MILWAUKEE SCHOOL TO HAVE NEW REUTER CELEBRATES CENTENNIAL
St. Francis Major Seminary Installs the Reutier Organ on September 19

The Reuter Organ Company of Lassau, Kansas, has been chosen as the builder of the new three-manual organ for St. Francis Major Seminary of Milwaukee. The instrument is of the range designed to be installed early this fall and is included as part of an extensive expansion and modernization program. A combined celebration, consecration and dedication ceremonies will be held in September.

This will be a basilica installation with the north and south chapels placed on either side and the exposed great division located across the back of the basilica above the heads of the choir. Part of the pulpit area will also be shown in the unlocated section. There will be room for a choir of 80 voices and the platform located in the front center will accommodate the organ console placed to one side of this location. The console is designed to be completely finished in walnut and the organ chamber case, console and shelves will all be constructed of matching walnut.

The organ was planned by the Rev. Karl F. Fiala, director of music, in consultation with Franklin Mitchell, the director of the Reuter Company. Fred C. Weidlehorn and Son, local representatives of the firm, will handle the installation.

The dedication will be as follows:

GREAT ORGAN
Princ. 8, 4, 8 flats.
Dec. 8, 4, 8 flats.
Subbass 8, 4, 8 flats.
Florum 4, 8 flats (Enclosed Double.
Octave 8, 4, 8 flats.
Resonant 4, 8 flats.
Octave 8, 4, 8 flats.
Swell Organ.

PEDAL ORGAN
Principal 8, 8 flats.
Mixture 4, 4 flats.
Yarn 4, 4 flats.
Subbass 8, 8 flats.
Rueben 8, 8 flats.
Swell Organ.

Swell Organ

CHORD ORGAN
Rutland 8, 8 flats.
Florid 8, 8 flats.
Brute 4, 8 flats.
German 4, 8 flats.
Rutland 4, 8 flats.
Resonant 8, 8 flats.
Octave 8, 8 flats.
Cherrywood Organ.

PEDAL ORGAN
Subbass 8, 8 flats.
Subbass 4, 8 flats.
Manual 8, 8 flats.
Mixture 4, 8 flats.
Resonant 8, 8 flats.
Swell Organ.

Fugue, 8 flats.
Fugue 8, 8 flats.

DARKE’S ANNIVERSARY IS CELEBRATED FOR NEW WORKS
Dr. Harold Darke, well-known British choral composer, is in Chicago, conducting his tenth anniversary as an organist of the American Guild of Organists. Darke is one of the many organists marked by the Guild of St. Michael, Cleveland, in honor of whose death, Darke received a special choral music: Vaughan Williams, Elgar, Howells, “An English Mass” and Sir Charles Wood. Darke has been associated with many of Darke’s anthems.

MANY HAPPY RETURNS, 60-YEAR-OLD A.G.O.

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

CHICAGO, ILL., U.S.A., AUGUST 1, 1946
Subcription $1.25 a year—15 cents a copy

A.G.O. CONVENTION HAS RECORD ATTENDANCE
MARKS 60TH ANNIVERSARY

New York Hosts Provide Full Week of Recitalists, Services, Lectures, Panels—New Organists Heard in Famous Churches.

More than 1,600 organists from every state of the Union were present in New York City the last week of June to hear the 60th annual convention of the American Guild of Organists. In addition to these visitors who could see only some of the programs the edifices in which they took place glowed with the music of the great Cathedral of St. John the Divine and Thomas’ Episcopal Church were crowded to the point where there were not enough seats for all the audience.

This was without doubt the largest gathering of American organists on record. Ranging from the most famous of the organists to the beginners, the pianos on seats and the organist in the pews, the convention was filled with the music of the organ, which never before has been heard in such quantity and in such variety. The organists heard and the music of the organists heard was the result of the efforts of the A.G.O. to further the cause of organ music and organists.

COCHELLA PLAYS RECITAL TO OPEN NEW ORGANS, N.J., ORGAN

The new Schnitjer organ at the Sacred Heart Cathedral, Newark, N.J., was dedicated June 20 on the eve of the national convention of the A.G.O. A concert of music by various composers and executants was held in the cathedral basilica at 5:30 p.m. The organ was the gift of Mr. and Mrs. J. F. Sprague of Sparta, N.J., and was dedicated by the late Mr. J. F. Sprague.

JOSEPH WHITEFORD IS NEW HEAD OF AULIEN-SKINNER

The American-Skinner Organ Company of Boston has announced the election of Joseph S. Whiteford as president of the company to succeed the late G. Donald Harrison. Trained for the legal profession, Whiteford has been a confirmed organ enthusiast since boyhood. He joined the American-Skinner Company in the fall of 1948 as assistant to the president and was elected a vice-president in 1950.

MEMORIAL RECITAL PLAYED AT ST. PAUL’S CHAPEL

A recital in memory of G. Donald Harrison, late president of the American Skinner Organ Company and noted designer of church organs, was given June 30 at St. Paul’s Chapel, Trinity Church, New York City. Mr. Harrison played works of Brahms and Bach, selected to reveal the brilliance of St. Paul’s Chapel organ which was rebuilt in 1956 under the personal direction and supervision of Mr. Harrison. Thousands of listeners and worshipers from the Wall Street and metropolitan areas heard the organ since that day at daily services and at the mid-week recitals.

COMPETITION ANNOUNCED FOR FESTIVAL SYMPHONIC

St. Mark’s Episcopal Church, New York, announces its third annual competition, the St. Mark’s Festival Symphonic. The competition is open to organists and organists in the United States and Canada. There will be two sections, the St. Mark’s Festival Symphonic and the St. Mark’s Festival Organ. The organists will be judged by a panel of three judges, to be chosen by a panel of three judges, to be chosen by a panel of three judges, to be chosen by a panel of three judges.

DIGGS WILL PARTICIPATE

In his capacity as organist of St. Mark’s Church, New York, Diggs will participate in the Festival Symphonic at St. Mark’s Episcopal Church, New York, on May 13. The Festival Symphonic is one of the most important organ competitions in the United States. The organists will be judged by a panel of three judges, to be chosen by a panel of three judges, to be chosen by a panel of three judges.

WEINER WINS SYMPHONIC

Lazar Weiner, director of the Central Synagogue, New York City, and music director of the radio program, “The Point of View,” has won his second consecutive organ competition prize for his performance of the Symphony in C major, Op. 53, by Chopin. The award was presented at the annual meeting of the American Guild of Organists. Mr. Weiner will be heard again at the Festival Symphonic at St. Mark’s Church, New York, on May 13.
THE DIAPASON

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Including

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Piano Three Hands
Piano, Six Hands
Two Pianos, Four Hands
Two Pianos, Eight Hands
Piano Concerto with Orchestra

1956 CATALOGUE

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NOVEMBER 13, 1956

C. F. PETERS CORPORATION

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THE DIAPASON


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THE DIAPASON

NEW YORK CONVENTION OF AMERICAN GUILD OF ORGANISTS

AGG Convention Has Record Attendance

MARKS 90TH ANNIVERSARY

New York Hosts Provide Full Week of Recitals, Services, Lectures, Panels—New Organs Heard in Famous Churches.

(McContinued from page 7)

Massion, who has selected ten different sounds and by changing the duration of each tone the same materials repeatedly but results in continuously varying combinations much in the same way he treats certain motifs in his organ composition. The most notable example was a work commissioned by the Los Angeles Philharmonic Orchestra by Dr. Nauckebuch and Otto Loening. It is a sort of a concerto for tape recorder and orchestra. The sounds on the tape were by tape, piano and human voices, but considerably altered by electronic techniques. This was played with the orchestra and formed a most interesting work. Dr. Nauckebuch pointed out that the field is definitely in the experimental stage but shows great promise for the future.

Charlotte Garden Recital

The late afternoon recital was by Clar- lotte Garden, F.A.G.O., Made, M.S.M., assisted by three ears, two trumpets and three trombones, at the Cathedral of St. John the Divine. All the seating space in this vast cathedral was taken with some sitting on steps in various corners. Dr. Garden's program opened with an early English work by John Stanley entitlet London Suite. These five pieces were gathered together by Gilles Chaste from two volumes of Stanley's "Voyateurs for Organ or Harpsichord." These pieces were played with a great deal of enthusiasm and style.

The choir premiered Seth Bingham's Credo for chorus, organ, brass and tim- pans. It proved to be a most effective work in the program. The brass parts were well balanced with the choir. The result was a most effective work in the program.

A special feature of the evening was the performance of the "In Memoriam" by W. A. Mozart. The work was played with great skill and expression by the entire choir. The audience was deeply moved by the performance and gave a prolonged standing ovation.

The program also included works by J. S. Bach, J. C. Bach, and J. S. Bach, which were performed with great skill and expression by the entire choir. The audience was deeply moved by the performance and gave a prolonged standing ovation.

The program concluded with an outdoor service in the Cathedral's Cloisters, which was attended by a large audience. The service was conducted by Dr. Garden and featured a series of choral pieces, including a special commission by J. S. Bach. The audience was deeply moved by the performance and gave a prolonged standing ovation.

Miss Garden's performance was a true reflection of the high standards of the American Guild of Organists and demonstrated the talent and dedication of the members of the organization.
the new Miller organ at St. James’ Episcopal Church. Dr. Schreiner’s program included Haydn’s “Symphony No. 100,” Verdi’s “Requiem,” Vierne’s “Symphony No. 3,” Virtue’s “Symphony No. 2,” Van Hul’s and the first performance of W. T.满意的 new Church Sonata, commissioned for St. James Church. To this reviewer, Dr. Schreiner is always at his best in such pieces as the Intermezzo from the Venus and the Scherzo from the Van Hul. He has few equals in playing the archa- blesque style so typical in these composers. Dr. Schreiner’s jazzy famous pedal technique was shown to great ad- vantage, especially in the new Soverner piece.

**Concert at Lewishaw Stadium**

The afternoon rain over, the concert “under the stars” at the Lewishaw Stadi- um took place as scheduled. This was probably the only concert or recital at which there were vacant seats. Even in a record season, could not fill the stadium! The Sedinian Symphony Or- chestra and the Oratorio Society of New York were conducted by William Steck- lard. Soloists were Claire Coci and George Thalben-Ball, P. E. O. C., organ- ist; Ruth Deich, soprano; Evelyn Sachs and Loris Zellers, mezzo-soprano; Lud- ing Metts, tenor, and Chester Luding, basso.

The concert opened with Handel’s “Hallelujah!” Chorus in B flat with Mr. Thalben-Ball as soloist on the Allen electronic organ. This was performed on a large scale using the whole of the or- chestra. Mr. Thalben-Ball did not seem to be too comfortable at the electronic instrument, although he showed forth a good technique. It served as an “ap- prentice” for his recital at Temple Emanuel the following night. The vocal cadenza was well received, although HandelVISION, although interesting. The choral society was heard first in Judy’s Magnificat. Unfortunatel, the orchestra paid little attention to detail and the microphone picked up the choral, and too many individual voices could be heard.

Claire Coci was the soloist in the seldom heard DeLamarre Concerto in E major. Miss Coci was at her best and handled the instrument well. The orches- tra took this piece to heart and provided a splendid accompaniment. The “Te Deum Laudamus” by Verdi concluded the even- ning performance. The chorus sounded much better in this work. One wonders why this piece is not sung more by choral societies, for it is a fine example of a large-scale romantic 1800s.

**Thursday Morning**

Thursday morning the Baldwin Piano Company sponsored Richard Ellsasser in a recital on a Baldwin electronic instru- ment in the hotel Jade Room. His program included the following: Allegro Vivo, Concerto in A minor, Variation No. 2, “Six Bagatelles,” for violin and piano, K. 618; Mozart: Rondo in G, Ball; Fantasia, Bells, “Rondeau” E. /; “Le Cathedrale Engloutie,” Denu- evy-Less Roses, and Scherzo in Mendelssohnian style. Ellsasser. For encore Mr. Ellsasser played his arrangement of the Rimsky-Korsakov “Shy” from the “Bumble-bee” and “Concert Study” by Yon. Both pieces displayed his brilliant pedal technique. It was a morning of virtuoso playing. Many tunes were on the fast side, but technically Mr. Ellsasser leaves little to be desired. His Mozart was charming.

**Piano Recital**

**Recital by Miss Thomas and Rapat**

The joint recital Thursday afternoon was at St. James Church with Charles A.A.O. organist of the First Presbyterian Church, Pittsburgh, Pa. and Donald Rapate, A.A.O. associate pro- fessor of organ at Denison University, Ohio. Miss Thomas presented the program, with a full range of the “St. Anne” fugue. She used the organ’s power to great advantage. She combined with Cooper in a transcription of the D minor, Vivaldi-Debussy, Fantasia by Robert Neuman, Eldbro’s Pavane from the “Harmonium Suite” and the popular “Lullabies” by Ahlin. Miss Thomas handled the new organ extremely well and was a joy to hear. Mr. Rapate opened his part of the recital with Thomas’s Concerto 5 in d minor. One wonders why this piece is not heard more often. Mr. Rapate’s perform- ance had authority. He combined with two chorale Preludes from the “Eighteenth” of Bach; “Here Lies Christ,” in E minor and “Nunc Leonis, de Harlen Heiled” (organ piece). Miss Rapate obviously in fond of playing the music of this period and performs it with distinction, “Fantasien,” Jepson; Pachel- bile, Roger-Duclaux, and the Flat and sinister movement from Soverner’s Sym- phone in G concluded the program. These two afternoon performers approach the organ in a similar manner so that the program was a well-rounded whole. It was one of the memorable events in the compre- hensive schedule.

**Gathered on Steps of Cathedral of St. John the Divine**

AUGUST 1, 1956

17

**The Diapason**

George Thalben-Ball, F.R.C.O., organ- ism of the B.B.C. Orchestra and the Temple Church in London, England, and organist of the Birmingham Town Hall, was heard in a recital at Temple Emanuel-El as the evening event. To all Mr. Thalben-Ball’s playing, he treats the orga- n in massive total clusters. They are not always particularly loud, but almost the full, rather heavy effect. It was good to hear some John Stanley on this program played by a fellow Englishman—the main in D. The program continued with Air and Allegro in A, William Russell: Prel- side and Fugue (St. Anne) in E flat, Bach; the great Sonata on the 44th Psalm, Rubbra. It was surprising to hear an English organist play two works by a man whose career was largely in this country and whose works are practically unknown. William Middlestitch, Mr. Thalben-Ball played his Aria and Vasa and Bach’s Toccata. The latter work was to this reviewer the best playing of the evening. "Laudamus te," C. Caillet, Mr. Thalben-Ball’s organ recitals on a Theme and Variations for pipe organ, and "Frie- dlich Langlois, concluded the evening. Mr. Thalben-Ball’s pedal work in the variations was remarkable.

**High Mass at St. Paul’s**

The organist’s day began earlier. Friday morning mass was on other days with a solemn high mass at the Church of St. Paul the Apostle. This is the home of the well- known Paulist Choir under the di- rection of the Rev. Joseph R. Foley, C.S.P. Frank Campbell-Watson, organist of St. Paul’s, composed a new mass for this occasion, entitled "Mass in Honor of St. Paul" for the feast of St. Peter and Paul. This was a straight service without the normal Sunday procedure without the additional music. The mass was listed as Gregorian, but only the introit and communion actually were—the other propers being a harmo- nized gradual and alleluia and a very short unison offertory. The Gregorian Creed 5 was sung antiphonally between the boys and men with "Mille Antim Nimb" by Wranier at the offertory. The Paulist harp, singing with a light head tone and were at times covered by the very resonant acous- tics and the constantly swelling organ. The cohesion of the parts was remarkable considering the distance between the men and boys.
SIXTIETH ANNIVERSARY CONVENTION BANQUET IN BALLROOM OF WALDORF-ASTORIA HOTEL

AUGUST 1, 1956

THE DIAPASON

BOULDER SUMMER SESSION

A series of eight original recitals was a feature of the summer sessions at the University of Colorado at Boulder, Everett Hilty, M.M., associate professor of organ, opened the series at Maudy Auditorium. His first recital June 24 included works of Dufart, Rambert, Bachelet, Rieger, Conradi, Rameau, Marcello, Stanioli, Rebel and Haendel.


Willis Bulloch, Jr., a student at the University of Texas, played the July 1 recital; John Bidlack, Miss, organist of Grace Episcopal Church, Colorado Springs played June 5; Charles Evre played July 15, and Shirley Clayton July 22. Ralph Grege Merritt will be heard Aug 5.

FULL-BRIGHT GRANT AWARDED TO ORGANIST IN NEBRASKA

Warren L. Berryman, of Chadron, has been awarded a grant of music and music theory at Haydn, N. M., College, for his successful bid for the first annual "Bring a Young" organist Grant. The grant will enable Mr. Berryman to attend this year's summer concert of organists at the First Presbyterian Church of Harrison, N. Y., and to attend a Far East tour of organists at the University of Minnesota and St. Louis, and with Robert Hakes and Vernon De Foe at the Union Theological Seminary of Sacred Music where he is a candidate for the D.M. degree.

Mr. Berryman is the dean of the Central Nebraska Chapter of the A.G.O. His wife and two children will accompany him to Europe.

AMERICAN CHORUS SINGS

The All-America Chorus, a mixed ensemble of nearly 100 talented young choristers from all parts of the United States, directed by James Allen Hanch, toured Europe from mid-June through July. The choir's étéur was announced to include first appearance and need no explanation here. Needless to say, it was

CHRIST CHURCH CATHEDRAL, NEW ORLEANS, La., holds a Centennial Crimson Reception on March 31. President of the choir and Elizabeth Schwartz was organist.

The final musical event of the convention was the Sabbath evening service at Temple Emanuel, where Robert Balser was at the organ and was director for this service. The Belchimizing being in Europe, Dr. Baker played his usual broadcast recital preceding the service, playing works by contemporary Jewish composers: "Elf Lieder," Loewe; "Peter Universität," Milhaud, and Preludes by Hermann Henrici, associate organist of the temple, Frederick Jacob and Ernest Block, soloist. Music was also sung by the cantor, Arthur Wolfson, and the excellent choir: 1. "Teufel," Berlini; "Plitcha" and "Shema Yisrael," Hechalith Sehgel; "Mi Shemone," Helle; "Chavur," Julius Chaim; "O May the Words," Lauz Weiner; "Von der Erde aus," Saminoff; Jacoby; "Kiddish," arranged by Simonoff; "Adam Omen," Hove; a variation of the last organ piece, the convention closed with Cantate and "Lament" on the Jewish melody "Lena" by Bihgh. Both the playing and singing of this beautiful service were done with great dignity and style.

The Banquet on Friday Night

The convention banquet was held in the grand ballroom of the Waldorf-Astoria Hotel and the dinner itself was one of the finest banquet events in this reporter's memory. At one point in the dinner, four red-jacketed guests were on their shoulders a large, blazing birthday cake in honor of the sixtieth anniversary of the founding of the A.G.O. Dr. Baker introduced all the guests with a most amusing story which was so well received that President Elmer and Dr. Clay, the Bishop of Utah, Miss, and Miss, and the other organists, were invited to the floor and to the final toast, a toast to the thriving church, Miss, and Miss, and to the future of the organ.

President Elmer, in his toast, said: "To the faithful organists and organists of the church, I wish to express my deep appreciation of their dedication and their work in this field of music. It is because of their dedication that the organ has become such an important instrument in our worship, and I hope that we may continue to give it the attention it deserves."

The last speaker, Miss, said: "I wish to express my thanks to the organists and organists of our church for their dedication and their work in this field of music. It is because of their dedication that the organ has become such an important instrument in our worship, and I hope that we may continue to give it the attention it deserves."

American Guild of Organists National Headquarters, 151 East 42nd Street, New York 17, N.Y.

Convention Highlights

By Seth Bingham

Some of the high spots, thrills and excitement of the recent Guild conventions which called forth frequent and enthusiastic comment from the delegations.

The final Sabbath evening service in Temple Emanu-El, including a wonder-fully dramatic organ recital by Herman Marks, inspired by the biblical story of the burning bush, and other Jewish church and organ music of absorbing interest. Robert Baker's playing was outstanding for beauty and authority.

The St. Nicholas organ performance of the Donald Reisman, directed by Harold Finfield, with a spectacular organ accompaniment by Frederick A. Rubenstein of Calvary Church and St. Mark's trio and the organ of the church. It was an event of great interest.

The exciting improvisation by Pierre Gebert of St. Thomas Church marked by a very moving and eloquent movement in the "Song of Solomon" by G. Donald Harrison, whose great New Englandism had just been initiated.

A magnificent presentation of Vampihius W. "Tom" Nobleman as the "Pilot of the Sea" at the Riverside Church by Richard Weymouth and in a eight-o'clock with Vespers for the organ. A new "Vesper" for the organ and an "eight-o'clock with Vespers for the organ and an "eight-o'clock with Vespers for the organ and an "eight-o'clock with Vespers for the organ and an "eight-o'clock with Vespers for the organ and an "eight-o'clock with Vespers for the organ. The world is crowded by Pierre Gebert of St. Thomas Church marked by a very moving and eloquent movement in the "Song of Solomon" by G. Donald Harrison, whose great New Englandism had just been initiated.

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