Rondeau, Charpentier; Adagio, Fiocco; Sheep May Safely Graze, Have Mercy Upon Me and Fugue in E flat, Bach; Finlandia, Sibelius; Rhosymedre, Vaughan Williams; Trilogy-Spring Andante, Variations on a Ground, Brinkler; Adoro Te Domine, Tardif; Brother James's Air, Wright; Toccata and Fugue, Drischner.

BEULAH L. STEVENSON

Stamford

The Stamford, Conn. Chapter co-sponsored with the Stamford-Darien Council of Churches an anthem and hymn festival Oct. 29 at St. John's Lutheran Church. More than 100 members of the area choirs participated. Mrs. David Magary played Prelude on Geneva Psalter Tunes, Gagnebin and Chaconne, Couperin. Dean David Hughson, host organist, accompanied while host pastor Mr. Johnson led several groups of hymns. The anthems, by Brahms and Beethoven, were directed by Ray Harrington and accompanied by Raymond Randall. The address The Need for Radical Reformation was delivered by the Rev. Samuel H. Miller, DD, LittD, dean, Harvard Divinity School. Mrs. Paul DuBois was chairman for this event.

ANN LOMBARD KILG

Westerly Branch

The Westerly Branch, Rhode Island Chapter, opened the season by sponsoring the Boston Chamber Players Oct. 22 at the Broad Street Christian Church. Music from the Baroque period, 17th, 18th and 20th centuries was heard with William MacGowan directing and playing the harpsichord. A reception followed in the vestry.

ALBERT M. WEBSTER

Northern New Jersey

The Northern New Jersey Chapter met Oct. 3 at St. John's Lutheran Church, Clifton, for a recital by members on the new two-manual organ. The organists were Fred Weber, Jr., Edna Bradbury, Marilyn Mattheis, Wilma Schipper and Milton Sutter. A social hour followed the recital.

The chapter met Sept. 12 at the First Presbyterian Church, Paterson, for a covered dish supper. Frank Bowen was host and Dean John Rose presided at the business meeting. Thomas Murray, H. Wells Near and Richard Seidel led the group in an anthem reading session.

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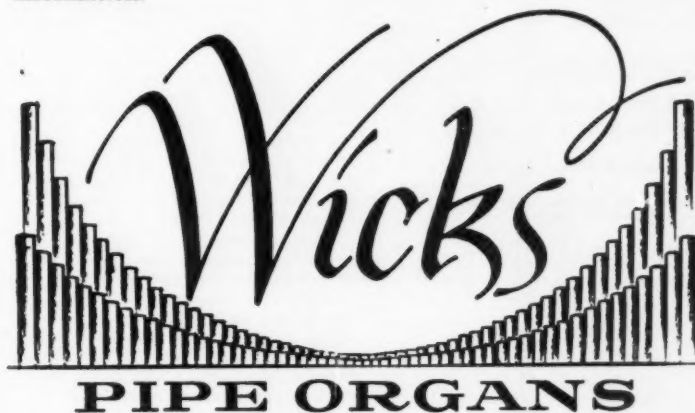
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ST. GERVAIS ORGAN

by Joseph A. Burns

The old organ over the west door of the Church of St. Gervais, which lies behind the Paris City Hall, may be said to epitomize the history of organ building not only in France but in general. In it may be traced the development, decadence and renaissance of the organ builder's art from the 14th century to the present day. Its earliest notice, dating from the Year of Our Lord 1397, is to be found in an inventory of the Chapel of Notre Dame, a portion of Saint Gervais which was maintained by the guild of wine merchants. An item in the list is "les orgues qui sont au pupitre," the last word probably meaning not pulpit but some sort of tribune or gallery. Since the organ was a gift of the vintner's brotherhood and stood in a subsidiary portion of the comparatively small structure, it probably was not very large.

At some time in the latter part of the 15th century, a secondhand organ was purchased from the nearby Church of St. Catherine, also as property of the wine merchants. It must not have been much larger than the earlier instrument, for it was sold because an addition to St. Catherine's had made it too small "to fill that church." It seems probable that it was installed in one of the transepts of St. Gervais, for there is a parapet in the instrument which is like those which ornament the transept galleries. Ten pipes from the old organ, painted in renaissance style, remain inside the case to this day. One wonders if the two organs may not have been united as great and positif at that time, as was often done in the 15th century, for in 1628 when the organ was moved by Pierre Pescheur to the west gallery, mention was made of both a large and a small case. At this date a vox humana, tierce, mixture and three-rank cymbal were added; the trumpet, clarion and cromorne, which rattled and wouldn't stay in tune, were replaced with new tin pipes. In 1659 the Thierrys added a flute, nazard and tierce to the positif, and an echo manual with cornet, cromorne and cymbal. The new keyboard was placed between those of the great and the cornet séparé, so the console now had four manuals. In 1714 the wing doors which covered the front when the organ was not in use were removed; evidence of them still exists in the form of fluted corner posts, still bearing the supporting hinges, which were reversed, presumably when the present semi-circular towers were added at the sides.

The St. Gervais organ most nearly approached perfection in 1764 at the hands of the greatest of French baroque organ builders, Francois-Henri Clicquot. He supplied a cromorne, an hautbois and six ranks of new pipes, moving the trompette to the echo from the recit (the latter cannot be translated "swell," for it remains unenclosed to this day). A fifth manual was added between the great and the recit, the echo now being played from the top keyboard. The new division contained a single stop, a 16-ft. bombarde. Clicquot also added a bombarde 16-ft. to the pedal and a trumpet and clarion to the positif.

The decadence of the Romantic period is summarized in the activities of the organ-building family Dallery. In 1812 Pierre-Francois Dallery removed the larigot and cymbal from the positif in order to make room for a flute and a clarinet with bassoon bass. On the great organ, the mixture and cymbal were replaced by a second trumpet. Mixtures were restored to great and positif in 1843 by Dallery's son Louis-Paul. Although the positif tierce had been adjudged useless by Boëly, it

was decided that "l'oeuvre ancienne doit être respectée." The full force of Romanticism was evident in 1853 with Paul Férat's proposal to replace the positif mixture, quint, tierce, doublette and clarinet with a four-foot flute and an eight-foot salicional; on the great, the mixture, quarte de nazard, tierce and doublette were to be replaced by a harmonic flute and gamba; the second trumpet was to be "suppressed." The echo, too, would be removed "because useless." The récit cornet and Clicquot's hautbois were to be supplanted by a new oboe and a voix céleste! Construction of a swell was foreseen to include these last two new stops plus a harmonic flute, octave flute, gamba and vox humana. Fortunately this project was never carried out.

With the twentieth century came renewed interest in the principles of baroque organ design. Plans for the restoration of the St. Gervais instrument were brought to a head on Good Friday of 1918, when a shell from the notorious Big Bertha gun entered through the vault, killing many of the worshippers and rendering the organ unusable. The showpipes of both great and positif were gravely damaged and stones falling from the vault crushed pipes in the interior of the case. Subsequently the organ was restored, with care that the mark of the shell should remain on the largest showpipe (without harming its tone) and conserving earlier characteristics as much as possible except for the addition of an electric blower and lighting. This effort was crowned on Feb. 7, 1924, with a Solemn High Mass at which the opening and closing numbers were played on the renewed instrument by the organist of the church, Paul Brunold, a number of accompanied and unaccompanied anthems were sung by the choir, and a program of typical French, Spanish, Italian, Dutch and German baroque organ pieces were played by the "high priest" of the baroque revival, Joseph Bonnet.

The postlude was the Offertoire sur les Grands Jeux by Francois Couperin le Grand, the outstanding member of the dynasty which dominated the musical scene at St. Gervais from 1653 to 1826. This first of the large French organ compositions was drawn from the great Couperin's only organ publication, "Organ pieces consisting of two Masses, one for general use in parish churches on solemn occasions, the other suitable for convents and monasteries." This work was published in manuscript by the youthful master in 1790, with the title page in print. The two suites, each of 21 numbers, are similar, but with significant differences. Although they are of approximately equal length, the Messe pour les convents is distinctly easier to play than the one pour les paroisses. Three of the Kyries, two versets of the Gloria, and one each of the Sanctus and the Agnus Dei are based on plainsong in the Parish Mass; the Convent Mass is devoid of *cantus firmi*. The composer indicates the desired registration in abbreviated form in titles such as "en taille" (in the tenor range), "sur les jeux d'anches" (on the reed stops), "Récit de Chromorne," "Petit plein jeu," "Dialogue sur les trompettes, clarion et tierces du G C et le bourdon avec le larigot du Positif," and "Dialogue sur la trompette du Grand Clavier, et sur la montre, le bourdon et le nazard du Positif." Paul Brunold's edition of these organ pieces is preferable to the earlier one of Guilman, not only because he discusses the right member of the family in the preface, but also because he details the registrations according to precepts given in the baroque organ publica-

tions of Nivers, Le Bégue, Raison, Boyvin and Gilles Jullien. On the other hand, Guilman gives additional information indicating the place in the service when the individual pieces were to be played. While there is nothing in the Convent Mass that cannot be performed on a small instrument with two manuals and pedals, the Parish Mass is obviously designed for the organ at St. Gervais, since at one time or another it requires the full resources of that instrument as it existed in the days of Francois le Grand.

The console stands today practically as it was left by Clicquot, except that the pedals, ranging two octaves and a quarter from *AA* to middle *c*, have a "German" pedalboard, substituted for the earlier French one with keys so short that the heels would have been of scant use. Even the present one is old fashioned, being neither concave nor radiating. The five manuals all range a trifle over four octaves from low *C* to high *d*. The bottom octaves of the upper two manuals, récit and echo, are blocked, for the pipes begin at middle *c*. Their tiny windchests, hautbois (1768) and cornet V (1676) for the récit and flute 8 (1659) and trompette (1714) for the echo, are fastened to the rear wall of the crowded case. The single rank of the third manual, bombarde 16-ft. (1768), adds the finishing touch to the full ensemble. The pedal has but a half dozen stops, flutes and reeds at 16, 8 and 4 foot pitch: flute 16 (very old), flute 8 (including the ancient painted pipes), flute 4 (1649), bombarde 16 (1768), trompette and clarion (dating from prior to 1714).

The only substantial divisions are the positif and the grand orgue. In the great, the montres ("showpipes" or diapasons) are very old, dating from 1628 or 1659. The bourdons 16 and 8 were added in 1659. The flute 8, nazard, quarte de nazard and tierce date from 1628. The prestant 4 and doublette 2 are anterior to 1659, and the grand cornet V to 1649. The pleine jeu VI was reconstituted in 1843 from the furniture and cimballe which had been removed in 1812. Trompette, clarion and voix humaine date from 1628. A second trompette was added in 1812.

The oldest pipes of the positif, the doublette, nazard and tierce, date from 1659. Most of the prestant 4 is from 1676. In 1768 Clicquot installed the trompette, clarion, cromorne and basson-clarionette. The montre and flute 8 are of unknown vintage, with wooden bases. It is curious that the manuals possess no flute at four foot pitch other than those included in the cornets. The great has sixteen stops and the positif eleven, with a total of 38 stops and 2,259 pipes for the entire instrument.

A valuable lesson may be drawn from the manner in which this organ has been maintained and improved through the centuries. Very little of real importance has been discarded, and only items of real quality and significance have been added. The tracker action is still in good working order. The anachronism of the electric blower is only apparent, for the proper wind pressure has been carefully preserved. The instrument is ideal for the performance of the extensive organ literature of the French baroque. It inspired the musical climax of that repertory, the organ masses of Couperin, which are most authentically to be interpreted upon it. All visitors to Paris go to see the historic Hôtel de Ville; any organist among them will do well to walk around behind it to see and hear the significant and beautiful organ in the gallery of the Church of St. Gervais.

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Four Centres Are Guests for Organ Tour of Brantford

Oct. 28 turned out to be a day suited for the organ tour at which the Brantford Centre entertained more than 150 organists and choir directors from the Hamilton, Kitchener, St. Catharines and Stratford Centres. After registration Kenneth Runnacles, LTCL, played this program at the newly built Central Presbyterian Church: In Dir ist Freude and Ich ruf' zu Dir, Herr Jesu Christ, Bach; Musical Clocks, Haydn, and Fugue in G, Bach. The Rev. Deane Johnston gave an interesting explanation of The Christian Reformed Church symbolism used extensively in the decor of the church. Visitors walked through Autumn-colored Victoria Park to Zion United Church to hear Roger Swinton, ARCT, play Partita in D minor, Pasquini, and Epilogue, Willan, on the three-manual Casavant; Evelyn Giroux and James Hutchinson sang duets from Bach Cantata 140.

Scenic Glenhyrst Gardens, home of the Brantford Arts Council was next on the schedule. From the bell tower, the entourage heard Bellingier Richard Smith play a peal of bells. Afternoon tea was served by the host centre and an opportunity was provided to view an exhibition of Japanese prints.

The new music wing of the Ontario School for the Blind was the next point of call; George Smale gave demonstrations of the new Casavant organ and of stereo sound. The organist inspected the facilities for teaching blind children.

Women of Brant Avenue United Church served dinner preceding the program there provided by Wilfred Woolhouse, AAGO. Edith Bundy, 1961 winner of an RCM silver medal played Fugue in G minor, Bach, and Prelude and Intermezzo, Sonata in E flat minor, Rheinberger. The choral program included two anthems by Gordon Young with trumpet and timpani, Break of Day, Horace Beard, and Psalm 150, Schütz. Mr. Woolhouse closed the program with Psalm 94 Sonata, Reubke.

Markwell J. Perry was the chairman of the committee which planned and arranged the all-day outing.

MARKWELL J. PERRY

Sarnia

The Sarnia Centre met Oct. 16 at the home of Mrs. G. B. Payne. Mrs. F. Lindsay was elected chairman replacing Arthur Ward who is moving to Calgary. David Young was elected to Mrs. Lindsay's place on the executive. The program consisted of a lively discussion of choral music for Christmas. Several members brought selections of Christmas carols and anthems, circulating copies and illustrating the music by records or at the piano. An evening of good cheer ended with an impromptu chorus and refreshments served by the hostess.

DAVID YOUNG

Hamilton

The Hamilton Centre sponsored Peter Hurford, St. Alban's Cathedral, England, in recital Oct. 10 at the Melrose United Church. Mr. Hurford played compositions of de Grigny, Bach, Stanley, Downes, Alain and Hurford. A reception in Mr. Hurford's honor followed the recital.

HOWARD W. JEROME

NEW CENTRE AT BARRIE

A meeting of the newly-formed Barrie Centre was held Oct. 29 at the home of Lloyd Tufford. The executive consists of Mr. Tufford, chairman; Peter Coates, vice-chairman, and Mrs. Leslie Walker, secretary-treasurer. Members enjoyed high fidelity recordings of the organ and choir work of Mr. Tufford, Mr. Coates and of some Owen Sound choirs. Midland, Collingwood, Newmarket, Orillia and Barrie were represented at the meeting.

MRS. LESLIE WALKER

Winnipeg

The Winnipeg Centre held an electronic crawl Oct. 16 beginning at the Lutheran Church of the Redeemer where Maxine Olfrey demonstrated the Conn. Then to the Regents Park United Church where John Standing demonstrated the Hammond. Finally to St. Barnabas Anglican Church where Gladys Hector assisted by M. O. Stevens demonstrated the Baldwin. Light refreshments were served at the final stop. A report of the St. Catharines convention was given by the chairman who announced that the 1963 convention would be held in Winnipeg. W. B. Gardiner is the permanent convention chairman.

F. A. ANDERSON

Oshawa

The Oshawa and District Centre sponsored the distinguished English organist, Peter Hurford, FRCO, ARCM, Cathedral and Abbey Church of St. Alban, in recital Oct. 11 at St. George's Anglican Church. His program included works of de Grigny, Stanley, Bach, Downes, Alain and Hurford and was accompanied by a commentary by the recitalist. A reception followed in the parish hall.

Members were guests of the Petersborough Centre Oct. 28 for an enjoyable and informative "organ crawl" conducted by national past president, James Hopkirk. Acting as guide he explained the possibilities of each organ heard.

MARGARET DRYNAN

St. Catharines

Members of the St. Catharines Centre held a dinner meeting Oct. 14 at the Hotel Queensway to begin the season's activities. Guest Speaker, the Rev. J. K. Ross Thomson of Knox Church, traced the introduction of the singing of hymns in the service. He showed how they augmented and even sometimes displaced the psalms used exclusively up to that time.

GORDON KAY

Vancouver

Members and friends of the Vancouver Centre gathered Oct. 16 in the fellowship room of St. James United Church to see colored slides taken by Eugene Nye, Seattle. In the summer of 1960 Mr. Nye visited churches, played organs and saw factories in England, France, Denmark, Sweden, Germany and Switzerland. Some of the highlights of his tour were visits to the Salzburg Cathedral, the Copenius organ in Copenhagen and playing the oldest organ in the world, built in 1390, in Zion, Switzerland. There was discussion following the presentation before Mr. Nye left for his return trip.

Victoria

The Victoria Centre's first function of the season took the form of a dinner meeting and panel discussion Oct. 23 at the Emmanuel Baptist Church. After dinner in the hall, members moved to the church for the panel discussion on Clergy-Organist Relationships. The moderator was P. Birley and the Very Rev. Brian Whitlow, the Rev. F. E. H. James, the Rev. Alvin C. Hamill, R. Proudman, Cyril C. Warren and R. Webster served on the panel. Four new members were welcomed.

DAVID PALMER

Ottawa

The Ottawa Centre sponsored a recital by E. Power Biggs Oct. 12 in Notre Dame Basilica. At the previous meeting Sept. 30 at St. Matthew's Anglican Church, Gerald Wheeler discussed and played two works from Mr. Biggs' program: Alain's Litanies and Dupré's Variations on a Noël.

Members visited Kingston Oct. 28 hearing organs in Chalmers United Church, St. Andrew's Presbyterian and St. George's Cathedral.

JEAN SOUTHWICK

Pembroke

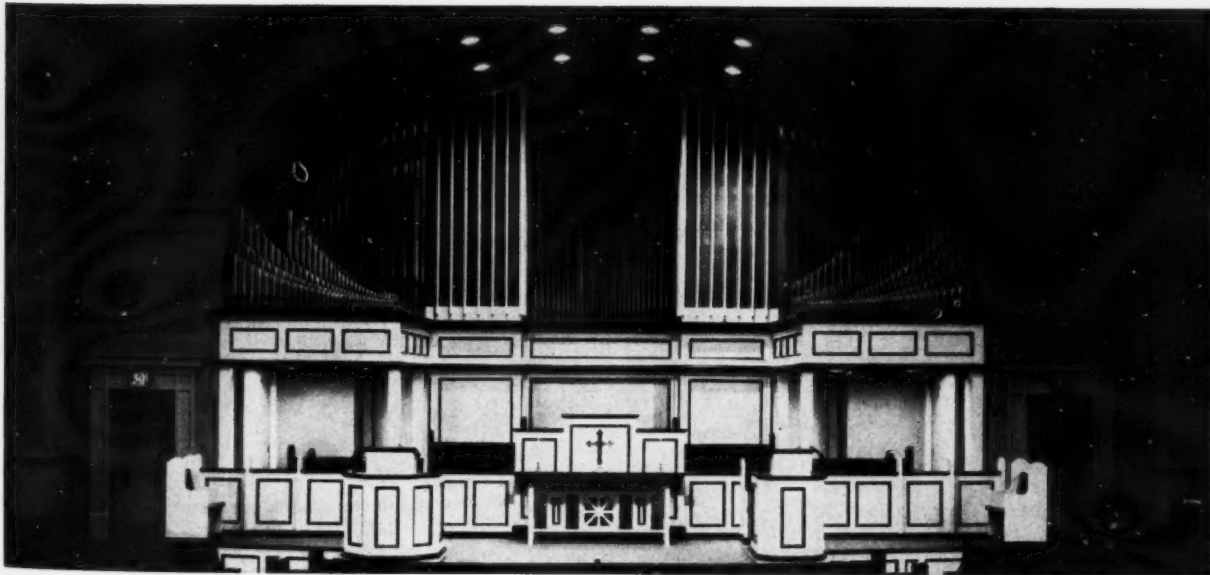
The Oct. 16 meeting of the Pembroke Centre was held at the home of Ross Thomson where most of the entertainment consisted of recordings ranging from Walton's Belshazzar's Feast to a Gregorian setting of the Requiem Mass plus a demonstration on a steel band drum.

FRED C. CHADWICK

Windsor

The Windsor Centre sponsored a fall concert Oct. 17 in the Central United Church. Allanson G. Y. Brown played the organ, and vocal duets by Ethel and E. Brown and Adi Dziuma, solos by the latter and viola solos by Paul Armin divided the organ groups. Mr. Brown's program appears on the recital page.

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THE DIAPASON

ESTABLISHED IN 1909

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Routine items for publication must be received 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.

We Meet After Christmas

Inveterate convention buffs like we are always welcome any kind of convention; we like them all the more when they draw at least some of their visitors from distant points as the mid-winter conclave and any other 50-state national convention usually does. And certainly the week after one's holiday music goes back on the shelves is an ideal time for any director, in company with his fellows, to get away some place where he can lick his wounds to the tune of some one else's music.

But it is important, as this page has remarked more than once, that the purposes of the midwinter conclave be constantly rethought and reclarified. Its date threatens to make it appeal chiefly to those who live in neighboring states. This is not necessarily bad — since the location of the convention city varies greatly — but it should be faced realistically. It isn't enough that the conclave should be a second-rate, even ersatz, national convention, and the last two, especially, have made it clear that the conclave can and even is beginning to develop a character and purpose of its own. Let's keep asking ourselves *why* and *what for!*

We like the opportunity a conclave provides for hearing a community's own talent. Ask yourself how many of this year's recitalists you have heard before, then surprise yourself at the high standard of performance they set.

There is a familiar device banks advertise this time of year. (It is a patented savings plan so we won't plug it by name!) Just in case you or your church or school is too poor to finance your attendance at this conclave, how about enrolling in one of those plans for next winter's conclave?

Extra Dividends

Recently we learned, and refused to believe until shown the announcement, that a church in a suburb of Chicago offers "green stamps" to those attending its services. We thought at once of the old *New Yorker* cartoon of the funeral parlor sign with the similar "we give green stamps." But once the initial shock had passed, it gradually dawned upon us that this was, after all, merely

a particularized instance of a longtime trend in churches — the trend toward interpreting the admonition "Go thou and preach the Kingdom of God" according to contemporary sales practices.

So we should perhaps be no more uneasy about the "green stamp" matter than we are about the church dinners, the bowling teams, the "jazz masses" and all the rest of the contemporary bait frankly designed to lure straying sheep back into the fold.

Somehow we find ourselves harking back to "the good old days" when an inspiring preacher with something worthwhile to say and a noble way of saying it could fill a church and when a fine choir and a devoted organist could make every one in that full church want to return again and again.

By the way, we wonder what premiums those suburbanites will be trading their green stamps for!

After Guild Sunday

As the pages devoted to news of AGO chapters have indicated, Guild Sunday had a wide observance in 1961. It appeared both as a chapter function and as an opportunity for individual members to remind the congregation they serve of the part our national organization has played and is playing in the growth of church music standards in America.

Many of our readers were thoughtful enough to send in their individual church bulletins for this Sunday. We were happy to receive them. They give us a picture of the extent of the observance and of the various forms it took.

Several chapters, we note, were able even so early in the season to plan and mount programs of sufficient interest to justify inviting their neighbors to share them. This is fine. We hope, though, that the chapters on whom the early date seemed to explode like a bombshell will go ahead with Guild services at convenient dates for their communities. No day in the whole calendar year is a poor day to remind our home towns of our national organization.

Inflation

Prices are high. That is not news. Organs are expensive. That is not news either. But neither of those truisms represents the kind of inflation that started this train of thought.

The September issue devoted to the two-manual organ impressed us, as well as countless readers, as being an encouraging sign that almost all of our builders are giving some thought to building an organ (we quote) "not * * * as large as possible but rather * * * as small as possible." Yet a letter to the editor resulting from it decried especially "the sentencing of the small church to an organ of small resources." Several issues of THE DIAPASON each year describe and list organs of more than 50 ranks and costing scores of thousands of dollars being installed in small churches. More than one of these, to our precise knowledge, are placed in churches which have neither the space, the need or even the real use for instruments of such scope. In a few of these the organist who has sparked the campaign for such an instrument is not capable of doing real justice to an organ half as costly. In some of those churches the organ is used for recitals not at all after the dedicatory series and does no better job in the church service than one of limited size could.

(We shall not soon forget what Lady Susi Jeans did with four ranks last year.)

As one of the British magazines pointed out recently, no other article in public use costs so much per hour or minute of use as the church organ.

We would hate to see a repetition of the hundreds of auditorium organs of the first quarter of this century which are now almost all junked because their use failed to justify the cost of maintenance.

These are good times. Let us be grateful that many churches long saddled with inadequate old wrecks or unsatisfactory substitutes can now uplift their services with beautiful organs. But let's be reasonable. Churches should not have to "keep up with the Joneses."

Statement of The Diapason

Statement required by the act of August 24, 1912, as amended by the acts of March 3, 1933, July 2, 1946 and June 11, 1960 (74 Stat. 208) showing the ownership, management, and circulation of THE DIAPASON, published monthly at Chicago, Illinois, for October, 1961.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher — none; Editor — Frank Cunkle, 343 S. Dearborn St., Chicago 4, Ill.; Managing editor — none; Business manager — Dorothy Roser, 343 S. Dearborn St., Chicago 4, Ill.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) — The Diapason, Inc., 343 S. Dearborn St., Chicago 4, Ill.; Halbert S. Gillette, 343 S. Dearborn St., Chicago 4, Ill.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) — Halbert S. Gillette, 343 S. Dearborn St., Chicago 4, Ill.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue.) 22,560.

DOROTHY ROSER, BUSINESS MANAGER
Sworn to and subscribed before me this
26th day of September, 1961.
(Seal)

GERTRUDE LAUB
(My Commission Expires July 13, 1963.)

Letters to the Editor

Electronic Hard Sell!

Kansas City Kans., Oct. 18, 1961 —
Dear Editor:

This is not a condemnation of electronic instruments but of those who adopt underhand methods to make a sale. I know the commission is a temptation, but I do feel strongly about the ethics involved.

Recently I was asked to examine an old pipe organ which had been condemned as worthless; the cost of repair was to run into "thousands." I found that one pneumatic needed recovering and that everything else was working, after I had cleaned the generator and replaced the fuses. These, by the way, were unscrewed. They could have worked loose but, fixed as they were on a solid wall, it is unlikely. I telephoned the organist that the organ was now usable and was told harshly that she wanted an electronic, that the organ never was any good. The electronic was used the very next Sunday. Oh, the pull of those dollars!

Frankly, though, very few people can tell the difference. As long as there is noise, they are satisfied. But how many recitals take place in churches with electronic instruments?

A word to churches: if your organ needs repair, ask several organ service men to give estimates and get them to a meeting to discuss details. Don't go to a music shop where the main interest is the sale of electronics and where they will always advise you to scrap the pipe organ.

Few people know that pipe organs can be made in this country for from \$4,000 up. I have never known an electronic instrument to give service after seven years; there may be some.

Looking Back into the Past

Fifty years ago the December 1911 issue published these items of interest —

THE DIAPASON began its third year of publication, still eight pages in size and at a subscription rate of 50¢ per year

Harrison Wild gave the opening recital on the new Möller organ in the First Methodist Church, Oak Park, Ill. Mr. Wild closed his program with the Overture to William Tell

Clarence Reynolds, official organist at Ocean Grove, N.J., accompanied by explanations by Robert Hope-Jones, was giving performances of his "Storm", complete with thunder and lightning, to overflow audiences with school children and teachers admitted free

The organ industry showed a 36% gain in five years according to U S Census Bureau figures. There were 507 firms engaged in the industry against 444 five years earlier. Reed organs, however, decreased from 113,065 in 1904 to 65,335 in 1909

Angelina Spinello, 10 years old, was appointed organist of St. Michael's Catholic Church, New Haven, Conn.

Twenty-five years ago this magazine records these events in the December 1936 issue —

A front page "10 questions for Guild members" — mostly about examinations — pointed out that only 276 of a membership of 6,000 held FAGOs and only 672 AAGOs

Dr. Henry S. Fry was honored by the Pennsylvania AGO Chapter on the occasion of his 25th anniversary at St. Clement's Church and as vice president of the American Organ Players Club. Harry C. Ranks and John McE. Ward were principal speakers

The Hinners Organ Company suspended operations after 57 years of building

F. Flaxington Harker, prominent organist and composer, died at Richmond, Va. at the age of 60

Louis J. Wick, treasurer of the Wicks Organ Company and inventor, died at the age of 67

Charles Sanford Terry, eminent Bach authority, died at Aberdeen, Scotland at 72

Ten years ago these stories made news in the issue of December 1951 —

The full program for the midwinter conclave in Chicago was announced

Pall Isolfsson, Icelandic organist, was making a good will tour of the United States and Canada under State Department auspices

Richard Ross returned from a two month tour of Europe and announced a full season of events at Brown Memorial Church, Baltimore

Before the electronic manufacturers reply, I repeat that I am not holding them responsible for these sales methods. Where people do not appreciate the difference, why worry about what they buy?

Sincerely,
C. J. BENNETT

POETRY IN SACRED MUSIC THEME OF ATLANTA PROGRAM

Poetry in Sacred Music was the Nov. 12 choral program at Trinity Presbyterian Church, Atlanta, Ga. The chancel choir, under the direction of Adele Dieckmann, AAGO, performed settings of poems of Whitman, Donne, Herrick, Bridges, and Watts as found in the music of Ralph Vaughan Williams, Gustav Holst and Robert Milford. Several Psalm settings were included, as for example O, Clap Your Hands, Vaughan Williams and How Excellent Thy Name, Howard Hanson. Featured works of the program were the Four Heavenly Songs, Milford and Toward the Unknown Region, Vaughan Williams. The choir was accompanied by instruments from the Atlanta Symphony and by Adele Dieckmann, organist and director of music.

PARKER'S HORA Novissima was sung Oct. 1 at Lovers Lane Methodist Church, Dallas with Glen Johnson directing the choir and string orchestra and Bruce Nehring at the organ.

New for Chorus

This is that peculiar time of year when music arrives late for the impending season (Advent will be under way before this issue reaches readers) yet at a time when Lent and Easter are far from the minds of most directors. We wonder when the bulk of American choir directors do their detailed planning for the two major music seasons. Perhaps their practices vary as people themselves vary. Perhaps most of us intend to do our planning earlier next season.

At any rate our less formidable stack of new choir music this month has a share for the Christmas season just at hand as well as some works for Lent and Easter still well around the corner of 1962. At first glance our stack looked very tall but sorting out the unusual amount of secular and school materials not in this column's province brought the height down sharply.

One of the larger works in a month providing mostly small works is Randall Thompson's unaccompanied *The Gate of Heaven* (E. C. Schirmer) available for SSAA, TTBB or SATB. This new work will probably be sung widely; it is not very difficult and has a big ending. Kirke Mechem has a short, bright *Make a Joyful Noise* and an intelligent arrangement of Picardy, *Let All Mortal Flesh Keep Silence*. John Davison has a *Short Communion Service* in C with optional organ accompaniment; it is essentially contrapuntal in texture.

Christmas editings from E. C. Schirmer include two Schein works for SST: *Now Come, Thou Saviour of Men and Now Blessed Be Thou*; a French carol *Touro-louro-louro* arranged by Victoria Glaser, and a Victor Mattfield editing of Berlioz' *Shepherd's Farewell*.

Novello's famed carol list is enriched by Norman Gilbert's unison *The Shepherd's Christmas Eve*, with optional recorder or flute, and the same arranger's Dutch *A Child Is Born*; Peter Warlock's *The Five Lesser Joys of Mary* arranged by Basil Ramsey, and three

Gerald Cockshott from the French: an SSA A Carol for Christmas Morning, an SATB *The Angel's Tidings*, and an SATB A Christmas Alleluia.

Also from Novello: Leonard Blake's *Jubilate Deo* combines unison choir with SATB. Deana Beeken's *O Praise God* is for accompanied SSA; it is short but rather impressive. Francis Jackson's *Magnificat* and *Nunc Dimittis* in F sharp minor is good two-part writing (ST vs. AB).

From Mercury come two by David Stanley York: *To Music for SSATTBB* might be used as a choir program opener. His *O God of Love* is intended for a cappella choir in eight parts with solo trumpet.

Brodt Music sends a not difficult, effective unaccompanied *Christ Is the King* by Richard Peek.

Philip Gordon has arranged the familiar Berlioz excerpt mentioned above for SAB and SSA editions with the text *Dearest Saviour, Watch O'er Us* (Skidmore). Don Frederick has arranged Franck's *Panis Angelicus* complete with hums as *A Prayer for Brotherhood*, available in SATB and two-part voicings. His *If Any Little Word of Mine* comes SA, SSA and SAB; its category seems to us the gospel hymn.

Edward B. Marks Co. has just issued a Walter Ehret edition of Bach's *Cantata 142, To Us a Child Is Born*, one of the more useful of the church cantatas; Mr. Ehret has also provided the comfortable translation. Also for the Christmas season are three SABs by John Cramer: *Catalonian Christmas Carol, A Christmas Gift*, and a spiritual, *Amen*. The accompaniments are pianistic. Another edition of Franck's *Psalm 150*, this one for SSA, is arranged by Robert Reynolds. Harry Geller's "swing spiritual" *Take My Hand* is rather out-of-bounds for us.

Sharon Elery Rogers' anthem *All My Heart This Night Rejoices* (Galaxy) introduces *The First Nowell* as a descant; it is undemanding.

Don Malin has two sets of Carols, *SAB Yuletide Carols* (the usual ones) for B. F. Wood and *Joyeux Noël*,

unison or SA for Mills. This latter is an interesting collection with original French texts, suggested for use in French language classes.

Also from B. F. Wood is a small, mostly unison *Bless Thou the Lord* by Gordon Young.

From Mills comes a big *Blessed Be God* by Joseph Alexander with such hurdles as constantly changing measure lengths, many accidentals and divided parts. Less demanding but not entirely without problems is Reginald Hunt's *Breathe on Me, Breath of God*. W. R. Pasfield's *O Pray for the Peace of Jerusalem* is an unaccompanied motet, very British in character; there is some dividing but no major difficulties. Though James Butt's SSA *The Minstrels* is for Christmastime, it is essentially secular.

Broadman Press sends several Easter anthems: a hymn anthem by James Cram on *Darwell, Rejoice, the Lord Is King*; a Carl Kringel arrangement from Brahms, *Early on That Easter Day*; and C. L. Bass's *Christ the Lord Is Ris'n Today*. Appropriately some of Broadman's Easter music is for younger groups: a unison *O Sons and Daughters, Let us Sing* arranged from the French by Jacques Jordaan; a unison *The World Itself Keeps Easter Day* by William Jensen Reynolds, and an SA *Arise, Sing! 'Tis Easter Morning* by Marian Wood Chaplin. Not for a special season is Don Hustad's arrangement of J. C. Lowry's gospel hymn *When I Can Read My Title Clear*; the C. L. Bass hymn anthem on *This Is My Father's World*, the practical Ray Collins *Acquaint Now Thyself with God*; the lively, naive *Sing and Be Joyful* by Hermon Warford, and the John W. Work arrangement of the Negro spiritual *We Are Climbing Jacob's Ladder*.

For special voicings Broadman offers a unison *Rejoice, Rejoice* by Jane Marshall and a TTBB *All Ye Men of Faith* by Margrethe Hokanson.

Concordia, continuing its emphasis on new liturgical material, with special orientation toward the Missouri Synod Lutheran Church, issues *The Sunday*

Psalter, the work of Herbert Lindemann and Newman W. Powell. It consists of psalms set of psalm tones, with antiphons; the introductory material clarifies their performance. Accompaniments to this volume are published separately.

Three anthems come from a distributor not often represented in these columns — Educational Music Bureau, Chicago. Two are unaccompanied, a modal response, *Could Ye Not Watch* by A. Loran Olsen, and *A New Psalm* by Dennis Murphy which sets a translation from the *Dead Sea Scrolls*. James Niblock's *Entreat Me Not to Leave Thee* is a useful small accompanied anthem.

J. Fischer returns to Christmas with Mildred Souer's SSA *A Christmas Folk Song* and Charles Black's SATB *The Stars Looked Down*, which has a big soprano obligato. Charles Schirmer's *Be Strong!* is conventionally written.

CCWO GOES TO HENRY BEARD HOME FOR RECITAL, OUTING

Members of the Chicago Club of Women Organists were guests Nov. 5 at the Barrington, Ill. home of Henry Beard, Möller representative. Mr. Beard lectured on *The Trend in Organ Design*, demonstrating on the instrument pictured and described on page 25 of the September issue.

The lecture was followed by a recital by Lillian Robinson, Moody Bible Institute faculty. Mrs. Beard (soprano Maude Nosler) sang a Swedish greeting song with Mr. Beard accompanying. A short business meeting preceded a social hour and refreshments.

The club opened its season with a silver tea Oct. 1 in the home of Mrs. G. B. Drury, Oak Park. Helen Searles Westbrook played a program of organ music. Barbara Rhodes, LaGrange, played violin solos accompanied by Mrs. Argo Patillo, Hinsdale. Refreshments and a social hour followed a short business meeting.



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Standing ovation at the Oct. 8 concert with M. Dupré in the middle and Valter Poole at the left of the pulpit.

We have no previous record or personal knowledge of an American church, in dedicating its new organ, importing a world-famous virtuoso from Europe for a series of recitals and a concert with orchestra, and then offering him for master classes through national advertising. This is exactly what Frederick Marriott planned and carried out for the opening of the Möller organ at the Central Methodist Church in Detroit. (The stoplist and description appeared in *THE DIAPASON* for May 1960).

This magazine carried announcements and a large advertisement of the Marcel Dupré series in the September issue and listed the full set of four programs in October. The church was crowded to its capacity of 1100 seats for each event, with many distant cities in our own country represented as well as visitors from Canada and Mexico. Forty-one students attended the master classes; thirty-six augmented them with private lessons.

First-chair men from the Detroit Symphony orchestra assisted M. Dupré for dedicatory concert Oct. 8 under the direction of Valter Poole. Extraordinary cohesion of organ, orchestra, choir and soloists was achieved with only one rehearsal. Although Dupré is in his 75th year his technique and memory appear to be unimpaired. Following the Bach

Passacaglia and Fugue the audience burst into a wave of applause, which continued for each succeeding number, though applause was not expected.

The featured work of the evening was a portion of Dupré's *De Profundis* for chorus, soloists, orchestra and organ, a work of major proportions. An improvisation on a theme submitted by Margaret Brattin ended the program (see October page 2). Dupré's skill as an improvisator in a Toccata and five-voice Fugue brought the audience and



One of the master classes in session.

orchestra to its feet. Mr. Poole and M. Dupré were recalled several times.

M. Dupré played an all-Bach recital Oct. 11, in his famed individual style of playing that master. One of the highlights of the evening was the Trio Sonata 6, with combination of tone color which accentuated the technical prowess of the performance. After the Fantasia and Fugue in G minor, the audience again rose to its feet. He responded to the applause with the Toccata and Fugue in D minor.

Enthusiasm mounted steadily and the church was again filled for the Franck recital Oct. 15. Here again Dupré revealed the full resources of the instrument. After the Three Chorales, the audience again rose to its feet; after insistent applause, he returned to play the last section of the *Grande Pièce Symphonique*.

For the final recital Oct. 17, M. Dupré demonstrated his ability as a composer and improvisator. Every available seat was taken and students from Albion College were seated as a group in the chancel choir stalls. After stirring performances of his own works, he improvised a symphony on submitted themes. The four movements — Allegro, Adagio, Scherzo and Final — made striking use of all the instrument's resources. It would serve no purpose here

to catalog the various uses he made of colors in various movements; without a familiarity with the instrument no imagination could fill in the gaps. As the audience rose to its feet again, M. Dupré dashed off his own Prelude and Fugue in G minor with complete abandon.

The women's society of the church held a farewell reception after the final recital for M. and Mme. Dupré in the church house. More than 800 guests were in attendance including the French consul, Alain Chaillous, and Mme. Chaillous. French and American flags and fall flowers decked the refreshment tables.

M. Dupré began his Detroit teaching Oct. 4 and taught from 10 a.m. to 5 p.m. often beginning his day even earlier and continuing later, even on the days he was to play. His schedule might have exhausted a man half his age. While the choir was rehearsing his *De Profundis* M. Dupré and his wife, Ja-



M. and Mme. Dupré

nette slipped into the rehearsal room. After the rehearsal on that number was completed and the choir turned to preparing its Sunday anthems, M. Dupré volunteered to accompany the Franck Psalm 150. Each Sunday of his visit he sat on the bench with Mr. Marriott for the service and played all the Bach Preludes and Fugues listed as voluntaries as well as the offertory and postlude.

The Duprés flew back to Paris Oct. 18. He was to play a concert with orchestra at the Palais de Chaillot for the Liszt anniversary festival. (Based on report from Frederick Marriott)

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Reminiscences

of

BASSETT HOUGH

One Saturday afternoon I was walking along the street in a small Virginia town. As I passed a church, there came through the partially open door the most magical sounds. There were reasons why those sounds were magical. I was just eight years old (returning home from the swimming-hole in the town branch), and although what I heard was merely a hymn tune, it was unlike any I had heard before. Until then I had been exposed only to the rather austere tunes with mainly tonic, dominant, and subdominant harmonies used in the Methodist church which my family attended. I stood spellbound for a few moments and then stole through the door (no danger of being heard since I was barefooted), and sat on the floor in a dark corner under the stairway leading up to the choir loft. I eagerly drank in the sounds as the choir continued singing the hymn, which I identified years later as Benediction (now known as Ellers), by E. J. Hopkins, with his own altered harmonies to the 2nd, 3rd and 4th stanzas — hymn 32 in the new Hutchinson Hymnal of 1892. I am thankful to say I have never outgrown all the magic in those sounds. When the rehearsal was over I escaped unnoticed from the church, ran home and into our parlor, sat down to our rosewood square piano and tried to recreate some of the wonderful sounds I had heard. My mother came downstairs and asked me what I was playing. I said, "A hymn. Mother, why can't we join the Episcopal Church? A lot of our friends go there." She said, "What would Cousin John think? And Uncle Willie?" Cousin John was Bishop John Granbery of the Methodist Church, and Uncle Willie, another Methodist divine. So I remained a Methodist for the time being.

It required several more sessions in my reserved seat under the church stairs before I could reproduce faithfully the entire Hopkins tune in all its beauty, but I finally got it, and many others. Incidentally I was playing it in the key of F, since I did not have absolute pitch. One day the organist happened in while I was playing it, and informed me it should be in the key of G. This caused me little difficulty. I soon had it in the right key, as it was simply a matter between me and the keyboard — I was not encumbered by artificial things like notes and signatures.

I had an elder brother who had a fine baritone voice, although he was entirely untrained musically. He sang songs like "Sweet Alice Ben Bolt", Rodney's "Calvary", and Sullivan's "Lost Chord". My sister accompanied him at the piano. One day he heard me playing "The Lost Chord" in the key of G, and he sang it with me, as he liked the sound of it in this key. Another time he said, "I think it would be easier a half-tone lower. Can you play it in F Sharp?" This was simple enough. I do not consider that this signified any special talent — more just a knack — and it was offset by serious limitations in my musical background and outlook at this period.

At about this time I went on another barefoot expedition. My brother once told me that he was going bass-fishing the next day with a very special friend, and asked me to try to catch some grasshoppers for them to use as bait. I got an empty cigar box, perforated it for ventilation, went down

among the tall grass in our pasture lot, and soon returned with twenty-five large, fat, brown grasshoppers. I was too young to go on the fishing trip, but I went with my brother as far as the bank of the Potomac River, where the party of four put off in a row boat, and where I received a pat on the head, and a "Thank you, son, for the grasshoppers" from my brother's "very special friend", Grover Cleveland. That cigar box is now stored away in my secretary, and contains part of my stamp collection, but the box, which is undoubtedly covered with the President's fingerprints, is certainly worth more than the stamps inside.

There were few opportunities to hear music in this little town. Young ladies played Gottschalk's "Last Hope", Leybach's "Fifth Nocturne", "The Flower Song". One even played an arrangement of "The Pilgrims' Chorus". This piece I liked and enjoyed playing it in many keys except the proper one, E.

When I was twelve my family moved to Richmond to live, and although here there was much more music to be heard, I still was not much interested in Bach, Mozart or even Beethoven. I preferred Wagner, Liszt, Chopin and others whose music had richer harmonic texture. We attended a large church in our neighborhood, and I was fascinated by the sound of the big Hook & Hastings two-manual organ, presided over by one Shepherd Webb (some Richmonders will still remember him), a real genius of the organ, but with limited training. He had an uncanny ability to make the organ sound like an orchestra. He would play his own arrangements of pieces like the Overtures to "Tannhauser" and "William Tell", his fingers moving with incredible speed and his feet literally flying up and down the pedal-board. My ambition then was to play the organ, and I thought if I could only get to the point where I could play the accompaniment to Dudley Buck's "Festival Te Deum", I would have reached the climax of my dreams. Mr. Webb offered to let me play his organ if I would pump it occasionally for rehearsal and also escort the lady choir members to and from rehearsals in the horse-drawn bus. (This was in 1901!)

About this time came an event which was a turning point for me. Someone gave me a ticket to a piano recital by a young Richmonder still in his teens. I listened intently to the program, deeply impressed by the brilliant technique and beautiful interpretation. His playing of the Beethoven Moonlight Sonata alone opened my eyes (and ears) to a whole new world of beauty, put Beethoven in my good graces and carried Back and Mozart with him in this triumphant landslide. I was taken back stage to meet the pianist, John Powell, and then and there began a friendship which is still an inspiration to this day. A little later I heard Paderewski for the first time in an unforgettable program, beginning with Bach's "Chromatic Fantasy and Fugue", and continuing with the Brahms-Handel "Variations" and much beautifully played Chopin. I was also taken back stage on this occasion, and I shall never forget the great man emerging from the dressing-room in fur coat and fur hat, greeting us with a kindly smile in his deep sonorous and melodious voice. These two events settled things for me. I decided that if I expected to accomplish any

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to Another



thing with music, I must learn to read notes and build a solid technique. So I began at once the serious study of piano, organ, and harmony. John Powell was at this time organist of Monumental Episcopal Church in Richmond, and of course had an admiring fan in the gallery every Sunday afternoon. Many people have expressed surprise to hear that Powell once played the organ in church, as also at the fact that Stokowski was organist of St. Bartholomew's Church in New York for some years. And it may be still more of a surprise to know that Walter Damrosch in his youth was organist — one of my predecessors — at Plymouth Church in Brooklyn.

After a year of study I was able to secure an organ position by persuading a prominent organist of another church to conduct the choir and play the evening service. I played the morning service, receiving the handsome salary of \$5 a month. But my chief reward was the experience and a good new organ with pneumatic action (!) to practice on. Then followed five more years of study of organ, with promotion to several larger churches (and larger salaries), and piano study with Frederick Hahr, a pupil of Liszt, a fine composer and inspiring teacher. At this time I had one summer of study in New York — organ with J. Warren Andrews, and piano with Rafael Joseffy in his studio in old Steinway Hall on 14th Street. At this time also I attended a convention of the National Association of Organists at Ocean Grove. The organists sat in amphitheatre formation behind the console of the remarkable Hope-Jones organ in the Auditorium. Hope-Jones himself demonstrated the organ, showing his double-touch action and other inventions. Others played and talked, including Will C. Macfarlane, Tertius Noble, Mark Andrews, Lacy Baker, and Edwin H. Lemare, who was the technical wizard of the day. After one of the sessions I made some comment to a young organist sitting on my right, who introduced himself as Arthur B. Jennings. This began another friendship which continues to this day.

In 1911 I went to Berlin for three years of piano study with Josef and Rosina Lhevinne, and one year with Ernst von Dohnanyi. These were years of great inspiration. I spent the summers in London, studying organ with Dr. H. W. Richards, and spending much time with John Powell, who then made London his home. On a cathedral tour through England, after being shown through York Minster, the verger, knowing my interest in music, told me the organist would arrive soon for even-song, and was always glad to meet other organists. Before long the genial little man came in, with his seven or eight year old son at his side, and was introduced to me as Mr. Noble. He insisted on taking me up to the organ loft, where he sat me on one end of the bench and Philip on the other while he played the service, chatting with us quietly between times. I remember his voluntary was "Evening Song" by Birstow, who by the way, succeeded him at York. He asked me if I knew Will C. Macfarlane, organist of St. Thomas Church in New York. I replied that I did, and he said, "He is in the congregation now. Come out with us after service and have a dish of tea." Which I did with much pleasure. Negotiations must have been under way then, or already concluded, as I read in a musical

periodical on my return to Berlin that Tertius Noble had been appointed to succeed Mr. Macfarlane at St. Thomas Church, New York.

One of my favorite haunts these summers in London was the beautiful Temple Church, dating from the 12th and 13th centuries. This was (and still is) a Mecca for music-lovers and students. The service playing of Henry Walford Davies was incomparable, and the singing of his choir inspiring. I have only recently discovered that my hymn-writing friend, Edward Hopkins, was organist there for 55 years until 1898, when Davies began his 25 years in the post. I wish I had known this then, so that I could have divided my homage between these two fine church musicians. It is interesting to note that Leopold Stokowski studied organ here with Davies while serving as organist in several London churches. Sir Henry Walford in turn has a worthy successor in Dr. Thalben-Ball. Many of us who were at the International Congress of Organists in 1957 will remember his beautiful service at the Temple in honor of those attending the Congress.

For my four years in Berlin I served as organist at the American Church there. Among the singers in my choir was Marshall Bartholomew, just out of Yale, studying composition. This was the golden age of music in Berlin. In the course of these four years, I heard practically all the great living conductors, pianists, violinists, and singers. To name a few that come to mind: Conductors — Nikisch, Muck, Strauss, Reger, von Hausegger, Stock, Max Fielder, Furtwaengler. Pianists — Sauer, Rosenthal, Lamond, Lhevinne, Carreno, Gabrilowitsch, D'Albert, Busoni, Petri, Moiseiwitsch, Hutcheson, Powell, Backhaus, Dohnanyi, de Pachmann, Godowsky. Violinists — Ysaye, Kreisler, Kubelik, Spalding, Heifetz (heard his Berlin debut at the age of eleven). Singers — Lehmann (Lilli and Lotte), Hempel, Willner, Dux, Culp. Conspicuous by its absence from this list is the name of Paderewski. When he played in Berlin on his first European tour, he was treated so unmercifully by the critics that he swore never to play there again. Throughout his long career of triumphant appearances all over the world, he never forgot his first experience in Berlin, and though often invited, he would never return there.

In those days you could not only hear this immense galaxy of musical greats, but also festivals and unique historical series of concerts and opera. There was a Richard Strauss Festival at the Royal Opera House, in which he conducted his entire list of operas. A Bach, Beethoven and Brahms Festival with Nikisch, Max Fiedler and Siegfried Ochs, presenting the greatest works of these composers, with D'Albert, Schnabel, and Huberman as soloists. Busoni, considered by many the greatest pianist since Liszt, gave an amazing series of seven recitals, devoted exclusively to the major works of Liszt, commemorating the centennial of this composer's birth. Edouard Rislér, violinist, and Enesco, pianist, gave three recital programs, including all twelve sonatas of Beethoven. This was also done another year by Schnabel and Flesch.

The greatest event of this sort that I remember was a historical series of six concerts given in Berlin and repeated in Leipzig and Munich, showing the development of the piano concerto from Bach to Rachmaninoff. In this series,

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HOUGH

(Continued)

covering a period of less than four months, Gabilowitsch played nineteen piano concertos, at least three on each program. This was a sort of musical counterpart of Babe Ruth's home run record, and I do not know of a musical Roger Maris who is likely to surpass or equal this feat.

Another memorable event was a great Beethoven Festival of four concerts conducted by Felix Weingartner, then considered possibly the greatest interpreter of this composer's music. The concerts were given in a large, rickety hall in the little town of Fürstenwalde, 25 miles or so from Berlin. The reason for this location was that Weingartner had been banished by the Kaiser from appearing in Berlin for a period of five years. He had been first conductor at the Royal Opera and had incurred the Kaiser's displeasure by repeatedly putting in substitutes to conduct when the Kaiser attended in state in the Royal box. Also he had forgotten to wear decorations given him by the Kaiser on several state occasions. He brought suit against the Kaiser in an attempt to annul his banishment (believe it or not, a private citizen could sue the crown in those days, and the Kaiser is known to have lost certain suits, but not this one). After three years the Berlin musical public got tired of being deprived of hearing its beloved conductor and hired a hall outside the city limits and arranged this great festival. Three special trains left Berlin each evening, carrying thousands of music lovers; the city was practically emptied of its concert-goers, and the concert halls did very poor business during the festival. Weingartner conducted all the Beethoven symphonies, several overtures, ending the festival with a gala performance of the Ninth. He received tremendous ovations from the audiences, among whom could be seen many famous musicians — conductors, pianists, violinists, composers, reviewers. Throughout the festival there was a delightful and contagious spirit of good-will and fun, and general satisfaction at "putting one over" on the Kaiser.

Among other interesting events in Berlin while I was there was Kaiser Wilhelm's Jubilee, celebrating the 25th year of his reign. In one of the processions I saw King George V of England, Czar Nicholas of Russia and the Kaiser marching side by side. A year later they were at each other's throats in world war I. I remained in Berlin through the first year of the war, as our country was still neutral, and I had my piano and a considerable music library there, which would be difficult to ship home during the mobilization and confusion of the first months of the war. This was a profitable year for me, studying with Dohnanyi at the Royal Academy. Germany was in very good shape thus far, the only thing rationed being bread. At a table next to mine at a restaurant one evening was a German officer with his wife and three children. I overheard him say to his wife, before the waiter came to take his order. "I forgot to bring my bread-card. We can't have any bread." I slipped by card under his plate unnoticed and told him to take all the coupons he needed, as I never used half my allotment. He was much relieved and thanked me profusely.

In July 1915 I sailed from Oslo (then Cristiania) to New York. The ship took a very northerly course, through the Faroe Islands, to avoid being delayed by the British patrol, but we were stopped for nine hours none-the-less. I had a long talk with a charming young British lieutenant who headed the boarding party which examined our cargo and passenger list. He complained of his dull patrol duties north of Scotland, saying he had not even sighted a German submarine. When I got home I read in the paper that his patrol boat had been torpedoed and the entire crew lost.

Returning to Richmond I found that another brother had spent a summer at Columbia University and had roomed with one Franklin Robinson who taught Aural Harmony at the Damrosch Institute of Musical Art. He told my brother that if I was interested in composition, I should come to New York and study with Dr. Goetschius. I did

so and soon found myself transplanted permanently in New York, and I have always been grateful for my four years of study with that great teacher. Robinson went to France to head the music division of the American University for the American troops there, and I was asked to take over his ear-training classes at the Institute. And to show further how one thing leads to another, one day Dr. Damrosch said he was sending someone in to visit my classes. In walked Daniel Gregory Mason, and after staying a while, he invited me to come to Columbia University to collaborate with Seth Bingham in his harmony classes. Here began twenty years of interesting work at Columbia and two more prized friendships — with Dr. Mason until his death, and with my dear friend Seth to the present time.

In the meantime Dr. Damrosch also told me the New York Institute for the Blind needed a teacher of music. I protested I knew nothing about such work, but a few years ago I retired after thirty-seven years as director of music there. To further prove my point about "one thing leading" etc., the principal of the institute, who happened to be chairman of the music committee of the Broadway Tabernacle, informed me that Walter Gale, their organist, was going on a year's leave of absence, and asked me to take his place. Another friendship with Walter Gale, and my first four-manual organ with 32-foot pedal! One Sunday morning my wife brought our little five-year old daughter, Mary, to church. Mary had heard me play the organ before, but had never attended a service, so Mrs. Hough cautiously took her to a rear seat in the gallery, just in case. This was a "good job", as the Canadians would say, for the minute the distinguished pastor, Dr. Jefferson, stood up to make an announcement, Mary stood up and said in more than a stage whisper, "What is that man talking for? Doesn't he know my daddy is playing the organ?" My wife was able to muffle the remark enough to prevent our complete disgrace. As time passes, and as one thing still leads to another, I may as well add that Mary is now an organist herself, and is at present trying to train her own little five-year old Jonathan to be quiet in church.

Mr. Gale also turned over to me his duties as private organist to Mrs. Andrew Carnegie, a pleasant activity which I continued until her death fifteen years later. This led to another unforgettable experience. Mrs. Carnegie invited me to play the organ at Dornoch Cathedral, Scotland, at the wedding of her granddaughter. Before the wedding I was a guest for a week at Skibo Castle. There was a fine organ in the great hall of the castle where I gave a recital program. Every morning at 7:30 a bagpiper walked around the castle walls, playing as he went. This served as a kind of risingbell for the guests. A large marquee was erected on the grounds, where four hundred guests were served the wedding breakfast. Some of the most thrilling music I ever heard was played just outside the tent by a band of twelve bagpipers and drummers. On Sunday morning I attended church with the family, and I have never heard finer congregational singing than that of the thousand people who filled that little Scotch Presbyterian "Cathedral". On Sunday evening Mrs. Carnegie invited her entire force of servants and employees and their families, numbering about 100, to the great hall. She read psalms and led them all in singing hymns with the village organist at the organ.

To go back to Berlin for a moment: the first year I was there, I lived with a German family in order to learn the language more quickly. One morning the Fräulein took me out on their fifth floor balcony to get a view of the city. As I look through the treetops across the street, I saw a mass of bright golden yellow shining in the sun. I asked Fräulein what it was, and she said, "You will be surprised when I tell you. It is Frieda Hempel's hair. She lives over there, and when she washes her hair she sits at the window and spreads it out to dry in the sun." Twenty-five years later I met her when she attended one of my recitals of Mrs. Carnegie's I said, "Miss Hempel, do you still sit at the window to dry your hair in the sun?" She looked at me with almost shocked consternation, which, however, soon

turned to hearty laughter when I told her how I knew.

Speaking of Frieda Hempel — one thing leads to another. On two occasions she asked me to play organ accompaniments for certain of her numbers on her Town Hall programs. At the end of one of these recitals she received an immense ovation, sang many encores, returned to the artists' room bursting with excitement, and said to her accompanist, "I feel like singing 'Dixie'. Can you play it for me?" He said, "I am sorry, but I am afraid I can't." She turned to me and said, "Mr. Hough, can you play 'Dixie'?" I said, "I should be able to, seeing where I come from." So she led me by the hand out to the piano. I said, "What key?" She said she wanted the high note to be E Flat. So the little barefoot transposer played it for her in the key of B, although as a concession to convention, he wore shoes on this occasion. It brought the house down and she made me take two bows with her.

Apropos of nothing in particular, I was walking along 58th Street in New York one afternoon with a piano pupil of mine and her brother. He excused himself a moment, put his foot on a railing, and tied his shoe. I teased him about having his shoe come untied, saying that had not happened to me for twenty-five years. He said, "How do you manage that?" I answered, "It is just the knot I tie — it gets tighter all day, not looser." "Show me that knot", he said, putting his foot back on the railing. And thus it came about that I showed Harry Houdini how to tie a knot!

Possibly more appropriate is the following little episode: About 25 years ago a quaint, gentle, pink-faced, blue-eyed, white-haired little Englishman was verger at the Cathedral of St. John the Divine. His equally quaint little sister shared with him some of the duties of looking after the building. When I was practicing for a recital, he would let me in at night, telling me I could stay as long as I wished, and to see that the door was locked when I

left. There was something fascinating about being in that immense place all alone at midnight and playing in the pitch dark except for the light on the organ. One day I overheard him say to his sister, "I wish these organists would play some of the grand old pieces like 'The Lost Chord'." A few nights later my opportunity came. I saw him walking down the aisle with his sister, making the rounds before they left for the night, so I gave them the full treatment with their favorite piece, beginning softly and building up to full organ at the end. The next day he told me he'd heard me play "The Lost Chord", and asked me if it was on my program. I told him it was not — that I had just felt like playing it. He said, "It was magnificent!" I hope I will be forgiven for that little piece of deception.

In the winter of 1938, while my wife and three daughters were in Paris for the girls' schooling, Andrew Tietjen — another good friend — told me that Mrs. Albert Schweitzer and her daughter were in New York for the winter, were looking for a place to live, and suggested they might share my apartment. This led to another most pleasant association and friendship. I had several opportunities to see and talk with Dr. Schweitzer when he was here in 1949. What a charming and magnetic man! At one of these meetings, I tried to draw him out as to the type of organ he preferred to play. I was careful not to have my question sound controversial, and he was equally discreet with his answer. I did not speak French fluently, so asked my question in German. He answered, "Die Hauptsache mit einer Kuh ist die Milch." ("The important thing about a cow is the milk.") After waiting a moment for this apparently irrelevant remark to sink in, he continued, "Die Hauptsache mit einer Orgel ist der Ton." (The important thing about an organ is the tone.) He went on to say, "When I sit at an organ, I want to enjoy playing the music I love — Buxtehude, Bach, Mozart, Mendelssohn, Rheinberger, Franck, Widor, etc. On some of the extreme organs



Robert E. Scoggin, minister of music at the University Park Methodist Church, Dallas, Tex. has been granted a year's leave of absence to study in Europe. Mrs. Scoggin and both sons will study too. The study will include the Royal School of Church Music, Croydon, England, with Leonhardt in Amsterdam, with Heiller in Vienna and with Langlais and Marchal in Paris.

built these days, I cannot do this." Beyond this he did not commit himself, but it seemed fairly clear what he meant.

In spite of the apparent irrelevance of some of these reminiscences, I believe they are all part of an unbroken chain of cause and effect, going straight back to the sounds coming through the open door of the little church in Leesburg, Va.; or maybe a half-hour and half-mile further back to my afternoon dip in the swimming-hole!

I like to think that the spirit of good Edward Hopkins may be leaning "over the golden bar", and is aware that someone in anno domini 1961 still loves his hymn, and is grateful for that initial inspiration and impetus and for giving me his Benediction.

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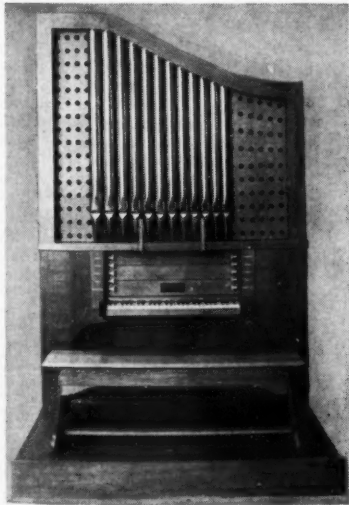
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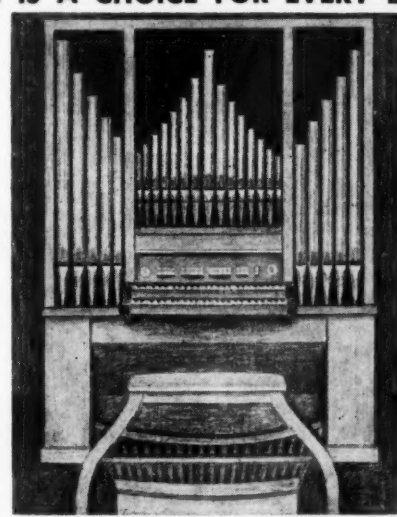
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Quintaton Bass	16'	MAN I + MAN II	
Gedeckt Bass	8'	PEDAL + MAN I	
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Mixture	II		

total 384 pipes
width = 5'-10" depth = 3'-0" height = 7'-9"



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Principal	4'	Principal	4'
Flute	2'	Flute	2'
Mixture	II-III	Mixture	II-III
		Krummhorn	8'
PEDAL		PEDAL	
Coupled		Subbass	16'
total 356 pipes		Choral Bass	4'
width = 5'-4"		width = 5'-2"	
depth = 2'-6"		height = 8'-2"	
height = 8'-7"			

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Octave	4'	Octave	4'
Flute	4'	Flute	4'
Prestant	2'	Prestant	2'
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NUNC DIMITTIS



Edmond A. Verlinden, 80, designer and builder of pipe organs, died Oct. 6 at St. Mary's Hospital, Milwaukee, Wisconsin, after an illness of two months. He founded the Verlinden organ company in 1930 and as its president continued to design, engineer and plan organs up until his illness. His firm installed more than 100 instruments in Milwaukee area churches. His largest installation was a four-manual at St. Vibiana Cathedral, Los Angeles, made in 1929 when Mr. Verlinden was vice-president and general manager of the Wangerin Organ Co. Born in Antwerp, Belgium, of a family known for church sculpture and decoration, Mr. Verlinden learned his trade there. He came to Milwaukee in 1910. He designed numerous improvements in the manufacture of the organ and had patents on an adjustable combination action, valves, stop keys, contact plates, pneumatic switches, control systems and actions. Surviving are three daughters.

KATHARINE MOORE VICTIM OF CANCER AT DAYTON, OHIO

Mrs. Burt D. Moore, died Oct. 11 at the Miami Valley hospital Dayton Ohio, after a year's illness with cancer. She was 50. She was well-known in music circles and had been for 12 years organist — choir director of St. John's Lutheran Church.

A graduate of the University of Michigan where she studied with Palmer Christian, Katharine Moore was an active member of the Dayton AGO Chapter. She founded the Dayton Children Singers who sang at the White House and for many organizations.

Mrs. Moore's husband, a son, a daughter, her parents and a sister survive.

VETERAN BANGOR ORGANIST DEAD AFTER BRIEF ILLNESS

Edith F. Tuttle, organist and choir director of the Hammond Street Congregational Church, Bangor, Maine, for nearly 50 years, died June 6 after an illness of only three days, according to belated word received. Mrs. Tuttle had been a member of the AGO since it merged with the National Association of Organists, having been a member of the latter organization prior to the merger. She had served as dean of the Bangor AGO Chapter several times, and in other offices too. She is survived by two sisters, a niece and nephew.

LEO AYEN, organist and choir leader of the First Congregational Church, Rutland, Vt. and member of the Vermont AGO Chapter died suddenly July 19 according to belated word from the Green Mountain State.

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A Troika of Recitals

Each Autumn we seem to have a week in which several major recitalists play for us. This season was no exception: we heard Piet Kee Oct. 23, André Marchal Oct. 24 and Robert Noehren Oct. 27.

Piet Kee's North Shore Chapter recital at the First Methodist Church in Evanston was a disappointment to those who had expected a superlative evening. Those of us who had heard him at his best in Europe were doubly depressed. Reports from other parts of the country indicate that where the organ resembled those he knows, as at Baltimore, he was superb, but where the organ was one of our typical ones, however fine, as at Methuen, he failed to be impressive. Strangely, even his improvisations followed that pattern. We hope to hear him again later in his tour in the hope that by then he will have been able to adjust his thinking and his playing to make better use of American instruments. He will need to make such adjustments if he is to become even an occasional part of our musical scene.

The rebuilt Austin at Evanston is perhaps not an ideal organ; tonally Mr. Kee got a good deal from it. But it has a console with ample "conveniences" which Mr. Kee ignored almost completely, substituting in their stead the services of a skillful and conscientious young woman who literally had to run in circles to make his changes. From an American viewpoint this is likely to be interpreted as either stubbornness or lack of adaptability. Its worst drawback, except visually, is the long wait it entails between numbers — a wait which slows down and lengthens the program even more than the curtain speeches with which several of our major players seem to enjoy burdening their programs.

We hope Mr. Kee will be able to make his adjustment; at his best he has few peers and America needs to hear him at his best. His program at Evanston was the one found on the recital pages. His actual playing of numbers was entirely satisfactory, particularly the Bach, though in no way up to his own standards.

André Marchal on the large Aeolian-Skinner at St. Paul's United Church of Christ played a magnificently satisfying recital the following night before a large and enthusiastic crowd. The opening program on the Chicago Chapter's series was warmth and color and imagination throughout and showed Mr. Marchal's complete adjustment to American organs and audiences which has made him a favorite here for a generation. His program appears on the recital page. His colorful improvisation at the end evoked a tremendous surge of approval.

A long toll-way drive preceded and followed Robert Noehren's recital Oct. 27 opening the organ which he had built and installed in the new chapel at Howe, Ind. Military Academy. Plans for the instrument were detailed in Dr. Noehren's article in THE DIAPASON for September, 1960 and a picture appeared on page 10 of the September, 1961 issue. Though he had obviously spent his last hours working on the organ instead of his recital, with some minor accidents occurring as a result, Dr. Noehren's playing and his use of the interesting small organ left little to be desired; he remains one of our most genuinely satisfactory players — a rare combination of self-effacing scholarship with infectious inner warmth. Visitors from several states (at least Michigan, Ohio, Indiana and Illinois) were in attendance at the attractive new chapel to hear the small instrument without expression shutters which is attracting considerable attention. — FC

George Wm. Volkel

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Programs of Organ Recitals of the Month

André Marchal, Paris, France — For Rochester, N.Y. AGO Chapter, Old St. Mary's Church, Oct. 13: Symphonie LeBegue; Fantaisie, L. Couperin; Dialogue on Les Grands Jeux, F. Couperin; Piece in E minor, Calviere; Four Versets on Ave Maris Stella, de Grigny; Prelude and Fugue in G, Bach; Chorale in E major, Franck; Office of Pentecost, Tournemire; Litanies, Alain.

For the Chicago AGO Chapter, St. Paul's E and R Church, Oct. 24: Diferencias sobre el canto del Cabellero, Cabezon; Pastorale, Zipoli; Fantasia, Pachelbel; Prelude and Fugue in F sharp minor, Buxtehude; Deuxieme Suite, Clérambault; Allegro, Trio Sonata 5, Bach; Fantaisie in C, Franck; Improptu, Vierne; Prelude and Fugue in E flat, Saint-Saëns; Litanies, Alain; improvisation.

Thomas W. Powell, Danbury, Conn. — First Congregational Church, Oct. 6: Psalm 19, Marcello; The Trophy, Couperin; The Fifers, Dandrieu; Jesu, Joy of Man's Desiring and Toccata and Fugue in D minor, Bach; Folk Tune, Whitlock; Holy God, We Praise Thy Name, Peeters, Oct. 13: Water Music Suite, Handel; Adagio in E, Bridge; Chorale in A minor, Franck, Oct. 20: Trumpet Voluntary, Stanley; Three Chorale Preludes, Bach; Musical Clock, Haydn; Voluntary, Bingham, Oct. 27: Toccata in F, Pachelbel; Dialogue, Clérambault; A Mighty Fortress, Hanff; Fugue in F minor (Little), Bach; Down Ampney, Means; Vision of the Eternal Church, Messiaen.

Malcolm Johns, Detroit, Mich. — Grosse Pointe Memorial Church, Oct. 29 and Wayne State University, Oct. 19: Sound the Trumpet, Purcell; Benedictus, Couperin; Flute Solo, Arne; Prelude and Fugue in E minor (Cathedral) and My Spirit Be Joyful, Bach; Trumpet in Dialogue, Clérambault; Pavane, Elmore; Chorale in A minor, Franck. John Shev and Frank Gbur, trumpeters, Dorothy Ashby, harpist, and Faye Turner, soprano, assisted. The Franck and Bach were played Oct. 24 at the Wayne State University.

D. Dewitt Wasson, Dobbs Ferry, N.Y. — St. Mark's Episcopal Church, Yonkers, Sept. 30: Voluntary 6, Stanley; Zion Hears the Watchmen Singing, Cantata 140, Bach; Saviour of the Heathen, Come, Pachelbel, Bach; Prelude and Fugue in G minor, Buxtehude; Deck Thyself, My Soul, with Gladness, Brahms; If Thou But Suffer God to Guide Thee, McAfee; The Shepherds, The Nativity, and The Majesty of Christ, The Ascension, Messiaen; Now Thank We All Our God, Karg-Elert; Chorale in E major, Franck.

John H. Schneider, Riverside, Cal. — Calvary Presbyterian Church, Oct. 15: Processional, M. Shaw; When Adam Fell, Homilius; Prelude and Fugue in B minor, O Man Bewail Thy Grievous Fall and Sinfonia, Cantata 29, Bach; Introduction and Passacaglia, Reger; Song of the Basket Weaver, Russell; Nocturne, Purvis; Incantation pour un jour Saint, Langlais. Repeated First Methodist Church, Santa Barbara, Oct. 30 for AGO Chapter.

Charles Ore, River Forest, Ill. — Kramer chapel, Concordia Senior College, Fort Wayne, Ind., Oct. 8: Toccata in G minor, Sweelinck; Offertorio, Zipoli; Prelude, Fugue and Chaconne, Buxtehude; Trio Sonata 3 in D minor and Fantasia and Fugue in G minor, Bach; Dear Christians, One and All, Rejoice, Walcha; Prelude and Fugue in G minor, Dupré; Le Banquet Celeste, Messiaen; Pageant, Sowerby.

Wilbur F. Russell, San Anselmo, Cal. — Temple Emanuel, San Francisco, Oct. 28: Prelude and Fugue in E minor, Bruhns; Nun freut euch, An Wasserflüssen, Babylon and Prelude and Fugue in B minor, Bach; Sonata, Pergolesi; Fantasia in F minor K. 608, Mozart; Canons in B minor and B major, Schumann; Chorale 1 and Chorale Prelude 3, Sessions; Prelude and Fugue in G minor, Dupré.

Sibyl K. Sharp, FAGO, FTCL, Webster Groves, Mo. — Centenary Methodist Church for St. Louis AGO Chapter, Oct. 23: Toccata, Muffat; Gavotte, Rameau; Grave, W. F. Bach; Prelude and Fugue in C minor, Bach; Consolation, Reger; Apparition of the Eternal Church, Messiaen; Allegro and Allegro assai, Psalm 94, Sonata, Reubke.

Byron Blackmore, Decatur, Ill. — Grace Methodist Church, Nov. 5: Chaconne in D minor, Pachelbel; The Musical Clocks, Haydn; Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Greensleeves, Wright; slow movement, Sonatina, Sowerby; Homage to Perotin, Myron Roberts; Prelude on the Kyrie and Te Deum, Langlais.

Dr. Robert Baker, New York City — Fifth Avenue Presbyterian Church, dedication of new Austin organ, Oct. 11: Grand Jeu, Du Mage; Concerto in A minor, Vivaldi-Bach; Voluntary in D major, Boyce; Prelude and Fugue in A minor, Bach; Prelude for Rosh-Hashonah, Berlinski; Pastoral Dance, Milford; Chorale in B minor, Franck; Homage to Perotin, Roberts; You Raise the Flute to Your Lips, DeLamarter; The Shepherds, The Nativity of Our Lord, Messiaen; Westminster Carillon, Vierne.

Gordon Farnell, AAGO, ARCO, Naperville, Ill. — Oak Street Baptist Church, Oct. 8: Trumpet Voluntary, Clarke, Benedictus, Couperin; Canzona, Gabrieli; Fugue in G minor, Jesu, Joy of Man's Desiring and Come, Sweet Death, Bach; Een vast Burg, Cor Kee; Christ Is Arisen, Buchner; Need and Twilight at Fiesole, Bingham; Ein feste Burg, Walther; Yucca, Leach; Confirmation in Chicago, Langlais; Slane, Bohnhorst; Toccata, Mulet.

Lawrence Richard Sears, Washington, D.C. — Forestville, Md. Baptist Church, Oct. 15: Allegro in D, Handel; Jesu, Joy of Man's Desiring, I Called to Thee and Prelude and Fugue in B flat, Bach; Lo, How a Rose, Brahms; Noël in G, Daquin; Jesu Lover of My Soul and Sweet Hour of Prayer, Thomas; Flute Solo, Arne; Finale in E flat, Willan. Repeated Oct. 22, Presbyterian Church, Easton, Md.

Eileen Coggin, Alameda, Cal — University of the Pacific auditorium, Stockton, Oct. 17: Prelude and Fugue in G minor, Brahms; The Toye, Farnaby; Ten Pedal Etudes, Peeters; Pastorale in F major and Prelude and Fugue in A minor, Bach; Elfin Dance, Edmundson; Fanfare, Wyton; Brother James's Air, Wright; Allegro Vivace and Finale, Symphony 1, Vierne.

Raymond C. Boese, Redlands, Cal. — St. Luke's Episcopal Church, Oct. 3 for the Long Beach AGO Chapter and Church of the Good Shepherd, Arcadia, Oct. 9 for the Pasadena and Valley District AGO Chapter: Prelude and Fugue in C major, Bach; Ein fröhlich Wesen, Obrecht; Concerto in A minor, Vivaldi-Bach; Sonata 1, Hindemith; Variations on a Noël, Dupré.

Idabelle Knox Henning, AAGO, Memphis, Tenn. — For Muscle Shoals AGO Chapter, First Presbyterian Church, Florence, Ala., Oct. 24: Prelude and Fugue in D major, Buxtehude; Suite for a Musical Clock, Handel; Toccata in D minor and Come, Saviour of the Gentiles, Bach; Fantasia in F, Mozart; Paean, Howells; The Hanging Garden, Alain; Diverissement, Vierne; Toccata, Andriessen.

Archie Nibbelink, Orange City, N.J. — For the Western Iowa AGO Chapter, Trinity Lutheran Church, Nov. 4: Concerto del Sigr. Meck, Walther; Can it be, Jesu, from Highest Heaven and Prelude and Fugue in A minor, Bach; A Safe Stronghold Our God Is Still, Pachelbel; Fantasia in A major, Franck; Intermezzo, Symphony 6, Widor; Le Banquet Celeste, Messiaen; Litanies, Alain.

Richard M. Peek, Charlotte, N.C. — Dedicatory on Müller in Westover Hills Methodist Church, Richmond, Va. Oct. 25: Choral Song, Wesley; Come Now, Saviour of the Gentiles and Sonata 1, Bach; Chorale in A minor, Franck; Sonata 2, Hindemith; Fairest Lord Jesus (partita), Peek; Cortège and Litany, Dupré.

Barclay Wood, Worcester, Mass. — Dedicatory of new Steinmeyer, First Baptist Church, Holden, Oct. 1: Concerto 5 in C minor, Telemann; Andante in F, Mozart; Fantasia in G and Deck Thyself, My Soul, Bach; Six Short Intermezzi, opus 9, Schroeder; Pastorale, Franck; Scherzo Fantasia, McKinley; Toccata in D minor, Reger.

Gordon M. Eby, Lancaster, Pa. — Lancaster Avenue Methodist Church, Oct. 1: Toccata in D minor, Bach; The Musical Clocks, Haydn; St. Margaret, Thompson; The Lost Chord, Sullivan; Prelude to the Afternoon of the Faun, Debussy; Grand Offertoire de Ste. Cecile, Batiste; When I Consider the Stars, Eby.

Raymond Martin, Decatur, Ga. — Agnes Scott College, Presser hall, Oct. 4: Toccata in F major, Bach; Qui Tollis Peccata Mundi, Suscipe, Couperin; Fugue in A flat minor, Brahms; Outbursts of Joy and Prayer of Christ Ascending, Messiaen; Chorale in E major, Franck.

Elaine Marshall, Albuquerque, N.M. — For the Albuquerque AGO Chapter, St. John's Episcopal Cathedral, Oct. 22: Prelude au Kyrie, Langlais; Tu es Petra, Mulet; Come Sweetest Death, Bach; Dreams, McAmis; Psalm 94 Sonata, Reubke.

Robert Noehren, Ann Arbor, Mich. — All Saints' chapel, Howe Military School, Howe, Ind., dedication of new Noehren organ, Oct. 27: Three Versets on the Te Deum, anonymous; My Young Life Must Have an End, Sweelinck; Fugue in C, Buxtehude; O God, Thou Faithful God, O God, Be Merciful to Me and Fugue in D major, Bach; Noël Grand Jeu et Duo, Daquin; Prelude, Fugue and Variation, Franck; Scherzetto, Vierne; My Heart Is Filled with Longing and O World, I Now Must Leave Thee, Brahms; Finale, Symphony 6, Widor. Oct. 29: Toccata and Fugue in D minor and Fugue in E flat, Bach; Toccata for the Elevation, Frescobaldi; Our Father Who Art In Heaven, Mendelssohn; O Jesus, Who Didst Give and Behold, a Rose Is Blooming, Brahms.

Stephens College Student Group, Columbia, Mo. — The chapel, Oct. 26, students of Heinz Arnold and Don Paterson: Carolyn Rhodes — Suite Gothique, Böellmann; Clementina Stein — Wake, Awake!, Walther; Ann Butterfield — Our Father in Heaven, Bach; Margaret Manser — Moderato, Loret; Margjean Bond — Prelude and Fugue in F major, Bach; Gayle Johnson — Adagio in B minor, Bennett; Prelude in G minor, Bach; Anne Parks — Arioso, Sowerby; Movements 1 and 2, Sonata 2, Bach; Linda Thurston — Lord Jesus, Turn to Us, Böhm; Praise to the Lord, the Almighty, Walther.

Granville Munson, Jr., Richmond, Va. — St. Stephen's Episcopal Church, for the Richmond AGO Chapter, Sept. 19: How Brightly Shines the Morning Star, Buxtehude; Praise to the Lord, Walther; Christ Our Lord to Jordan Came, From God Will I Not Depart and A Mighty Fortress Is Our God, Bach; The Peaceful Wood, Ruffy; Pentecost, and Adoro Te Devote, Titcomb; Picardy, Noble; Darwall, Whitlock; Rhosymedre, Vaughan Williams; Leoni, Bingham; Meditation, Sowerby; Wareham, Wright.

Charles Kendrick, Chicago — SAM contest winner recital, Metropolitan Community Church, Nov. 19: Chaconne, Couperin; Flute Rondo, Rinck; In dulci júbilo, Nun komm, der Heiden Heiland and Prelude and Fugue in D major, Bach; Wie schön leuchtet der Morgenster and Dir, dir Jehova, will ich hngen, Drischner; Chorale in A minor, Franck; Incantation, Langlais; Allegro Vivace, Symphony 1, Vierne; Carillon and Pageant, Sowerby.

William Self, New York City — Dedicatory of new Müller, Church of the Redeemer, Chestnut Hill, Mass., Oct. 16: Trumpet Voluntary in D, Stanley; Blessed Jesu, at Thy Word (2 settings), Bach; Amen, Hymns of the Church, Titelouze; Noël 6 in D minor, Daquin; Andante, Stamitz; Chorale in B minor, Franck; Regina Coeli, Titcomb; Revelations, Pinkham; Romance sans Paroles, Bonnet; Finale, Symphony 1, Maquaire.

George Faxon, Boston, Mass. — Horace Mann auditorium, State College at Bridgewater, Oct. 22: Concerto 2 in B flat, Handel; Fugue a la Gigue, Andante, Sonata 4 and Toccata and Fugue in D minor, Bach; Andante Maestoso, Sonata in A flat, Beethoven; Blessed Are Ye, Faithful Souls, Brahms; Chanson, Barnes; Allegretto, Sonata in E flat minor, Parker; Musette, Ibert; Thou Art the Rock, Mulet.

Donna Nagey Robertson, Mars Hill, N.C. — Spainhour Hall, Mars Hill College, Oct. 12: Prelude and Fugue in F sharp minor, Buxtehude; Concerto 5, Handel; Prelude and Fugue in G, Bach; Sonata 1, Hindemith; Von Himmel Hoch, Edmundson.

Mary Moore Grenier, Middle Haddam, Conn. — Interchurch Center Chapel, New York City, Oct. 13: Prelude and Fugue in D, Buxtehude; Come, Saviour of the Gentiles, Rejoice Ye, Christians, We All Believe In One God and Toccata in F, Bach.

Elisabeth Hamp, Champaign, Ill. — St. Peter's United Church of Christ, Oct. 22: Elevation, Wills; Caprice, Ratcliffe; The Little Bells, Purvis; Echo, Scheidt; Little Harmonic Labyrinth and Christ, Thou Art My Life, Bach; Trumpet Minuet, Hollins; Poem for Autumn, Westbrook; Monkland, Statham; Comes Autumn Time, Sowerby; Lord of Heaven and Earth, Reger; If Thou but Suffer God to Guide Thee, Karg-Elert; Wareham, Willan; Bread of Life, Bingham; There's Not a Friend Like the Lowly Jesus, Thomson; Christus Nocte, Edmundson. Oct. 8, for the East Central AGO Chapter Guild Sunday festival, McKinley Presbyterian Church; Now Let Us All Praise Christ, Bach; O Jesu Sweet, Vouchsafe to Us Thy Comfort, de Kleerk; All My Heart This Day Rejoices, Walcha; In Quiet Joy and Now Let Us All Rejoice, Pepping; Suite from Solomon, Boyce-Hamp.

Walter A. Eichinger, FAGO, Seattle, Wash. — First Methodist Church, Mount Vernon, Wash., Oct. 15 and First United Presbyterian Church, Hoquiam, Oct. 29: Trumpet Tune and Air, Purcell; Jesu, Joy of Man's Desiring, Sleepers Wake! a Voice Is Calling, O Whither Shall I Flee, If Thou but Suffer God to Guide Thee, My Soul Doth Magnify the Lord, Lord Jesus Christ, with Us Abide, Comest Thou Now, Jesu and Toccata and Fugue in D minor, Bach; The Musical Clocks, Haydn; Chorale in A minor, Franck; Meditation Over an Ancient Hymn Tune, McKay; Toccata in F, Widor.

Laurel B. Watkins, Milwaukee, Wis. — Grand Avenue Congregational Church, Sept. 24: Vive le Roy, Raison; Recit de Tierce en taille, Grigny; Noël Suisse, Daquin; My Soul Exalts the Lord, Lord Jesus Christ with Us Abide and Prelude and Fugue in A minor, Bach; Sonata 1, Hindemith; Elegie, Peeters; Prelude and Fugue in G minor, Dupré. Oct. 15: Offertoire sur les Grands jeux and Elevation, Couperin; Concerto in A minor, Vivaldi-Bach; Toccata, Adagio and Fugue in C, Bach; Chorale in B minor, Franck; Te deum, Langlais; Pastorale, Milhaud; Litanies, Alain.

The Rev. Aloysius Knoll, OFM Cap., Washington, D. C. — St. Matthew's Cathedral, for the Catholic University of America, Oct. 8: Grand Jeu, Du Mage; Fugue on the Kyrie, Couperin; Prelude and Fugue in A minor and Wachet, auf, ruft uns die Stimme, Bach; Chorale in A minor, Franck; Sonata 2, Hindemith; Liebster Jesu, Huybrechts; Largo, Peeters; Miniature and Fantasia on the Itz, Langlais.

Janet Mauzy, Rushville, Ind. — Main Street Christian Church, for the Rushville Music Study club, Oct. 11: Psalm 19, Marcello; We Pray Now to the Holy Spirit, Buxtehude; In Thee Is Gladness, Hark! a Voice Saith, All Are Mortal and Fugue in G major, Bach; Chorale in A minor, Franck; Aria, Peeters; Pastorale, Clokey; Song of Peace, Langlais; Variations de Concert, Bonret.

Kenneth Thompson, Fayetteville, Ark. — Fine Arts Center, University of Arkansas Oct. 18 and First Methodist Church, Little Rock Oct. 14: Deploracion, Roget; Angelus, Dupré; Le Banquet Celeste, Messiaen; Three Gregorian Paraphrases, Langlais; Prelude, Grand' Messe, Litaize; Starlight, Karg-Elert; Prelude in B major, Dupré.

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GLEN ROCK, N. J.

Programs of Organ Recitals of the Month

David Craighead, Rochester, N.Y. — For the Allegheny AGO Chapter, St. Stephen's Episcopal Church, Olean, N.Y., Oct. 24: O God, Thou Faithful God and Prelude and Fugue in D Major, Bach; Toccata per l'Elevazione, Frescobaldi; Andante in F major, K 616, Mozart; Partita on Psalm 8, van der Horst; Noël Grand Jeu et Duo, Daquin; Carillon, Sowerby; Prelude and Fugue in G minor, Dupré. For the opening of the new Aeolian-Skinner at Mars Hill, N.C. College Oct. 13: Mozart, Bach, Sowerby and Dupré as above, plus: Concerto in A minor, Vivaldi-Bach; How Brightly Shines the Morning Star, Buxtehude; Pastorale, Roger-Ducasse; Two Casual Brevities, Leach.

Robert L. Meyer, Quincy, Ill. — Salem Evangelical Church, Oct. 22: Psalm 19, Marcellus; O Man, Bewail Thy Grievous Sin, Christ Lay in Death's Embrace, Arisen Is the Holy Christ, Dawning Is This Happy Day, Beloved Jesus, We Are Here, I Rest On Thee, Lord Jesus Christ, If Only Beloved God Wishes, Fugue in E flat, Bach; In God's Garden, Gruber; Sursum Corda, Karg-Elert; Chorale in E major, Franck; Toccata, Symphony 5, Widor.

C. Griffith Bratt, Boise, Idaho — Dedication of new three-manual Schlicker organ, St. Michael's Episcopal Cathedral, Oct. 15, 16, 17 and 18: Agincourt Hymn, Dunstable; Ballade, King Richard; Fanfare in C, Purcell; Air for Flute Solo, Arne; Concerto 4 in C, Vivaldi-Bach; The Schübler Chorales and Prelude and Fugue in E flat, Bach; Chorale in E major, Jongen; Sportive Fauns, D'Antalfy; Carillon, Sowerby; A Mighty Fortress, Bratt.

Klaus Speer, Houston, Tex. — Rice University Memorial Chapel, Oct. 8: Prelude and Fugue in D major, Buxtehude; Two movements, second Organ Book, Boyvin; Prelude, Fugue and Variation, Franck; Prelude-Pastorale, Interlude, Bells, Langlais; Concerto for organ and brass, Lockwood; Allein Gott in de Höh' sei Ehr, Jesus Christ, unser Heiland and Prelude and Fugue in B minor, Bach. A brass quartet assisted.

Ernest Zenoniani, Hutchinson, Kans. — First Presbyterian Church, Dec. 17: Adeste Fidelis, Adams; In Dulci Jubilo and Let All Together Praise Our God, Bach; Noël Suisse, Daquin; Chorale and Fantasia on Veni Emmanuel, Arnold; Vom Himmel Hoch, Edmundson; Divinum Mysterium, Purvis; Symphony Passion, Dupré; Entrata Festiva, Peeters.

Lora Lee Brown, Sao Paulo, Brazil — Institute Metodista, Aug. 27; Psalm 19, Marcellus; Ich ruf' zu dir, Herr Jesu Christ, Valet will ich dir geben, Wacht auf, ruft uns die Stimme and Fantasia and Fugue in G minor, Bach; Chorale in A minor, Franck; Rhosymedre, Vaughan Williams; Two Dances to the Mystic Lamb, The Hanging Garden and Litanies, Alain.

Franklin Watkins, Pittsburgh, Pa. — Carnegie Hall, Oct. 29: Chaconne in G minor, Couperin; Pastorale, arr. Clokey; Carillon-Sortie, Mulet; Awake, Thou Wintry Earth, Siciliano, Flute Sonata, Sonatina, God's Time Is Best and My Heart Ever Faithful, Bach; Prelude in G, Bach; Interlude, Sowerby; Prelude, Sarabande and Fugue, Jennings. Nancy Lin, soprano, assisted.

Ronald Rice, Cincinnati, Ohio — For Cincinnati AGO Chapter, Christ Church, Oct. 3: Prelude, Purcell; Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in B minor, Bach; Pastorale, Franck; Humoresque, Yon; Air with Variations, Sowerby; Prelude and Fugue in G minor, Dupré.

Piet Kee, Heemstede, The Netherlands — Battell Chapel, Oct. 8, Grace Episcopal Church, Silver Spring, Md., for the D. C. AGO Chapter, Oct. 12, St. Stephen's Episcopal Church, for the Richard, Va. AGO Chapter, Oct. 13: Passacaglia in D minor, Buxtehude; Balletto del Granduca, Sweelinck; Echo, Scronx; Voluntary 6, Stanley; Prelude and Fugue in E flat, Bach; Prelude in D minor, opus 65 and Aus tiefer Not schrei ich zu dir, Reger; Les Bergers, Messiaen; Prelude and Fugue 3, Badings; improvisations.

David J. Wilson, Fort Wayne, Ind. — Concordia Lutheran Church, Oct. 8: Prelude, Fugue and Chaconne, Buxtehude; My God, I Bring My Heart to Thee, Homilius; A Fancy, Stanley; The Filers, Dandrieu; How Lovely Shines the Morning Star, Kauffman; Duet for Flute and Solo Stop, Krebs; Prelude and Fugue in D major, Bach; Gavotte and Gigue in F, Corelli; Prelude in C major, Bruckner; Come Your Hearts and Voices Raising, Pepping; Trumpet Intrada on Now Thank We All Our God, Rohlig; O God, Thou Faithful God, Peeters; Sortie, Franck. Clarinet, three flutes and trumpet assisted.

Carl L. Anderson, Tucson, Ariz. — Grace Episcopal Church, Oct. 8: Introduction and Toccata in G major, Walond; O How Happy Are Ye and O World, I Must Leave Thee Brahm; Prelude and Fugue in A minor, Bach; Fantasia and Fugue on B-A-C-H, Liszt; Roulade and Twilight at Fiesole, Bingham; Thou Art the Rock, Mulet. Nov. 12: Grand Jeu, DuMage; Swiss Noël, Daquin; Lord Jesus Christ, Be Present Now and Prelude and Fugue in E flat, Bach; Sonata 2, Pèzel; Canzon Primi Toni, Gabrieli; Chorale in E major, Franck.

Ben Gahart, Colorado Springs, Colo. — For the Colorado Springs AGO Chapter, Chapel of Our Saviour, Oct. 8: Allegro Pomposo, Roseingrave; Praeludium, Vivace, Aria and Fugata, Works for Small Organ, Bach; The Musical Clocks, Haydn; Picardy, Richard Warner; Canon, Vierne; Intermezzo, Schroeder; Fugue on B-A-C-H, Schumann; Noël 3, Daquin; Thou Only Art Holy, Couperin; Grand Jeu, Du Mage.

David Dahl, AAGO, Seattle, Wash. — For the Seattle AGO Chapter, Trinity Methodist Church, Oct. 9: Prelude and Fugue in C and Christ lag in Todesbanden, Krebs; Resonet in laudibus, Sicher; Warum sollt' ich mich denn grämen, Walther; Passacaglia and Fugue in C minor, Bach; Schmiecke dich, o liebe Seele, Brahm; Et Especto, Ahrens; Ich ruf' zu dir, Herr Jesu Christ, Dupré; En Babilone, Purvis.

John McCoy, Tucson, Ariz. — Grace Church, for the Southern Arizona AGO Chapter, Dec. 10: Noël, Le Begue; Jesu Meine Freude, Walther; From Heaven Above to Earth I Come, Pachelbel; A Babe Is Born in Bethlehem, Buxtehude; Rejoice Beloved Christians, Bach; Divinum Mysterium, Purvis; Grand Jeux sur Noël, Van Hulse; Song of Joy, Langlais.

William Reed, Cincinnati, Ohio — Temple Israel, Columbus, Ga. Oct. 10: Concerto 13, Handel; The Hen, Rameau; The Awakening, Couperin; Have Mercy Upon Me and Fugue a la Gigue, Bach; Fountain Reverie, Fletcher; Greenleaves, Forest Green and Liebest Jesu, Purvis; Song Without Words, Bonnet; Scherzo, Symphony 4, Vierne; Toccata, Symphony 5, Widor.

Mark Smith, San Francisco — First Unitarian Church, Oct. 8: Bryn Calfarina, Rhosymedre, Hyfrydol, Vaughan Williams; Meditation 2, Weinberger; In Peace and Joy I Now Depart and Fantasia in G, Bach.

Paul Callaway, MusD, Washington, D.C. — Trinity Church, New York City, Nov. 8: Moderato and Andante sostenuto, Gothic Symphony, Widor; Preludio, Deuxième Symphonie, Dupré; Five Sonatas for Chamber Organ, Scarlatti; Vater unser in Himmelreich and Kyrie, Gott heiliger Geist, Bach; Chorale in E major, Franck; Ad perennis vitae fontem, Sowerby; Herzlich tut mich erfreuen, Brahm; Ad nos, Liszt.

Sterling Anderson, Wausau, Wis. — St. Paul's Methodist Church, Stevens Point, Wis., Oct. 13, dedication of new two-manual Delaware organ: Water Music Suite, Handel; Rhosymedre, Vaughan Williams; Salut d'Amour, Diggie; Excerpt, Chorale in E major, Franck; Introduction and Toccata, Walond; La Nativité, Langlais; Jesu, Priceless Treasure, Walther; Rock of Ages, Bingham; Come Ye Thankful People Come, Peeters; O Love That Wilt Not Let Me Go, Thompson; Fugue in E flat, Bach.

Helen M. Bellman, AAGO, College Park, Md. — St. Andrew's Episcopal Church, 30th anniversary recital, Oct. 15: Have Mercy On Me, O Lord, Now Thank We All Our God, Bach; Pièce Héroïque, Franck; Clair de Lune, Karg-Elert; David and Pieta, Michelangelo Suite, Walton; Cantilena and Meditation on Altar Windows, Bellman; By the Waters of Babylon, Huston; Dialogue on the Mixtures, Langlais; Prelude and Fugue on B-A-C-H, Liszt.

Margaret Wilden, San Francisco — For Chico AGO Chapter, Bidwell Memorial Presbyterian Church Oct. 24: Toccata in E minor, Fugue in D major, My Heart, Why Are You So Sorrowful, Chaconne in F minor, Pachelbel; To Shepherds As They Watched by Night and Prelude and Fugue in F minor, Bach; Chorale in A minor, Franck; My Heart Is Filled with Longing, Brahm; French Suite, Langlais.

William Brice, Knoxville, Tenn. — Mother of God Church, Covington, Ky., Oct. 8: Trumpet Voluntary, Purcell; Joseph est bien Marie, Balbastre; Fantasia and Fugue in A minor, Bach; Sonata 2 in C minor, Mendelssohn; Meditation on the Third Word of Christ from the Cross, Huston; Canzona, Flutes and Pasticcio, Langlais; I Am Black but Comely, Dupré; Fanfare, Thompson.

Robert S. Lord, Davidson, N. C. — St. Peter's Episcopal Church, Charlotte, Oct. 8: Concerto 5 in F major, Handel; Benedictus, Couperin; Song of Peace, Langlais; In Thee Is Joy, Bach; Chorale in B minor, Franck; Toccata in F major, Widor. First Presbyterian Church, Mooresville, Oct. 16: The Bach, Handel and Langlais repeated, plus Prelude, Fugue and Variation, Franck.

Edouard Nies-Berger, Richmond, Va. — St. Paul's Church, Oct. 24: Three Canzonas, Gabrieli; Toccata, Bonelli; Psalm 1, Marcellus; Trumpet Voluntary, Purcell; Weinen, Klagen, Liszt; Mighty King of Miracles, Karg-Elert; Requiescat in pace, Sowerby; Salvum Fac Populum Tuum, Widor. Brass and percussion assisted.

Edna Parks, Norton, Mass. — Cole Chapel, Wheaton College, Oct. 9: Concerto 10 in D minor, Handel; Vater unser in Himmelreich, Herzlich tut mich verlangen, Nun freut euch and Fantasia and Fugue in G minor, Bach; Gavotte, Martini; Prelude, Fugue and Variation, Franck; Sonata 3, Hindemith; Passacaglia for timpani and organ, Badings.

Reginald Lunt, Lancaster, Pa. — First Presbyterian Church, Oct. 29: Toccata in A minor, Sweelinck; Was Gott tut, das ist wohlgetan, Kellner; Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; Jubilee, Sowerby; Communion and Transports de Joie, Messiaen; Scherzo, Symphony 6, Vierne; Ad Nos, Liszt.

Carol B. Hofmann, Buffalo, N. Y. — Trinity Church, Oct. 15: Toccata in D minor, Froberger; Nun bitten wir den heiligen Geist, Buxtehude; Prelude and Fugue in A minor, Bach; The Musical Clocks, Haydn; Sonata 1, Hindemith; Grave and Allegro, Psalm 94 Sonata, Reubke.

Augusta, Ga. AGO Chapter members — St. John Methodist Church, Oct. 23: Royston Merritt — Mass for Parish Use, Couperin; Emily Remington — Chorale in E major, Jongen; Toccata, Titcomb; Preston Rockholt — Prelude, Suite, opus 5, Duruffé; Meditation, Medieval Suite, Langlais; Litanies, Alain.

Patricia Monfort Whitehart, Bloomington, Ill. — McKinley Presbyterian Church, Urbana, for the East Central Illinois AGO Chapter Guild Sunday festival, Oct. 8: Fugue in E flat, Bach; La Nativité, Langlais; Litanies, Alain.

William Whitehead, AAGO, Bethlehem, Pa. — For the Charlotte, N.C. AGO Chapter, Myers Park Baptist Church, Oct. 16: Prelude and Fugue in A minor, I Call to Thee, Lord Jesus Christ, Christ Lay in Death's Bonds, Hark! A Voice Saith, All Are Mortal and Salvation Now is Come to Earth, Bach; Chorale in A minor, Franck; Prelude, Improvisation and Acclamation, Langlais; Scherzo and Finale, Symphony 1, Vierne.

Gerard Faber, Asuzu, Cal. — Dedication of new Schantz, Wheaton, Ill. Bible Church, Oct. 3: Prelude and Fugue in E minor, Buxtehude; O God, Hear My Plea, Krebs; Fantasia and Fugue in G Minor and Saviour of the Heathen, Come, Bach; Chorale in A minor, Franck; Our Hearts Welcome Thee Jesu, Dearest Lord, Peeters; Variations on Psalm Tune by Bourgeois and Selected Hymn Improvisations, Faber; Premier Chorale, Andriessen.

James G. Francis, Dayton, Ohio — St. Paul's Episcopal Church, Oct. 8: Toccata and Fugue in D minor, Bach; Suite for Musical Clock, Handel; Zu Bethlehem Geboren, Herzliebster Jesu and Ein feste Burg, Walcha; Berceuse, Vierne; Noël Parisien, Quef; Chant de Paix, Langlais; Agincourt Hymn, Dunstable; Passacaglia, Walton; Bishops' Promenade, Coke-Jephcott; Air, Berlinaki; Toccata Basse, Bedell.

Kenneth Landis, Chambersburg, Pa. MIT chapel, Oct. 29: Three Verses from the Te Deum, anonymous; Nun lasst uns Gott dem Herren, Lübeck; Passacaglia, Raison; Excerpt, Sonata in B flat for viola and thoroughbass, Durch Adams Fall and Sonata in E minor for violin and thoroughbass, Bach; Allegretto, Deseins Eternels, Messiaen; Toccata, Monnikendam. James Thomson, violinist and violist, assisted.

John Erickson, Elgin, Ill. — St. Paul's Church, Oct. 15, pupil of Richard Enright: Les Cloches, LeBegue; Two Voluntaries, Blow; Allegro, Trio Sonata 5 Prelude and Fugue in A major, Bach; Heut singt die liebe Christenheit und Mit Freuden zart, Pepping; Carillon de Westminster, Vierne; Adagio for Strings, Barber; Brother James's Air, Wright; Suite for Organ, Creston.

Clyde Holloway, Dallas, Tex. — For the Leigh Valley AGO Chapter, First Presbyterian Church, Bethlehem, Pa., Oct. 15: Ein feste Burg, Schindler; Deck Thyself, My Soul, with Gladness and Passacaglia and Fugue in C minor, Bach; Fantasia in F minor, K 608, Mozart; Pièce Héroïque, Franck; Now the Sun's Declining Rays, Simonds; Pageant, Sowerby.

G. Donald Kaye, Nashville, Tenn. — For the Nashville, Tenn. AGO Chapter, Fisk University chapel, Nov. 7: Ciacona in F minor, Pachelbel; Concerto in A minor, Vivaldi-Bach; Voluntary in F, Stanley; Prelude and Fugue in E minor (the Wedge), Bach; Rhapsody 3, Saint-Saëns; Awake, My Heart, with Gladness, Peeters; Weinachten, 1914, Reger; Carillon Sortie, Mulet.

Robert Wilson Hays, Manhattan, Kans. — Kansas State University chapel auditorium, Oct. 8: Fugue on the Credo, Liebest Jesu, wir sind hier and Toccata and Fugue in D minor, Bach; Fugue in C major, Buxtehude; Song to the Flowers, Peeters; O wie selig, Brahm; Pièce Héroïque, Franck; Choral, Honegger; Introspection, Smith.

Herbert L. White, Jr. Students, Chicago — Sherwood Music School, Oct. 25: Ray Landers — Now Thank We All Our God, Bach; Marilyn Schweiser — Antiphon 3 and Ave Maria Stella 4, Dupré; John Rinesmith — Toccata, Symphony 5, Widor; Thomas Stapleton — Fantasia in G minor, Bach; Donald Rolander — Toccata in B flat minor, Vierne.

Robert Ellis, Arkadelphia, Ark. — For the New Orleans, La. AGO Chapter, Trinity Episcopal Church, Oct. 24: Fortuna My Foe, Scheidt; Toccata for the Elevation, Frescobaldi; Trio Sonata I in E flat and Fantasia and Fugue in G minor, Bach; Prayer, Franck; Caprice, Gluck; Prelude 7, Milhaud; Fête, Langlais.

Mildred L. Hendrix, Durham, N. C. — Duke University chapel, Oct. 15: Toccata in E minor, Pachelbel; Two Chorale Preludes, Hanf; Partita, Walther; Prelude and Fugue in G minor, Buxtehude; Adagio, Fiocco; Flute Solo, Arne; Prelude and Fugue in F minor, Bach; Andante, Concerto in G, Handel.

Donald D. Kilmer, Jackson, Miss. — Millsaps College faculty recital, Galloway Memorial Methodist Church, Oct. 30: Prelude and Fugue in E major, Lübeck; Soeur Monique, Couperin; Le Coucou, Daquin; Fantasia and Fugue in G minor, Bach; Prelude, Vierne; Toccata, Symphony 5, Widor.

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Programs of Organ Recitals of the Month

E. Power Biggs, Cambridge, Mass. — Seventh-Day Adventist Church, Auburn, N.Y., Oct. 22: Concerto 2 in B flat, Handel; La Romanca, Valente; Allegro Vivace and Minuet with Variations, Concerto 3 in G major, Soler; Balletto del Granduca, Sweetinck; Fantasia and Fugue in G minor, Bach; Variations on America, Ives; Three Noëls with Variations, Daquin; Heroic Piece, Franck.

Allanson G. Y. Brown, Windsor, Ont. — For Windsor Centre, Central United Church Oct. 17: Toccata, Frescobaldi; Adagio, Trio Sonata, Bach; Le Rappel des Oiseaux, Rameau; La Fleurie, Couperin; Rondeau, Purcell; Three Antiphons, Dupré; Pastorale, Vierne; Adagio, Franck; Prelude on a Theme from Tallis, Darke; Improvisation on Urbs Beata, Allanson Brown; Trumpet Air, G. S. Lang; Finale, Sonatine, Eugene Hill; Variations on an Irish Church Melody, G. Shaw; Passacaglia, Mansfield.

G. Leland Ralph, Sacramento, Calif. — American Lutheran Church, Woodland, Sept. 20: The Heavens Declare the Glory of God, Marcello; Flute Solo, Arne; Solemn Melody, Davies; Top and Bottom of the Trumpet Stop, Clérambault; Sheep May Safely Graze, O Sacred Head and Toccata and Fugue in D minor, Bach; Brother James's Air, Wright; Cantilena, McKinley; Prayer, Creston; Pavanne, Elmore; Beautiful Saviour; Carillon, Vierne.

Joseph W. Grant, Albuquerque, N.M. — For the Roswell, AGO Chapter, St. Andrew's Episcopal Church, Oct. 8: Prelude and Fugue in E minor (Cathedral) and Pastorale in F major, Bach; Praise to the Living God and Pastorale, Freed; Hassidic Interlude, Fromm; Preludes 1 and 3 and Wedding March, Bloch; Prière and Cortège, Milhaud; Prelude for the New Year, Berliniski; Invocation, Castelnuovo-Tedesco; Comes Autumn Tint, Sowerby.

Roger Nyquist, Bloomington, Ind. — St. Thomas Church, New York City, Nov. 5: Allegro, Concerto in D minor, Vivaldi-Bach; Christ, Thou Art My Life, Pachelbel; Toccata and Fugue in D minor, Bach; Rondo in G, Bull; Adagio, Nyquist. Rockford, Ill. Armory, Oct. 26, 27 and 29: The Vivaldi-Bach, Nyquist and Bach as above, plus: Noël, Daquin; Psalm 19, Marcello; God's Time Is Best, Bach; Tu es Petra, Mulet.

Beverly Blunt, Utica, N. Y. — Trinity Lutheran Church, Oct. 1: Ciscona in E minor, Buxtehude; Concerto in A minor, Vivaldi-Bach; Prelude and Fugue in D major, Bach; Andante in F major, K 616, Mozart; O wie selig seid ihr doch, ihr Frommen, O Gott, du frommer Gott, Herzlich tut mich verlangen and Herzlich tut mich erfreuen, Brahms; Prelude and Fugue in G minor, Dupré.

Earl Barr, Minneapolis, Minn. — Macalester College faculty recital, St. Paul: All Bach — Toccata, Adagio and Fugue in C major; Adagio and Vivace, Trio Sonata in D minor; Passacaglia and Fugue in C minor; In Thee Is Gladness; Our Father Who Art in Heaven; Dearest Jesu, We Are Here; Rejoice Now, Good Christians; Prelude and Fugue in A minor.

Kathleen Armstrong Thomerson, New Orleans — Chapel of the Holy Spirit Oct. 29: Noël Étranger and Noël Varié, Daquin; Prelude and Fugue in C major, Böhm; Three Chorale Preludes from Clavierübung, part 3, Bach; Fugue in D, Bach; Pastorale, Franck; O Thou Love of My Love, Chaix; A Mighty Fortress, Peeters; Miniature and Fête, Langlais.

Gertrude Gates Stillman, Elm Grove, Wis. — Dedication of new two-manual Wicks organ, St. Edmund's Episcopal Church, Oct. 22: Les Cloches, Le Begue; Eight Pieces for Musical Clocks, Haydn; Noël 10, Daquin; Trio Sonata 2 in C minor, Bach; Concerto in B flat, opus 4, Handel; Antiphon 3, Ave Maris Stella 3 and Magnificat 6, Dupré; Sonata da chiesa, Andriessen.

Donald Wright, Chicago — McKinley Presbyterian Church, for the East Central Illinois AGO Chapter Guild Sunday festival, Oct. 8: In Thee Is Gladness and Abide with Us, Lord Jesus Christ, Bach; Little Preludes and Fugues 1 and 5, Jirak; Sarabande, Bingham; Holiday Trumpets, Sowerby.

Gerald Bales, Minneapolis, Minn. — Trinity Lutheran Church of Minnehaha Falls, dedication of new Müller, Oct. 22: Concerto 2 in B flat, Handel; Jesu, Joy of Man's Desiring and Prelude and Fugue in D, Bach; Chorale in A minor, Franck; Folk Tune and Scherzo, Whitlock; Harmonies du Soir, Karg-Elert; Trumpet Tune, Purcell; Toccata, Symphony 5, Widor. Cathedral Church of St. Mark, Minneapolis, Oct. 25: Concerto 1 in G minor, Handel; Basse et Dessus de Trompette, Clérambault; Prelude and Fugue in C minor, Bach; Chorale, Joegen; Prelude, Sarabande and Fugue, Jennings; Petite Suite, Milhaud; Four Short Pieces, Whitlock; Litanies, Alain.

Richardson Dougall, Arlington, Va. — St. George's Episcopal Church, Oct. 29: Dankt, dankt nu allen God, Cor Kee; Choral 4, opus 57, Jongen; Chorale Prelude on a Melody by Orlando Gibbons, Willan; Land of Rest, Sowerby; Windsor, Charles Cowell; Den die Hirten lobten sehre, Zu Bethlehem geboren, Ein feste Burg ist unser Gott and Herzliebster Jesu, Walcha; Herzliebster Jesu, Pepping; Mon ame cherche une fin paisible, Langlais; Vision of the Eternal Church, Messiaen; Schelle viertel 1 and 2, opus 18, Distler; O Gott, du frommer Gott, Herdes, by is gebooren and Festival Voluntary, Peeters.

Alfred Wilson, Calgary, Alta. — Knox United Church, Oct. 24: Out of the Deep and Come Now, Saviour of the World, Bach; O World, I Now Must Leave Thee and My Heart Is Filled with Longing, Brahms; Introduction and Passacaglia in D minor, Reger; Legend of the Mountain, Karg-Elert; Sonata in G major, Rheinberger; Christ Hath A Garden, Peeters; Pastorale and Choral, Alfred Wilson; Finale, Symphony 1, Fleury. Loralee Monro, soprano, assisted.

Ernest E. Bedell, AAGO, Orlando, Fla. — Trinity Lutheran Church, Oct. 30: Trumpet Voluntary in D major, Purcell; Ein feste Burg, Walther and Buxtehude; When Thou Art Near and Trio Sonata 3 in D Minor, Bach; Psalm 19, Marcello; Suite for a Musical Clock, Handel; Two Old French Carols, Franck; Born at Bethlehem, Walcha; Movement 1, Sonata 1, Mendelssohn.

D. Robert Smith, Lewiston, Maine — Bates College chapel, Oct. 29: Prelude and Fugue in E minor, Bruhns; Voluntary in F, Stanley; All Glory Be to God on High, Jesus Christ, Our Blessed Saviour, My Spirit Be Joyful and Prelude and Fugue in B minor, Bach; Echo, Scronx; Sonata for Flute, Krebs; Prelude and Fugue in D, Buxtehude. Two trumpets and a flute assisted.

H. Winthrop Martin, Syracuse, N.Y. — St. Matthew's Episcopal Church, Moravia, Nov. 12: Chaconne, Couperin; Air in D, Purcell; Basse et Dessus de Trompette, Clérambault; Toccata and Fugue in D minor, Bach; The Musical Clocks, Haydn; Pastorale, Franck; Scherzo, Titcomb; Fugue in E flat, Saint-Saëns.

Taylor Harvey, Towson, Md. — The Towson Methodist Church, Oct. 8: Allegro, Concerto 13 in F major, Handel; Flute Solo, Arne; Vivace, Trio Sonata 6 and Prelude and Fugue in D major, Bach; The Celestial Banquet, Messiaen; Benedictus, Reger; Chorale in E major, Franck.

Putnam Porter, Kansas City, Mo. — Second Presbyterian Church, Oct. 29: Variations on Meinen Jesus lass ich nicht, Walther; Prelude and Fugue in A minor, Bach; Green-sleeves, Wright; Herzlich tut mich verlangen, Brahms; Chorale in B minor, Franck; Pastorale and Finale, Symphony 1, Vierne.

Carroll Thompson, Clinton, Miss. — Mississippi College faculty recital Oct. 5: Prelude and Fugue in C, Böhm; O Mensch, bewein' dein Sunde gross and By the Waters of Babylon, Bach; Cortège and Litany, Dupré; Prelude and Fugue in B minor, Bach; Medieval Suite, Langlais.

James A. Winn, Clinton, Iowa — First Presbyterian Church Oct. 8: Toccata and Fugue in D minor, Jesu, Joy of Man's Desiring, O Sacred Head, Now Wounded, Rejoice Now, Christian Souls and Now Thank We All Our God, Bach; Fantasia, Franck; Prayer, Jongen; Concert Study 2, Yon.

Edgar Hillier, Mount Kisco, N.Y. — U.S. Merchant Marine Academy, for the Queens, N.Y. AGO Chapter, Oct. 21: Liebest Jesu wir sind hier and O Gott, du frommer Gott, Bach; Schönster Herr Jesu, Schroeder; Adagio and Toccata, Modale Suite, Peeters.

Robert Lodine, MusD, FAGO, Chicago — Presbyterian Church, Mount Pleasant, Mich. Nov. 12: Caprice sur les Grands Jeux, Clérambault; Elevation, Couperin; Wacht auf! ruft uns die Stimme, Von Gott will ich nicht lassen and Prelude and Fugue in C major, Bach; Andante con moto, Böly; Prelude, Fugue and Variation, Franck; Interlude and Toccata, Sowerby; Allegro Vivace, Symphony 1, Vierne; Prelude, Elevation and Acclamations, Suite Médievale, Langlais. McKinley Memorial Presbyterian Church, Urbana, Ill., for the East Central Illinois AGO Chapter Guild Sunday festival: Les Carillons de Paris and Fantasia, Couperin; Recit sur le Pange Lingua, Grigny; Prelude and Fugue in C major, Bach; Les Bergers, Messiaen; Te Deum, Langlais.

Paul Koch, Pittsburgh, Pa. — Carnegie Hall, Oct. 15: Suite in D, Stanley; Romance sans Paroles, Bonnet; Wacht auf! ruft uns die Stimme, Bach; Two Versets, Zipoli; Echo Bells, Brower; Moorish Tone Picture, Coleridge-Taylor; Hosanna, Wachs. Oct. 22: Sonata in C minor, Mendelssohn; Chant du Soir, Bossi; Ronde Française, Böllmann; Ave Maria, Arkadelt; Concert Suite, Clarke. Nov. 5: Psalm 18, Marcello; Song of Solvejg, Grieg; Solemn Melody, Davies; Anno Domini 1865, Floyd; Marche Charnetre, Boex; March in E flat, Schumann.

Arthur R. Clark, Chicago — Edgebrook Community Church, dedication of new three-manual Aeolian-Skinner organ, Oct. 29: Prelude, Fugue and Chaconne, Buxtehude; Basse et Dessus de Trompette, Clérambault; Nun freut euch, lieben Christen g'mein and Wacht auf, ruft uns die Stimme, Bach; Concerto 4 in F, Handel; Gardiner, Baumgartner; Rosace, Mulet; Allegro Vivace, Symphony 1, Vierne; Entrata Festiva, Peeters. The choir, strings and brass assisted.

Richard W. Hill, West Bridgewater, Mass. — First Congregational-Unitarian Church, Oct. 29: All Bach — Little Prelude and Fugue in C; Largo, Concerto in D minor; Allegro, Concerto 2 in A minor; O Sacred Head, Now Wounded; Allegro, Trio Sonata 5; Fugue in C major; Now Thank We All Our God; Pastorale in F; Fanfare Fugue; Jesu Joy of Man's Desiring; In dulci jubilo. Frederick Eays, Jr., trumpeter, assisted.

Philip Maxwell, Marysville, Cal. — First Baptist Church, Sacramento, Oct. 7: Offertoire sur les Grands Jeux, Couperin; Zu Bethlehem geboren, Walcha; Sinfonia Wir danken dir, Gott, Bach; Prelude in A minor, Scriabine; Children of the Heavenly Father, Hokanson; Wondrous Love, Barber; Litany, Roberts; En Vaste Burg, Zwart.

Harry E. Cooper, Raleigh, N. C. — Recital hall, Meredith College, Nov. 9: Trumpet Tune and Air, Purcell; Sinfonia God's Time Is Best, Bach; Fantasia in A major, Franck; From Heaven High, Edmundson; Gavotte, Sonata 12, Martini; Canzona in A minor, Guilman; Christmas in Sicily, Yon; A Song of Joy, Frysinger.

Harry Krush, Chicago — St. Vincent's Church, for DePaul University, Nov. 12: Sonata 3 in A major, Mendelssohn; Basse et Dessus de Trompette, Clérambault; Trumpet Tune and Peal, Purcell; Passacaglia and Fugue in C minor, Bach; Sonata 2, Hindemith; Movement 1, Sonata, opus 6, Michael Sullivan; Chorale in A minor, Franck.

John Hamilton Students, Eugene, Ore. — University of Oregon auditorium, Oct. 31: Kazuko Sacon — Prelude in D major, Bach; Concerto in A minor, Vivaldi-Bach; Barbara Possman — Prelude in B minor, Bach; David Farr — Prelude and Fugue in B flat; Albert Wagner — Chorale in B minor, Franck.

Myrtle Regier, South Hadley, Mass. — Abbey chapel, Mount Holyoke College, Oct. 22: Organum Triplex, Perotin; Two Versets, Magnificat on Tone IV, Titelouze; Mass for Convents, F. Couperin; Cantabile, Franck; Symphony 1, Langlais. Oct. 5: Clavierübung, part 3, Bach.

Robert Anderson, Dallas, Tex. — Lovens Lane Methodist Church, Oct. 15: Prelude and Fugue in C major, By the Waters of Babylon and Rejoice Now, Dear Christians, Bach; Chaconne in F minor, Pachelbel; Very Slowly, Sonatina, Sowerby; God Among Us, The Nativity, Messiaen. Lloyd Pfautsch, baritone, assisted.

Charles E. Richard, Miami, Fla. — St. Peter's Evangelical Lutheran Church, Sept. 24: Rigaudon, Campra; Air Tendre, Lully; Psalm 63, Goudimel; Elevation, Couperin; Le Cloches, Le Begue; Chorale, Maleingreau; Pièce Héroïque, Franck. A mixed octet assisted. Oct. 8: Prelude and Fugue in A, Selby; Twilight at Fiesole, Bingham; The Fair Hills of Eire, Beach; Dies Irae, Purvis; David the King Was Grieved and Moved, On Jordan's Stormy Banks and Do I Not Love Thee, O My Lord, Read; O My Father and Lord Jesus Christ, Be Present Now, Richard.

Theodore W. Ripper, Atlanta, Ga. — Peachtree Christian Church, Oct. 9: Agincourt Hymn, Dunstable; Prelude and Fugue in G, Buxtehude; Canon and Chaconne in D minor, L. Couperin; Voluntary in D major, Handel; Intermezzo, Sonata 8, Rheinberger; Benedictus, Reger; How Brightly Shines the Morning Star, Pachelbel; Blessed Jesus at Thy Word, Walther; When I Survey the Wondrous Cross and O Leave Your Sheep, Bingham; Air Vierge, McKay; Homage to Perotin, Roberts; Pastorale, Ahrens; Andante Semplice, Tomlinson; Postludium, Peeters.

Larry Palmer, Rochester, N.Y. — For Wheeling, W. Va. AGO Chapter Oct. 17: He Comes in Joy Today (partita) Christensen; Suite on Tone III, Jullien; Tiento, Suite Médievale, Langlais; Prelude and Fugue in D, Bach; Trio Sonata in E minor, Distler; Suite, opus 5, Duruffé. For Cleveland Chapter, St. Peter's Episcopal Church, Lakewood, Ohio, Oct. 10: organ compositions based on the Kyrie from 12th century to present. Tenors John Stone and William Rowley assisted.

Dr. C. Harold Einecke, Spokane, Wash. — Cathedral of St. John the Evangelist, Oct. 22: Te Deum, Buxtehude; Mein junges Leben hat ein End, Sweetinck; The Fall of the Leaf, Martin Pearson; Ich ru' zu dir, Herr Jesu Christ and Prelude and Fugue in E minor, Bach; Litany, Myron Roberts; Rondeau, Dandrieu; Bishops' Promenade, Coke-Jephcott; Magnificat 5, Dupré; In Babilone, Purvis.

Dr. R. Evan Copley, Mr. Pleasant, Iowa — First Methodist Church, Oct. 8: I Call to Thee, Lord Jesus Christ and Prelude and Fugue in G major, Bach; Ein feste Burg, Praise God from Whom All Blessings Flow, Last uns erfreuen, O God Our Help in Ages Past, Toccata, Now Thank We All Our God, O Sacred Head Now Wounded, Copley; Tu es petra, Mulet; Lo, How a Rose, Brahms.

Philip Hahn, Cedar Falls, Iowa — State College of Iowa auditorium, Oct. 22: Prelude and Fugue in G minor, Dupré; Mein junges Leben hat ein End, Sweetinck; Prelude and Fugue in G major, Bach; Divertissement, Vierne; Prelude and Fugue on B-A-C-H, Liszt; Ballade, Sowerby; Nazard, Langlais; Transports de joie, Messiaen. Emil Bock, violinist, assisted.

George E. Ceiga, University Park, Pa. — Schwab auditorium, Pennsylvania State University, Oct. 15: Fugue in C major, O Man, Bewail Thy Grievous Sins and Prelude and Fugue in D major, Bach; Weihnachten, 1914, Reger; Tumult in the Praetorium, Maleingreau; Vorspiel and Orgelchoral, Pepping; Requiescat in Pace, Sowerby; Passacaglia and Fugue in C minor, Bach.

Paul E. Koch, Springfield, Ill. — McKinley Memorial Presbyterian Church, Urbana, for the East Central Illinois Chapter Guild Sunday festival, Oct. 8: Praise to the Lord, Come, Saviour of the Heathen, Sleepers, Wake, Rejoice, Beloved Christians, Bach; Leoni, Koch.

Barbara S. Beatty, Indianapolis, Ind. — Roberts Park Methodist Church, Oct. 8: Prelude in A minor and I Stand at the Threshold, Bach; Sonata 6, Mendelssohn; Variations on an Original Theme, Peeters.

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We Visit

LADY SUSI JEANS

A number of American organists have enjoyed the relaxing, informal hospitality which Lady Susi Jeans provides at Cleveland Lodge at the edge of the town of Dorking in Surrey. An easy train ride of perhaps three-quarters of an hour from two London railway stations, the rambling 200-year-old house with its rolling lawns was visited in 1957 by nearly 400 AGO and (then) CCO members who attended the ICO. Some of the organ tours have made the journey out from London. Lady Jeans has been gracious and hospitable to all of us.

The widow of Sir James Jeans, eminent British scientist, was much pleased with the warm reception Americans and Canadians gave her on her tour last spring. She was especially happy that so much of the unfamiliar and even obscure early English music she played was so well received.

We were a house guest at Cleveland Lodge in mid-July. Lady Jeans' near-apology that "we live like Gypsies" is literal only in the sense of a complete lack of formality and an atmosphere in which both guest and hostess can go ahead with individual interests and activities. There were several guests while we were there, a family from Vienna and the Harold Heeremans among others.

Only 17-year-old Katherine was at home with her mother. She was commuting to school in London. She studies the piano and various musicianship studies and has some skill as a lute-player.

Michael, 24, and a Cambridge graduate employed by the Vickers interests in not distant Ascot, comes home for week-ends usually well-filled with tennis and social activities. His younger brother Christopher was away on a geology trip; he is a graduate research student at the University of London.

Lady Susi spends at least two days each week at the British Museum where she comes up regularly with interesting information of more than just musicological



Lady Jeans and son Michael find relaxation in the well-stocked library of their home

value. She has a keen sense of competition with other British musical scholars.

Attending an important musical event at Westminster Abbey with Lady Jeans gave us an excellent opportunity to observe not only her exceptionally wide acquaintance among English musicians but the universal respect and affection which she seems to command among them.

A native of Vienna with a Jugo-Slav mother, Lady Jeans retains her love for the high mountains of central Europe and regularly spends her holidays among them. Soon after our visit, she, Katherine and Christopher spent a few weeks in the Dolomites, always taking advantage of opportunities to see old organs.

Lady Jeans' interest in old or-

gans and especially in old house instruments has recently increased the organs in Cleveland Lodge to four — the romantic British three-manual and the two-manual tracker which she played for ICO visitors and described so graphically in *THE DIAPASON* for March 1958, and two little English secretary organs, only one of which was in playing condition last summer.

Lady Jeans has many friends among her neighbors in the Dorking area including many of the part-time church musicians. (One of these owns the local bake-shop and another runs the paint store.)

Cleveland Lodge has been used for many local musical events including a Dorking Spring Festival. The music room seats about 100 comfortably.

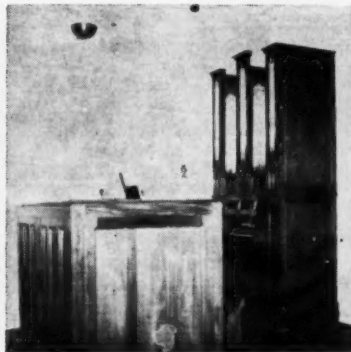
One wing of Cleveland Lodge is

occupied by a family on a kind of barter arrangement. Various members help in the upkeep of the estate. The gardens produce some fine fruits and vegetables. We must have eaten quarts of red raspberries with the morning dew still on them.

The visit of Harold and Ruth Heeremans was the occasion for the hooking up of a water organ built by the Jeans boys some years ago to disprove a music history statement that a plan for a certain water organ was unworkable. We heard their proof. That insistence on tracing down facts seems a family characteristic at Cleveland Lodge. —FC



Cleveland Lodge seen from east end of lawn



Above right: playable secretary organ; lower right: German Tracker; left: console of 3-manual with unrestored secretary behind it.



Organist Arthur Potter (left) Christ Church, Brockham Green, Betchworth, runs paint shop. Baker Frank W. Goldsmith (right) plays organ at St. Paul's, Dorking.



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REUTER BUILDS ORGAN FOR TEXAS CAPITAL

CHURCH OF GOOD SHEPHERD

Austin Episcopal Church to Have
Positiv in Balcony — Stanford
Lehmberg Is Organist

The Reuter Organ Company has been awarded a contract to build a 40-rank, three-manual organ for the Episcopal Church of the Good Shepherd, Austin, Tex.

The pipework of the great division will be placed on two exposed wind chests, one located on either side of the chancel area. The enclosed swell and choir division will be located behind the exposed great wind chests on either side of the chancel area. The positiv division of the instrument will be situated in the rear balcony of the Church. The 8 ft. trompette stop, which will be playable from the great manual of the console, will be located in the unenclosed balcony position along with the positiv section.

The instrument was designed by Franklin Mitchell, tonal director of Reuter, in consultation with Robert Geisler, district representative, and Dr. Stanford Lehmberg, organist and choir-master for the church. Negotiations for the sale of the instrument were handled by Mr. Geisler, who will also make the installation, scheduled for early next year.

The stoptist of the organ is as follows:

GREAT
Principal 8 ft. 61 pipes
Spitzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Trompette 8 ft. 49 pipes

SWELL
Rohrflöte 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Traversflöte 4 ft. 68 pipes
Doublette 2 ft. 61 pipes
Trumpet 8 ft. 68 pipes
Hautbois 4 ft. 68 pipes
Tremolo

CHOIR
Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Nasard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1 3/4 ft. 61 pipes
Basset 8 ft. 61 pipes
Trompette 8 ft. 49 notes
Trompette 4 ft. 49 notes
Tremolo

POSITIV
Bourdon 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Gemshorn 2 ft. 61 pipes
Cymbel 2 ranks 122 pipes

PEDAL
Subbass 16 ft. 32 pipes
Quintaten 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Quintaten 8 ft. 12 pipes
Twelfth 5 1/2 ft. 32 notes
Super Octave 4 ft. 12 pipes
Mixture 3 ranks 96 pipes
Trombone 16 ft. 32 pipes
Trombone 8 ft. 12 pipes

SYRACUSE CATHOLIC POST ACCEPTED BY JOHN UCZEN

John S. Uzen has been appointed organist and music director of St. Patrick's Church and Academy, Syracuse, N.Y. He is a graduate of Wilkes College and has done graduate work at Newark State College. He was an organ student of Clifford Balshaw, FAGO, and has held public school positions in New Jersey. For two years he has been at the Chazy School and organist at Sacred Heart, N.Y. He is married and has three children.

THE CHOIR of Second Presbyterian Church, Kansas City, Mo. will sing the first three parts of Bach's Christmas Oratorio Dec. 10 accompanied by 16 players from the Kansas City Philharmonic. Putnam Porter will conduct.

THE MUSIC Educators National Conference (MENC) will hold its biennial meeting March 16-20 at Chicago's Conrad Hilton Hotel; its principal theme will be The Study of Music, an Academic Discipline.



Larry King assumed his duties Sept. 15 as organist and choir-master of St. Clement's Episcopal Church, St. Paul, Minn. He served last year as assistant to Alec Wyton of the Cathedral of St. John the Divine. The previous year he spent at the Royal Academy of Music, London on a Fulbright grant; he played recitals at King's College, Cambridge, Christ Church, Oxford and Chichester Cathedral and served as assistant to Sir William McKie the summer of 1960 at Westminster Abbey.

His teachers have included Clarence Mader, Leslie P. Spelman, C. H. Trevor and Alec Wyton.

Mr. King's duties at St. Clement's include training a mixed choir, and developing a boy choir.

SOUTH BEND, IND. ORGANIST RETIRES; 20 YEARS IN POST

Mrs. Harold O. Clayton, charter member of the St. Joseph Valley AGO Chapter retired Oct. 29 after 20 years of service as minister of music at the First Methodist Church, South Bend, Ind. Under her leadership the church music program progressed from one choir to five, plus an orchestra. She previously served at Westminster Presbyterian Church, First Church of Christ Scientist and St. Paul's Methodist, South Bend, and First Methodist Church, Mishawaka. She has been prominent in local music groups, including the South Bend symphony.

The church had a special "Madge Clayton Sunday" concluding with a reception for more than 500 people. Mrs. Clayton received a set of matched luggage. Each choir gave her an appropriate gold charm of religious or musical character. Mrs. Clayton and her husband, also retired, plan to travel extensively.

Mr. and Mrs. Eugene Mogle, from Royal Oak, Mich. have succeeded Mrs. Clayton at the First Methodist Church.

REFORMATION FESTIVAL HEARD IN CAPITAL CHURCH

The Luther Place Memorial Church co-operated with the National City Christian Church, Washington, D. C. for a Reformation festival concert Oct. 29 at the latter church. Lawrence P. Schreiber conducted the concert choir, soloists and an instrumental ensemble in a program which featured excerpts from Thompson's The Peaceable Kingdom, Howell's Te Deum and Bach's Cantata 80, Ein' Feste Burg. Dana C. Brown was guest organist and Wilson Townsend harpsichordist.

HEAR FOUR WOMEN ORGANISTS IN CHICAGO SUBURB PROGRAM

Four organists took part in a program Oct. 25 for the Glenn Elyn, Ill. Musicians Club at the First Congregational Church.

Ruth Olsen opened the program with Mozart, Arne and Jongen; Leona Hogland accompanied two soprano groups by Marge Ebel; Regena Knippen played a center group of Mendelssohn, E. Matthews and Karg-Elert, and Linnea Haas concluded the program with four arrangements and Bonnet's Matin Provençal.

**HISTORIC BROOKLYN
CHURCH GETS TELLERS**

114 YEAR OLD GRACE EPISCOPAL

**AGO Roots in Famed Heights Edifice
Anne Versteed McKittrick Is
Organist and Director**

Grace Episcopal Church, Brooklyn Heights, historic New York City area church, has contracted for a new Tellerr organ to be completed by Christmas 1962. The 114-year-old church, dedicated in 1847, has had long history of AGO relationships. Frank Wright, one of the founders of the Guild and long-time warden, was organist of the church for 43 years. The first choirmaster examinations were held there.

Dr. William H. Barnes served as consultant to the church and collaborated in the design with the organist and musical director, Anne Versteed McKittrick, FAGO, ChM, FTCL, and Howard S. Okie, who will finish the installation. A processional division is planned.

The stoplist is as follows:

GREAT

Contra Gemshorn 16 ft. 12 pipes
Principal 8 ft. 61 pipes
Doppelgedeckt 8 ft. 61 pipes
Gemshorn* 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Gemshorn 4 ft. 12 pipes
Twelfth 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Fournature 4 ranks 244 pipes
Harmonic Trumpet 8 ft 61 pipes
Tremulant
Chimes (prepared)

SWELL

Rohrbourdon 8 ft. 68 pipes
Viole d'Gambe 8 ft. 68 pipes
Spitzflöte 8 ft. 68 pipes
Voix Celeste 8 ft. 56 pipes
Principal 4 ft. 68 pipes
Concert Flute 4 ft. 68 pipes
Flautino 2 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Contra Fagott 16 ft. 68 pipes
Trompette 8 ft. 68 pipes
Fagott 8 ft. 12 pipes
Clairon 4 ft. 68 pipes
Tremulant

CHOIR

Geigen Diapason 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Unda Maris 8 ft. 49 pipes
Fugara 4 ft. 61 pipes
Flute d'Amour 4 ft. 61 pipes
Flageolet 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Harmonic Trumpet 8 ft.
Clarinet 8 ft. 61 pipes
Tremulant
Harp

PEDAL

Contra Bourdon 32 ft. 7 pipes
Contrebasse 16 ft. 32 pipes
Bourdon 16 ft. 32 pipes
Gemshornbass 16 ft.
Gedeckt 16 ft. 12 pipes
Octave 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Spitzflöte 8 ft. 32 pipes
Choralbasse 4 ft. 12 pipes
Flautino 4 ft. 12 pipes
Mixture 4 ranks, 128 pipes
Trumpet 16 ft. 12 pipes
Fagott 16 ft.
Trumpet 8 ft.
Fagott 4 ft.

**NEW ORLEANS CATHEDRAL
SERIES GETS UNDER WAY**

The season's series at St. Louis Cathedral, New Orleans, opened Nov. 16 with a recital by its organist, Elise Cambon, made up of music from the Renaissance, baroque and contemporary periods.

The second event in the series will be the annual Christmas concert of the schola cantorum of Notre Dame Seminary and the cathedral choir. The choir will sing movements from the Bach Cantata 21, Ich hatte viel Bekuemmernis. Members of the New Orleans symphony orchestra will supply orchestral accompaniment.

VERDI'S Manzoni Requiem was heard Nov. 5 at St. George's Church, New York City. Charles Henderson conducted the choir and choral society, guest soloists and orchestra.

IN OBSERVANCE of All Saints Sunday, Brahms' Requiem was sung Oct. 29 under the direction of Henry Fusner at the Church of the Covenant, Cleveland.

COLLEGIATE CAP and Gown, Co. has opened a new office and warehouse at 15525 Cabrito Road, Van Nuys, Cal.



Felix R. Bertrand, MusD, has become organist and choirmaster of the Assumption Cathedral, Mancton, New Brunswick, Canada. He directs a male liturgical choir, a boys' and a mixed choir and plays an 85-stop Casavant.

Born in Montreal, he began his study at the age of five and at 11 was organist for the Franciscan chapel at the Three Rivers College. He studied at Toronto and Boston conservatories. He received his doctorate from the University of Montreal in 1957.

Among Dr. Bertrand's previous church posts have been St. Louis-de-France, Montreal, St. Joseph's in the Town of Mount Royal, St. Rita's and Notre-Dame-du-Rosaire both in Montreal. He has been active in radio both as a producer and a player.

As a composer he has written for piano, voice, organ and orchestra with more than 20 publications.

Dr. Bertrand was extremely active in Montreal's Casavant Society, now known as the Quebec Concert Society.



Richard Allen Davis has assumed the position of organist-choirmaster at Christ Episcopal Church, Bay Ridge, Brooklyn coming from two years at the Incarnation Lutheran Church, Brooklyn. He also serves as organist to Congregation Anshe Chesed, Manhattan.

At Christ Church Mr. Davis will direct the boy choir, one of three left in Brooklyn, a girls choir and the choral society which sings several major works each year.

Mr. Davis attended the State University of New York, New Paltz, the New York College of Music and the Guilman Organ School. He studied organ with Walter Kidd, Ernest White and Claire Coci. He is presently studying with Samuel Walter, SMD.

Former churches he has served include St. John's Episcopal, Kingston, N.Y., the First Presbyterian, Oceanside, L.I., Pilgrim Church and Grace Lutheran, the Bronx.

AT A REFORMATION Youth Rally Oct. 29 at St. Andrew's United Lutheran Church Chicago, Dr. Max Sinzheimer conducted choir, soloists, instruments and organ in Bach's Cantata 79, God, the Lord, Is a Sun and Shield.

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**CHOIR OF ST. PAUL'S CHAPEL
HEARD IN AUTUMN CONCERT**

The fall concert of the choir of St. Paul's Chapel, Columbia University Nov. 19 enlisted soloists and an orchestral ensemble in the performance of: Nunc Dimittis, Great Service, Byrd; O Sing unto the Lord and O God Thou Hast Cast Us Out, Purcell; Oboe Concerto 1, Handel; Lord, Thou Has Been Our Refuge, Cooke; St. Paul's Suite, Holst; I Will Lift Up Mine Eyes, Searle Wright, and Cantata 38, Bach. Searle Wright conducted and Ralph Kneeream was at the chapel organ.

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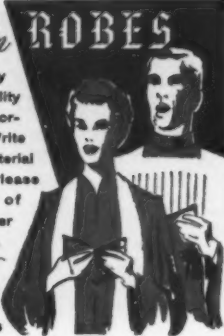
**10TH ANNUAL UNIVERSITY
COMPOSERS FESTIVAL HELD**

The Illinois Wesleyan University chamber singers and the Valparaiso University chapel choir were guest choral organizations taking part in the 10th annual University Composers Festival held Nov. 17-19 on the Champaign-Urbana campus of the University of Illinois. Various choral and instrumental organizations of the host university took part in the series of programs. Original music by 25 faculty composers from 18 midwestern educational institutions was heard.

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SUBURBAN ROCHESTER CHURCH TO HAVE MÖLLER

FOR BRIGHTON PRESBYTERIAN

Donald White, Eastman School Staff, Is Organist and Choirmaster — Chancel Being Redesigned

The Brighton Presbyterian Church, Rochester, N.Y., has recently contracted with the M. P. Möller Company to install a new three-manual pipe organ. Since present conditions did not lend themselves to an ideal installation, Möller has also been awarded the additional work of redesigning the chancel area. Included in this work will be provisions for new organ chambers for the swell and choir divisions, a floor to carry the exposed great and pedal divisions across the front of the church, complete re-arrangement of choir and console, reworking of present choir screen and panel work, and the installation of a new lectern, choir pews and additional panel to complete the revised layout.

The organist and choirmaster is Donald F. White, member of the faculty at the Eastman School of Music. The specification was drawn up by Herbert Ridgely of the Möller Co. in consultation with Mr. White and the organ committee.

The stoplist is as follows:

- GREAT**
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Fourniture 4 ranks 244 pipes
- SWELL**
Rohrgedeckt 16 ft. 12 pipes
Rohrfloete 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Koppelfloete 4 ft. 61 pipes
Plein Jeu 3 ranks 183 pipes
Bassoon 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Bassoon 4 ft. 24 pipes
Tremulant

- CHOIR**
Nasonfloete 8 ft. 61 pipes
Erzähler 8 ft. 61 pipes
Erzähler Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Blockfloete 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Cromorne 8 ft. 61 pipes
Tremulant

- PEDAL**
Contrebasse 16 ft. 12 pipes
Bourdon 16 ft. 32 pipes
Rohrgedeckt 16 ft.
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Rohrfloete 8 ft.
Octave 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Mixture 2 ranks 64 pipes
Fagotto 16 ft. 64 pipes
Bassoon 16 ft.
Fagotto 8 ft. 12 pipes
Fagotto 4 ft. 12 pipes



Suzanne Kidd has been appointed instructor in organ at the University of Richmond, Va. She received her BA degree from the University of Richmond in 1958 and her master of music from the University of Michigan in 1960, where she was a student of Robert Noehren.

Miss Kidd has just returned from a year of study and performance in Europe. She played ten recitals in Germany, Switzerland, Denmark and Holland.

A two-manual Beckerath organ is being installed in the Cannon Memorial Chapel and will be ready for use in December. Robert Noehren will play the dedication recital on Feb. 9.

SOUTHPORT CHOIR REPORTS BUSY LATE FALL SCHEDULE

The choir of men and boys of Trinity Parish, Southport, Conn. will sing The Christmas Story, Schütz, following evensong Dec. 10 accompanied by baroque orchestra, organ and harpsichord. James Litton will conduct.

Amahl and the Night Visitors, Menotti, will be sung Dec. 29 and a festival service of lessons and carols will be sung Dec. 31. In addition to these programs, the solo choristers sang the Mahler Symphony 3 with the Norwalk, Conn. symphony orchestra Nov. 20 and the Mozart Missa Brevis K 275 Oct. 29 at St. Michael's Church, Litchfield. The full choir participated in a Royal School of Church Music festival Nov. 12 at the Cathedral Church of St. John the Divine, New York City.

A DIALOGUE on the use of the vernacular in the liturgy was given Oct. 16 at Manhattanville College of the Sacred Heart, Purchase, N. Y. The dialoguists were the Rev. Charles McHaspey, S.J., associate editor of *America* magazine, and Theodore Marier, liturgist and choir director of Boston.

CASAVANT BUILDS FOR CHURCH IN MARYLAND

SALISBURY TO HAVE 3 MANUALS

Josef Privette, Organist, Co-operates with Lawrence Phelps on Design for Asbury Methodist

A three-manual organ of 38 stops will be installed next year in the new edifice being built in Asbury Methodist Church, Salisbury, Md. Designed by Lawrence I. Phelps, tonal director of Casavant Frères in consultation with Josef Privette, organist of the church, the specification calls for great, swell, positiv and pedal divisions of traditional composition. There are no borrows or extensions anywhere in the organ of 55 ranks. The organ is to be installed in the chancel.

The church is being designed by Harold E. Wagoner, architect of Philadelphia; the acoustical consultant is David Klepper of Bolt, Beranek and Newman, Cambridge, Mass.

The stoplist follows:

- GREAT**
Quintade 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Rohrfloete 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spitzfloete 4 ft. 61 pipes
Quint 2½ ft. 61 pipes
Octave 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Cymbel 4 ranks 244 pipes
Trompette 8 ft. 61 pipes
- SWELL**
Salicional 8 ft. 61 pipes
Salicional 8 ft. 49 pipes
Lieblichfloete 8 ft. 61 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Zimbel 13 ranks 122 pipes
Oboe 8 ft. 61 pipes
Tremulant

- POSITIV**
Gedackt 8 ft. 61 pipes
Principal 8 ft. 61 pipes
Koppelfloete 4 ft. 61 pipes
Octave 2 ft. 61 pipes
Blockfloete 2 ft. 61 pipes
Quintfloete 1½ ft. 61 pipes
Siffloete 1 ft. 61 pipes
Scharff 4 ranks 244 pipes
Krummhorn 8 ft. 61 pipes

- PEDAL**
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Pommer 8 ft. 32 pipes
Octave 4 ft. 32 pipes
Spitzfloete 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Mixture 6 ranks 192 pipes
Posaune 16 ft. 32 pipes
Trompette 8 ft. 32 pipes
Schalmei 4 ft. 32 pipes

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Stephen W. Klyce, ChM, the newly appointed minister of music at the Lake Park Lutheran Church, Milwaukee, comes from recent organ and choral positions in New York and New Jersey. A graduate of Michigan State University he received his masters degree from Union Theological Seminary. In addition to his duties at Lake Park Church Mr. Klyce will teach at the Milwaukee University School where he will direct the two student choirs.

BEETHOVEN'S Mass in C and Palestrina's Like as the Hart were heard Nov. 5 at St. Mark's Church in-the-Bouwerie, New York City, with George Powers, SMD, FAGO, conducting from the console.

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THREE MANUAL FOR ST. JOHNS

**New Contemporary Building for
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Gallery Installation**

St. John's United Church of Christ, Chambersburg, Pa., has placed an order with M. P. Möller, Inc. to install a new pipe organ in its new building. The instrument will be a three-manual, installed with the choir in a rear gallery location. The great, positiv and pedal divisions will be exposed in a functional manner across the rear of the gallery.

The new building, of contemporary design, has been engineered by Noelker and Hull, Architects, of Chambersburg. Specifications and contract negotiations were executed by Herbert Ridgely of the Möller company in consultation with the building committee and architect.

The stoplist is as follows:

GREAT
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes

SWELL
Rohrflöte 8 ft. 61 pipes
Gambe 8 ft. 61 pipes
Gambe Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Plein Jeu 2 ranks 183 pipes
Bassoon 16 ft. 61 pipes
Schalmel 8 ft. 61 pipes
Tremulant

POSITIV
Nasonflöte 8 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Octav 1 ft. 61 pipes
Cromorne 8 ft. 61 pipes
Tremulant

PEDAL
Sub Bass 16 ft. 32 pipes
Rohrgedeck 16 ft. 12 pipes
Spitzprincipal 8 ft. 32 pipes
Rohrflöte 8 ft.
Flute 8 ft. 12 pipes
Spitzprincipal 4 ft. 12 pipes
Choral Bass 4 ft. 32 pipes
Blockflöte 2 ft. 12 pipes
Mixture 3 ranks 96 pipes
Trumpet 16 ft. 32 pipes
Bassoon 16 ft.
Trumpet 8 ft. 12 pipes
Clarion 4 ft. 12 pipes

D. DEWITT WASSON, SMD, was director as well as organist and harpsichordist at a three-Sunday Buxtehude festival Oct. 22, 29 and Nov. 5 at the South Presbyterian Church, Dobbs Ferry, N.Y.

THE ORGAN LITERATURE Foundation, Nashua, N. H. has just issued its lists 45 and 46, supplements to its catalog C, free in return for a self-addressed stamped envelope.



Esther Cupps has been appointed organist of the Sligo Seventh-day Adventist Church, Takoma Park, Md., the largest congregation of the denomination in the world. She is also a member of the music faculty of Columbia Union College, also in Takoma Park.

Mrs. Cupps has her master of music degree from the University of Michigan where she studied with Marilyn Mason and Hans Vollenweider.

**CHARLES KENDRICK, AWARD
WINNER, HEARD IN RECITAL**

Charles Kendrick, organist of the Progressive Church of Christ and associate organist of the Metropolitan Community Church, Chicago was the winner of the annual young artist award of the Society of American Musicians. Part of the award is a professionally managed recital which took place Nov. 19 in the Metropolitan Community Church. The program appears on the recital pages.

Mr. Kendrick began his organ studies with Walter E. Gosette and continued them at the American Conservatory with Dr. Edward Eigenschenk. He was the winner of the Mu Phi Epsilon scholarship which entitled him to an appearance with orchestra at Thorne Hall.

**APPOINT HERMAN BERLINSKI
TO INSTITUTE MUSIC SCHOOL**

Herman Berlinski, New York composer and organist at Temple Emanu-El, N.Y., has been appointed to the faculty of the school of sacred music of the Hebrew Union College-Jewish Institute of Religion, New York. Dr. Berlinski will teach modal harmony and direct the organ — choir director workshop at the school.



David W. Hinshaw, AAGO, was appointed Sept. 1 as assistant organist and choir-master at St. Clement's Episcopal Church, El Paso, Tex. and music instructor in St. Clement's parish school. For two years he has been on the faculty of the Episcopal Seminary of the Southwest while completing master of music requirements at the University of Texas.

Mr. Hinshaw is active as an organ technician and tuner. He has been heard as a recitalist in many cities. His compositions include organ and choral works.

**INDIANAPOLIS REUTER
INSTALLATION FOR FALL**

NORTHWOOD CHRISTIAN CHURCH

**Great Pipework Exposed Above
Baptistry — 33 Manuals, 35
Ranks for Indiana City**

The Reuter Organ Company has been awarded a contract to build a three-manual 35-rank instrument for the Northwood Christian Church, Indianapolis, Ind.

Pipework of the great will be exposed and placed in a cantilevered position above the baptistry on the rear wall of the chancel. Pipework for the enclosed choir and swell divisions will be located on both sides of the chancel area.

Negotiations for the sale of the instrument were handled by E. H. Holloway, district representative for Reuter. The instrument is scheduled for installation late this fall.

The stoplist is as follows:

GREAT
Principal 8 ft. 61 pipes
Rohrflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Chimes (prepared)

SWELL
Bourdon 8 ft. 68 plates
Viole de Gambe 8 ft. 68 pipes
Viole Celeste 8 ft. 56 pipes
Nachthorn 4 ft. 68 pipes
Doublette 2 ft. 61 pipes
Sesquialtera 2 ranks 122 pipes
Fagotto 4 ft. 80 pipes
Trompette 8 ft. 80 pipes
Fagotto 8 ft. 68 notes
Clarion 4 ft. 68 notes
Tremolo

CHOIR
Dulciana 16 ft. 73 pipes
Geigenprincipal 8 ft. 61 pipes
Traversflöte 8 ft. 61 pipes
Dulciana 8 ft. 61 notes
Unda Maris 8 ft. 49 pipes
Fugara 4 ft. 61 pipes
Gedeck 4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1 1/2 ft. 61 pipes
Cymbal 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Chimes (prepared)
Tremolo

PEDAL
Bourdon 16 ft. 32 pipes
Dulciana 16 ft. 32 notes
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Dulciana 8 ft. 32 notes
Quint 5 1/2 ft. 32 notes
Principal 4 ft. 12 pipes
Bourdon 4 ft. 12 pipes
Principal 2 ft. 12 pipes
Mixture 3 ranks 96 pipes
Fagotto 16 ft. 32 notes
Fagotto 8 ft. 32 notes
Fagotto 4 ft. 32 notes

For trumpet and organ . . .

Torelli: Sinfonia con tromba	\$2.50
Pureell: Sonata for trumpet and strings	2.00
Gagnobin: Sonata da chiesa, per la Pasqua	4.00

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The Chorale Preludes of Max Reger

BY ALLAN BACON

Organists who complain that "there has been so little good church service organ music written since Bach," might be surprised to learn that a man named Karg-Elert, who flourished during the gay nineties and the early part of this century, wrote some 66 pieces for organ which he called Choral-Improvisations, and which were reviewed by the present writer in these columns some seven years ago; also Flor Peeters, of Belgium, has written seven volumes, ten in each volume, of Choral Preludes, which this writer also reviewed in these columns about six years ago. And now I am taking it upon myself to round out the "Great Triumvirate," as I call them, by a review of the Choral Preludes by the great Max Reger.

Fate was unkind to Max Reger. She gave him apparently everything a musician needs to make him one of the great creators of music history; but what she withheld cancelled out much of the rest. Instead of becoming one of the immortals, he became one of the failures; indeed, considering his enormous talent, it has been said he became the greatest failure in the entire history of music.

There was a time when Reger excited high hopes. There was even a flourishing Reger cult in Germany early in this century, at a time when the cause of "absolute music" seemed lost. Program music, impressionism and various forms of "modernity" seemed to be the order of the day, and the old classical forms were being supplanted by Wagner, Liszt and Strauss. Opinions seemed to be pretty evenly divided. There were those who regarded Reger as among the very greatest of composers, one who would carry onward the torch just let fall by Brahms and who would revive certain of the polyphonic and contrapuntal forms of the Age of Bach; others admitted his extraordinary facility, but failed to find any enduring quality in his voluminous works.

The word "voluminous" is really an understatement. It appeared as though the man saw no other end to his career as a composer than the attainment of Opus 1000. One critic put it more bluntly. "Reger does not compose," he said, "he spawns!"

Nevertheless, having admitted all this, the fact remains that Reger did write, during his brief career (he died at the age of 43) some magnificent music, some tremendous music — and some very beautiful music. The same man who wrote the vast *Hundredth Psalm*, and the mystical *Die Nonnen*, also wrote the *Benedictus* (one of the loveliest organ pieces ever written), and the *Piano Concerto*, which Rudolph Serkin recently recorded with the collaboration of Eugene Ormandy and the Philadelphia Orchestra. Serkin and Ormandy are not interested in "duds." This same man also wrote the *Introduction and Passacaglia in D minor* for organ and the *Variations and Fugue on an Original Theme, Opus 23* (a gigantic work, enormously complicated, requiring a half-hour for performance), and also wrote the set of *Fifty-two Choral Preludes, opus 67* for organ. Works such as these may not be dismissed with a shrug.

The critics who approved of Reger, and those of the general public who espoused his cause, greeted him as a second Bach. Chief justification for this lay in his works for organ. Fifty years before Reger arrived upon the scene, Mendelssohn had broken new ground in the field of what may be called "organ pyrotechnics" (e.g., he wrote his *First Sonata*). Then along came Liszt and his talented pupil, Julius Reubke — and we organists know perfectly well what they did along these lines! Then along came Karl Straube, the greatest German organist of his generation, for many years occupant of the posts at Leipzig which Bach had filled.

In his early years, Reger became

acquainted with Straube. It was Straube's playing, especially of Bach's works, that induced Reger — himself no tyro at the organ — to write such tremendous and effective music for the organ. Straube, apparently, could play anything. Reger determined he would write things too difficult even for Straube! The contest went on for several years; but whatever Reger put down for the manuals and pedals, Straube mastered, and it was by his playing of this music — brilliant, complex, obviously of enormous difficulty — all over the country that the idea of Reger as a second Bach was established in Germany in the first decade of this century.

Analysis and study of the *Fifty-two Choral Preludes, opus 67*, confronts one with the enigma of what may be called Reger's dual personality. Some of these pieces (but not all of them, as we shall see) reveal a spirituality and a depth of true religious fervor; the man who wrote them must have been a religious mystic, we say, even as the man who wrote the *St. Anne's Fugue* and the *St. Matthew Passion*. Yet one of his biographers relates that the serious illness from which he suffered, and which later proved fatal, was due to "a mode of existence which threatened to lead to spiritual and physical ruin." All through his life he was a heavy drinker, and it was rumored when he died that his growing disappointment and sense of frustration at his failure to win universal approval for his music had driven him to still more heavy drinking, which resulted in his sudden passing, of heart failure, in 1916. Fate seems to have denied him, among other things, the blessing of self-control and spiritual courage, and so the tragedy of the artist is intensified by the tragedy of the man.

The set of *Fifty-two Choral Preludes, opus 67*, for organ was published by Bote and Bock in 1903. The original edition was in three volumes, which was recently replaced by a much handier six-volume format. Inasmuch as there appears to be a misunderstanding and a tendency among many organists to confuse these pieces, opus 67, with an entirely different set, entitled *30 Kleine Choral-Vorspiele, opus 135* (Peters Edition) published probably ten years later, it seems best at this time to point out the difference between these two sets, as well as to note their quite different function and purpose, style and structure. This volume, opus 135, should prove a very useful one in any organist's library. At first glance the organist may think he has, by mistake, gotten hold of the volume of 371 Four-part Chorales, by Bach (Peters Edition), which most organists keep handy at the console for occasional emergencies. As a matter of fact, these Reger chorales can serve as supplementary to the Bach Chorales, something to resort to on short notice, easy to read, and hence requiring no advance practice. The chief difference between these and the Bach are in the fact that these are written on three staves, and make use of several tunes with which Bach was not familiar (tunes not yet written!). With a little imagination along registration lines, and use of occasional repeats, these 30 pieces could be very useful as preludes or offertories in any Protestant church.

But it is the opus 67 set which we are here to discuss. At the outset we are confronted with the fact that there is an enormous disparity between the various pieces from the standpoint of sheer technical difficulty. (Apparently, at times, Reger seems to assume that the organist playing was another Straube!) Some of Reger's pieces are tenderly naive, flowing gently along, with no difficulties which a few moments of practice could not remedy. Others are — well, for Karl Straube. Still others are on the borderline between these extremes.

Number 1 in Book 1, *Allein Gott in de Höh' sei Ehr!*, belongs in the bor-

derline group. Knowing our Bach, we immediately spot the melody, hiding down in the pedals — but is it hiding? Those first 16th-notes in the left hand? — and then those notes in the right hand? There is the essence of the Reger technique, an illustration of why Reger was hailed, in the early days of the century, as the reincarnation of Bach, the man to lead German music out of the morass of Wagnerism and Straussism into which it had wandered, back into the secure realm of solid counterpoint and polyphony of Bach.

As you look through Number 1 at your desk, it looks hard. But, sit down at the console and try an experiment. Prepare a good orthodox registration, 16 ft., 8 ft., 4 ft., 2 ft., brilliant but not too heavy, with firm, predominant pedal. Allow time to appreciate the beautiful imitation which is taking place constantly, among all the voices.

So, work your way through both pages, getting in all the notes you can. However, a caution should be observed. Reger seems to have been very fond of the tempo *Sehr lebhaft*, very fast. He does not use metronome marks in opus 67; we are at liberty to use our own interpretation as to how fast to play it. The same will apply to all other tempo indications of the Reger Choral Preludes. Don't try to play *Allein Gott* too fast. Try 70 for a quarter-note.

Number 2, *Ailes ist an Gottes Segen*. All depends upon Gods blessing. In this, Reger gives us an excellent example of the etude-tocatta form. A very effective number, entirely independent from the technical skill (imitation in diminution, between accompanying voices and the cantus firmus in the left hand) involved in its construction. Right hand, of course, should be non legato, and regardless of what you may ultimately decide as registration for the pedal (diapasons 16 ft., 8 ft., 4 ft. recommended) should be reeds, 16 ft. (soft), 8 ft. and 4 ft. Some 2 ft. (very soft) might be injected into that brilliant right hand part, which must not, however, drown out the left hand melody. The piece demonstrates two very important things: the clever, technical artistry of the composer, and the physical dexterity of the performer. The piece can be made tremendously effective. Why not play it over again with a completely different registration.

Number 3, *Aus tiefer Not schrei ich zu dir*, involves an entirely different problem. A complete change of pace and atmosphere is evident here. If the chimes in your organ are not beautiful to listen to, do not use them at all, under any circumstances. But in case you have a set which is lovely to hear, you must decide whether to use them in connection with these Choral Preludes. Purists will not use their chimes unless they are playing a piece which actually calls for their use; "Free Lances" have no inhibitions regarding the use of the chimes, provided only that they are intrinsically lovely to listen to. The tune of Number 3 is a beautiful one I have encountered in a modern hymnal; it might be a good idea to play over the first line on your chimes at the outset, also at the very close, as a kind of benediction. (Yes, I am a "Free Lance!")

In *Aus tiefer Not*, a tone poem of unearthly, poignant beauty, the flavor and meaning of the text is revealed and portrayed. The thing that Bach sought to do in his immortal Choral Preludes, Reger has accomplished here with amazing success, text and music joining to convey a truly significant spiritual message. But entirely apart from any religious connotation, the piece stands on its own feet as one of the most beautiful and expressive pieces of music ever written. The words: "Out of Deep Need I Cry to Thee." The music? Are those opening phrases on the manuals, where one dissonance encroaches upon, or resolves

to, another, not cries of anguish, of supplication, from a tortured soul? As we follow the piece through, we find Reger, the consummate artist, as well as mystic, using the technical resources at his command to duplicate, or reproduce, certain aspects of human emotion — in this case intense grief and spiritual agony. Sensing intuitively the poignancy and the depth of yearning inherent, or implicit, in the text, Reger succeeds in expressing those emotions to such an extent that we feel like echoing the classic words of Schumann, upon hearing the young Brahms perform some of his own works: — "Hats off, gentlemen — a genius!"

Much depends upon the registration used for this beautiful number. If you have an effective clarinet, with especially lovely tones in the chalumeau register, by all means use it for the first four measures pedal solo, with a good cello for the repeat. For the manuals, how about soft strings (tremolo?), 8 ft. and 4 ft., adding a flute 8 ft. (soft) for the repeat. At the double bar, a good gross flute (with tremolo) on your pedal.

Number 4, *Aus meines Herzens Grunde*, is about as different, both in emotion content and sheer technical difficulty, as can be imagined. A free translation of the title would be, "From the Bottom of my Heart," and Reger obviously has interpreted the words of the text as a veritable Hymn of Joy which it undoubtedly is, comparable to Bach's famous *In Dir ist Freude*. Here's another opportunity to give those agile feet a real workout. However, the similarity between Numbers 4 and 2 is limited to the element of festivity, with a side-show of pedal dexterity, which a good pedal diapason 16 ft., 8 ft. and 4 ft. can make very effective. Non-legato throughout, naturally, with exception of the choral melody. Although both Bach and Reger quote this fine tune in their chorale anthologies, it is not familiar to most Protestants, hence it might be a good idea to play it through, first, in four-part harmony. Freudig bewegt means exactly what it says! Try 90 for the quarter note.

(To be continued)



Paul Danilewski, 15, has been appointed organist and choirmaster of the Good Samaritan Episcopal Church, San Francisco. He had gained experience in service playing as assistant organist at St. James Episcopal Church and as substitute in various other San Francisco churches.

For three years he attended the cathedral school of Grace Cathedral where he sang in the school choir under Richard Purvis' direction. After eight years of piano study with his father, he has studied organ with Harold Mueller for two years.



David Pizarro, AAGO, LTCL, has been appointed to the staff of the University of North Carolina, Chapel Hill to fill the leave of Dr. Glen Watkins. Mr. Pizarro is also instructor in music at North Carolina College, Durham, and organist of that city's St. Philip's Church. He holds the MusB and MusM from Yale University and has studied with Michael Schneider in Germany on a Fulbright grant and privately with Marcel Dupré

SYDNOR CONDUCTS FESTIVAL AT GREENVILLE, S. C. CHURCH

Dr. James R. Sydnor, Richmond, Va. was guest conductor at a hymn festival Oct. 22 at the Westminster Presbyterian Church, Greenville, S. C. Stephen Farrow was at the organ for the event based on the Music Heritage of the Reformed Church.

New for Organ

Organ music again this month was in rather lean supply. Only a little of it was especially for the Christmas season and none at all was for Lent or Easter.

Lloyd Webber's Six Interludes on Christmas Carols (Novello) are, most of them, easy enough to enter most organists' Christmas plans at even this late date. The tunes are: The Holly and the Ivy, Whence Is This Goodly Fragrance, Noël Nouvelet, Good King Wenceslas, The Coventry Carol and God Rest Ye Merry.

Novello also has an Air and Gavotte by Samuel Wesley listed in its Early Organ Music series as Two Short Pieces in F. Also in the Early series is a pair of anonymous Voluntaries in A minor and G minor edited by Walter Emery, written in the familiar 18th-century ornamented style and in the usual slow-fast form. They are pieces worth owning. Book 3 of George Dyson's Variations on Old Psalm Tunes contains pieces equally as good as those in the preceding two volumes; the tunes are not generally familiar. Continuing the emphasis on works for manuals alone are Six Miniatures by Arthur Milner, cleverly wrought little pieces requiring imagination to play well.

From the Masters is the title Garth Edmundson has given his volume of transcription he has made for J. Fischer. Pieces by Bach, Corelli, Haydn, Loeillet and Schumann are included. Marian McLaughlin has designed her small A Carol for the Christ Child for organ or handbell choirs or for the two combined.

Richard Peck has written a very showy Fantasia and Fugue on St. Anne (Brodé).

Mills has a highly simplified transcription of Debussy's Clair de Lune in the key of C by Al Bollington, with electronic registrations. Mills also offers a series of 12 transcriptions from a British catalog. The series title, Organ Miscellany, is apt. Handel, Couperin, Purcell, Haydn and Herbert Horrocks are represented by bits from their operas, oratorios, symphonies etc. The arrangers are Charles Proctor and Leonard Lazell. The pieces are inexpensive. — FC

HILLGREEN-LANE TO GO TO LOOKOUT MOUNTAIN

CHURCH OF THE GOOD SHEPHERD

D. Byron Arneson and Choirmaster Ara Carapetyan Work Out Tennessee Design

Hillgreen, Lane & Co., Alliance, Ohio, has been awarded the contract for a three-manual organ for the Episcopal Church of the Good Shepherd, Lookout Mountain, Tenn.

The design of the instrument was worked out by D. Byron Arneson, of Arneson Organs, Inc. in collaboration with Ara Carapetyan, choirmaster of the church.

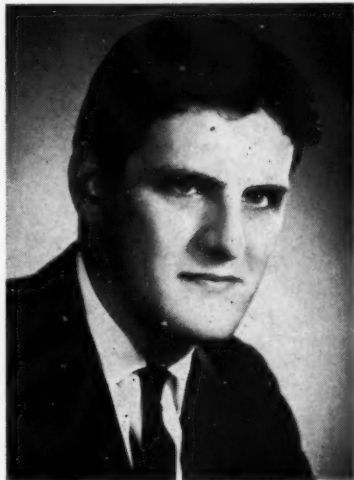
Future echo and processional divisions are included in the overall plan. The stolist:

GREAT
Nachthorn 8 ft. 68 pipes
Spitzprinzipal 18 ft. 68 pipes
Bourdon 8 ft.
Prinzipal 4 ft. 68 pipes
Flute 4 ft.
Quinte 2 1/2 ft. 61 pipes
Prinzipal 2 ft. 61 pipes
Mixture 3 — 4 ranks 224 pipes

SWELL
Bourdon 16 ft. 97 pipes
Claribel Flute 8 ft. 68 pipes
Viola 8 ft. 68 pipes
Viola Celeste 8 ft. 63 pipes
Principal 4 ft. 68 pipes
Flute 4 ft.
Nazard 2 1/2 ft. 61 pipes
Piccolo 2 ft.
Mixture 3 ranks 183 pipes
Trumpet 8 ft. 80 pipes
Claron 4 ft.

CHOIR
Flûte à Fuseau 8 ft. 68 pipes
Dulciane 8 ft. 68 pipes
Unda Maris 8 ft. 49 pipes
Flûte Ouverte 4 ft. 68 pipes
Nazard 2 1/2 ft. 61 pipes
Doublette 2 ft. 61 pipes
Tierce 1 1/2 ft. 61 pipes
Cromorne 8 ft. 68 pipes
Bombarde 8 ft. 68 pipes

PEDAL
Resultant principal 32 ft. 1 pipe
Resultant-bourdon 32 ft. 3 pipes
Major Bass 16 ft. 44 pipes
Spitzprinzipal 16 ft. 12 pipes
Contra Viola 16 ft. 12 pipes
Montre 8 ft. 44 pipes
Viola 8 ft.
Bourdon 8 ft.
Cor d'Nuit 4 ft. 44 pipes
Fourniture 3 ranks 132 pipes
Double Trumpet 16 ft. 12 pipes
Trumpet 8 ft.



William Osborne, who has joined the Denison University staff as organist and instructor in organ, succeeds Brayton Stark, who held the position from 1927 until his retirement this year.

Mr. Osborne is a native of Bradford, Pa. and has earned bachelor and master degrees in music at the University of Michigan. He is a member of Phi Beta Kappa, Phi Kappa Phi and Pi Kappa Lambda. For four years he has been organist and choirmaster at the Lutheran student chapel in Ann Arbor. He was accompanist for the university choir 1958-60, for the university choral union 1957-60 and for the Michigan chorale on its European tour in 1958 and its Latin American tour this year.

W. WILLIAM WAGNER directed Mendelssohn's Elijah Nov. 5 at the Old Stone Church, Cleveland. He preceded the choral work with the same composer's Sonata in F minor.

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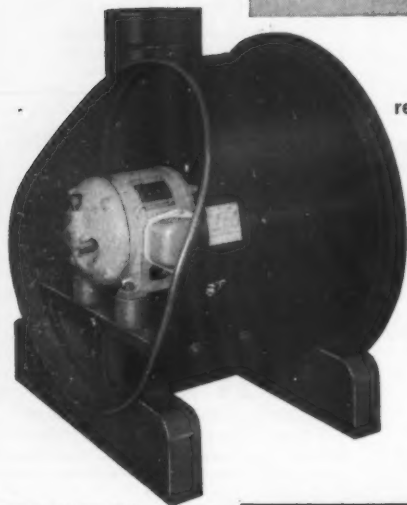
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The specification is entirely straight without borrowing or extension in any stop. All manual stops are 61 notes and pedal stops 32 notes.

The stoplist is as follows:

GREAT
Gedacktpommer 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzgedackt 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Rauschpfeife 2 ranks 122 pipes
Mixture 4 ranks 244 pipes
Trompete 8 ft. 61 pipes
Chimes (prepared)

OBERWERK
Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Geigendprincipal 4 ft. 61 pipes
Flüte douce 4 ft. 61 pipes
Nasat 2 1/2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 1/2 ft. 61 pipes
Scharf 3 ranks 183 pipes
Schalmey 8 ft. 61 pipes
Klarine 4 ft. 61 pipes
Tremolo

CHOIR
Musiziergedackt 8 ft. 61 pipes
Flachflöte 4 ft. 61 pipes
Klein Principal 2 ft. 61 pipes
Klein Nasat 1 1/2 ft. 61 pipes
Rauschend Zimbal 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL
Principal 16 ft. 32 pipes
Subbass 16 ft. 32 pipes
Octave 8 ft. 32 pipes
Gemshorn 8 ft. 32 pipes
Labial Dulcian 4 ft. 32 pipes
Rauschpfeife 3 ranks 96 pipes
Bombarde 16 ft. 32 pipes
Kornett 2 ft. 32 pipes
Chimes (prepared)



Crandall K. Hendershott, AAGO, has celebrated his 30th year as organist and choir director of St. Bartholomew's Church, Cleveland. A Cleveland native, Mr. Hendershott began his duties for his parish church, The Church of the Incarnation, 30 years ago in September. Five years ago at the completion of 25 years he was honored with many presents as well as a memory book. Four years ago the congregation relocated in an eastern suburb of Cleveland under the name of St. Bartholomew's and has been actively working toward building a new church on a 23-acre parcel of land recently purchased. At the coffee hour honoring Mr. Hendershott the announcement of the long-awaited groundbreaking for the new church was made.

Mr. Hendershott was educated in Cleveland and studied organ with the late Henry F. Anderson, FAGO. He is a well-known recitalist and teacher.

At 18 he entered and won the student organ-playing contest sponsored by the Ohio AGO Chapter. He later became a member of the Guild and has served for many years on the executive committee, as treasurer and as auditor for the Northern Ohio Chapter.

Mr. Hendershott was staff pianist and organist on Cleveland radio stations for a number of years and for 14 has been staff organist for television station WEWS.

He lives with his wife and two daughters in Lyndhurst, Ohio.

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FOR SALE — THREE-MANUAL HARRI-son organ with 40 ranks, 36 stops. New Casavant chests for swell, choir and great installed in 1950. Available summer 1962. Presently in use. Contact Organ Committee, Calvary Episcopal Church, 31 Woodland Ave., Summit, N.J.

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