

THE DIAPASON

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OUR-MANUAL ORGAN FOR BRUTON CHURCH

WORK OF AEOLIAN-SKINNER

John D. Rockefeller, Jr., Is Donor of Instrument to Historic Williamsburg Parish—Old Samuel Green Organ Is Retained.

Arthur Rhea, organist and choirmaster of the historic Bruton Parish Church (Episcopal) in colonial Williamsburg, Va., has announced that a contract has been signed with the Aeolian-Skinner Organ Company for a new four-manual organ to be installed there. This instrument is the gift of John D. Rockefeller, Jr., in memory of his friend Vernon Meredith Geddy, late senior warden of the parish, who was associated with Mr. Rockefeller for twenty-five years in the restoration of that eighteenth century colonial capital. The new organ has been designed by G. Donald Harrison in collaboration with Mr. Rhea.

Incorporated into this instrument will be the organ of nine ranks built by Samuel Green of London in 1785 and imported to Bruton Church in 1938. Its specifications closely approximate those of the original organ brought from England and installed in Bruton Church in 1755. It will be the only division visible from the nave of the church and will be playable either from its own console or from the Aeolian-Skinner console.

The great, pedal and positiv will be installed on the east gallery over the altar. The swell and choir will speak through new and enlarged grillework from the attic of the church and the antiphonal organ will be placed on the second floor of the tower at the west end of the church. The stop specifications are as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Cymbel, 3 ranks, 183 pipes.
Chimes (Antiphonal), 25 tubes.

POSITIV ORGAN.

Nason Flute, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nazat, 2½ ft., 61 pipes.
Italian Principal, 2 ft., 61 pipes.
Terz, 1½ ft., 61 pipes.
Larigot, 1½ ft., 61 pipes.
Zimbel, 3 ranks, 183 pipes.
Sifflöte, 1 ft., 61 pipes.
Rohr Schalmel, 8 ft., 61 pipes.

SWELL ORGAN.

Gedeckt, 16 ft., 12 pipes.
Viola Pomposa, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Prestant, 4 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Plein Jeu, 4-6 ranks, 305 pipes.
Bombarde, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Viole-de-Gambe, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 4 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Cromorne, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Contre Basse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn, 16 ft., 32 pipes.
Quintaten, 16 ft. (Swell), 32 notes.
Echo Lieblich, 16 ft. (Swell), 32 notes.
Principal, 4 ft., 12 pipes.
Gemshorn, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Choral Bass, 4 ft., 32 pipes.
Nachthorn, 4 ft., 12 pipes.
Gemshorn, 4 ft., 12 pipes.
Blockflöte, 2 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.

ORGAN DISPLAY IN MILWAUKEE PUBLIC LIBRARY



PRIOR TO the recent recital by E. POWER BIGGS the art and music department of the Milwaukee Public Library installed this display in its reading-room. One of the items included consists of two volumes of "Masterpieces of Organ Music," published by the Liturgical Music Press, Inc., which are part of the complete collection presented to the library by the Wisconsin Chapter, A.G.O., in the last concert sea-

son. As one of its current service projects the chapter will present recordings made by the artists appearing in the 1952-1953 concert series. These gifts, added to the present collections of recordings and sheet music, offer a comprehensive selection of organ works to residents of Milwaukee, which they can borrow on their library cards to enjoy in their homes.

Contra Fagotto, 32 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Trompette, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Chimes (Antiphonal).

ANTIPHONAL-ECHO ORGAN.

Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette Harmonique, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 122 pipes.
Cor-de-Nuit, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 25 tubes.
Tremulant.

SAMUEL GREEN ORGAN.

Diapason, 8 ft.
Stopped Diapason, 8 ft.
Dulciana, 8 ft.
Principal, 4 ft.
Flute Harmonique, 4 ft.
Fifteenth, 2 ft.
Cornet, 3 ranks.

Two half-hour organ recitals are presented weekly in the Bruton Parish Church by Mr. Rhea or by Miss Janet Hall, assistant organist, for townspeople and visiting tourists, who number nearly a half-million annually. Mr. Rhea is also musical consultant and resident harpsichordist for Colonial Williamsburg, Inc.

WILLIAM SELF AND CHOIR

WILL BE HEARD IN BOSTON

The boy choir of All Saints' Church, Worcester, Mass., under the direction of William Self, will be featured March 31 at a music festival sponsored by the division of music of the Massachusetts Federation of Women's Clubs at the Hotel Shelton, Boston. The concert, which will begin at 2 p.m., will feature a *cappella*

and solo arrangements and works by ancient and modern composers.

Mr. Self's choir will assist the Handel and Haydn Society in a performance of Bach's "St. Matthew Passion" March 22 at Symphony Hall, Boston. The choir is now preparing to make its spring tour.

ALLEN W. BOGEN PASSES AWAY SUDDENLY ON CHICAGO STREET

Allen W. Bogen, for half a century a Chicago organist who held prominent positions, died of a heart attack Feb. 12. He was walking near his home on the south side when he fell lifeless on the sidewalk.

Mr. Bogen was in his sixty-ninth year. He had been organist of the Tenth Church of Christ, Scientist, since 1922 and previously was organist of Central Church, of which Dr. Frank W. Gunsaulus was the pastor and which held its service in the Auditorium. Mr. Bogen was serving his second term as dean of the Illinois Chapter of the American Guild of Organists. A sketch of his career was published in the February issue of THE DIAPASON.

Mr. Bogen is survived by his widow, Ora Johnson Bogen, whom he married thirty-seven years ago; a brother, Walter, of Le Mars, Iowa, and a sister, Mrs. Lillian Hamer of San Marino, Cal.

Funeral services were held at the Tews Chapel Feb. 14 and were attended by a large company of friends and fellow organists. A Christian Science service was followed by Masonic rites. Burial was in Le Mars, Iowa. Mr. Bogen's boyhood home.

CHURCH MUSIC TOPIC AT EVANSTON MEETING

LUTHER NOSS GIVES RECITAL

Midwinter Conference at Northwestern Marked by Performance by Yale Man—Lectures by Ketting and Schoenbohm.

The annual midwinter conference on church music sponsored by the Northwestern University School of Music in Evanston, Ill., was held Feb. 9 and 10 at Lutkin Hall on the university campus. This conference drew a number of church musicians from Illinois, nearby states and Canada. The guest lecturers were Luther Noss, Yale University organist; Donald Ketting, organist and choirmaster of the East Liberty Presbyterian Church in Pittsburgh, and Richard Schoenbohm, professor of voice and choral director at Valparaiso University.

The opening event, Monday afternoon, was a lecture by Mr. Ketting dealing with problems in church music. He divided the problems into three categories—musical, personality and administrative. Mr. Ketting emphasized the fact that church music administration is a problem of relationships. He stated his creed as follows: "I believe in good music, well sung or played by as many of our own church people as possible, as an act of worship."

Mr. Ketting then discussed what he calls an "indigenous program of church music—one in which we use singers from our own church family." He holds that there is too much professionalism in all churches and that the music setup must follow the Protestant belief in the priesthood of all believers and must keep in step with the rise of the laymen's movement.

"We must choose the type of program which fits the combination of circumstances in each church best," said Mr. Ketting. In doing this we must consider the attitude of the church itself and whether it is in a residence or downtown location. Mr. Ketting criticized the professional quartet as being unsatisfying musically and tending toward "exclusivism." He urged directors to look for the leadership in their own groups and encourage them to acquire training by attending summer conferences.

Mr. Ketting concluded his lecture by stating his views and making suggestions concerning music committees, finances and equipment. A discussion period followed his lecture.

After a buffet supper at the North Shore Hotel those in attendance returned to Lutkin Hall to hear a recital by Mr. Noss on the three-manual Casavant organ. Mr. Noss chose numbers for his program which illustrated infrequently played types of old and new church organ music. He began by playing the Sanctus, Benedictus and Agnus Dei from Couperin's "Solemn Mass for the Use of Parishes." This was followed by two modern German chorale settings—Ernst Pepping's Variations on "If Thou but Suffer God to Guide Thee" and Siegfried Reda's Prelude on "When Christ Our Lord to Jordan Came." The only work on Mr. Noss' program which approached what is usually considered "concert" organ music was the Reger "Improvisation and Invocation" from Sonata 2, Op. 60. This difficult virtuoso piece was played with great skill.

Modern American composition was represented by Richard Donovan's Preludes on "Land of Rest" and "Christian Union." Mr. Donovan's frequent use of dissonance brought forth humorous comments from some members of the audience concerning the title of the latter piece. One organist observed that it sounded like the variety of Christian union which prevailed in one particularly difficult parish he had served! Mr. Noss concluded his program with Walther's Variations on

"Jesus, My Joy," a baroque composition of unusual worth and interest which has become generally available only in recent years. Though these numbers formed a very unconventional type of recital program they proved to be of great interest to the organists present and Mr. Noss' playing of them was of the highest quality.

Tuesday's sessions began with a lecture by Mr. Noss on the function of the organ in the service of worship. He began by tracing the history of the use of the organ in the service, showing that the extensive use of the instrument common today is a relatively modern practice. Mr. Noss' principal thesis was that music's primary place in worship is to intensify the expression of the spoken word and that therefore an organist's main function is to assist and support the singers—that if an organist is incapable of doing this he has no valid place in the church. Mr. Noss holds that outside of the traditional prelude and postlude there should be as little solo playing as possible in worship—that organists should examine each spot in the service where "incidental" music is played and ask themselves whether it is really necessary. He advocated a short, unpretentious prelude and urged organists to go to the earlier composers for the literature which is most worthwhile musically and which was composed by devout men.

Referring to the derisive term "graveyard music," Mr. Noss said: "I will defend the graveyard music to the last tombstone and I can count on the support of the musically enlightened world." Mr. Noss then discussed other periods in organ composition and pointed out that it is the duty of organists to be familiar with all the literature of the instrument.

Mr. Ketting's lecture Tuesday afternoon dealt with the problems of director-choir member relationships. He had a great deal to say regarding recruiting of singers and gave many suggestions about the auditioning of prospective choir members. Mr. Ketting described the index system which he uses to file information about singers and prospective choir members.

The last event on the conference agenda was a lecture-demonstration by Mr. Schoenbohm dealing with rehearsal techniques particularly adapted to the volunteer choir. He pointed out that the three principal considerations in working with singers were breath support, the area of the throat and resonance. He then discussed both the psychological and the mechanical approaches to these problems. His techniques were well demonstrated by a group of singers on the lecture platform.

COLUMBUS RECITALS IN LENT

BY OHIO COLLEGE ORGANISTS

Two series of recitals will be a Lenten feature at the First Congregational Church of Columbus, Ohio, of which Edward Johe is organist and choir director. Organists of Ohio colleges and universities will give Tuesday evening recitals, dates and performers being as follows:

Feb. 24—Wilbur Held, Ohio State University.

March 3—Mabel Zehner, Ashland College.

March 10—Edward Johe, First Congregational Church.

March 17—Frederick Mayer, Capital University.

March 24—Edward G. Mead, Miami University.

On Tuesdays at noon the following organists of Columbus churches will be the recitalists:

Feb. 20—Dr. Wave Shaffer, Broad Street Methodist.

Feb. 27—Mrs. William Bentley, First Baptist Church.

March 6—Lowell Enoch, St. Stephen's Episcopal.

March 13—Lowell Riley, First Community Church.

March 20—Mrs. Elizabeth Lange, Broad Street Presbyterian.

March 27—Edward Johe.

BEREA, OHIO, BACH FESTIVAL

WILL BE HELD MAY 22 AND 23

The twenty-first annual Bach festival will be held Friday and Saturday, May 22 and 23, at the Baldwin-Wallace Conservatory of Music, Berea, Ohio. The large work to be performed this year will be the Christmas Oratorio, which will be given at two concerts, Saturday, May 23,

ANDREW J. BAIRD



THIRTY YEARS OF ORGAN recitals by Andrew J. Baird, A.A.G.O., at the Reformed Church of Poughkeepsie, N. Y., were rounded out with an anniversary performance Sunday afternoon, Jan. 25. Mr. Baird gave a request program on the three-manual Austin organ over which he has presided since it was installed. This program consisted of the following compositions: Grand Offertoire in D minor, Batiste; "Dreams", Guilment; "Minuetto Antico e Musetta", Yon; "Siegfried's Rhine Journey", from "Götterdämmerung", Wagner; "By the Sea", Schubert; Toccata and Fugue in D minor, Bach; "The Brook", Dethier; "The Girl with the Flaxen Hair", Debussy; Storm Fantasia, Lemmens; Andantino in D flat, Lemare; "The Musical Snuff-box", Liadoff; "Chimes of Westminster", Vierne.

at 4 and at 8 p.m. The cantatas to be sung are No. 1, No. 36 and No. 57, the last being a solo cantata for soprano and bass. The motet "I Wrestle and Pray", by Johann Christoph Bach, will be sung by the A Cappella Choir at the first concert Friday. The instrumental works include Concerto in C major for three pianos, Sonata in G minor for violin alone, Suite No. 1, for orchestra, the Brandenburg Concerto No. 5, with trumpet, oboe, flute and violin soli, besides organ works and two sonatas for clavier and flute (E flat major and B minor).

The groups participating in addition to the A Cappella Choir are the Baldwin-Wallace Bach Chorus and the Baldwin-Wallace Orchestra. The brass choir will again render a half-hour of chorales preceding the four formal concerts. Soloists this year will be Mrs. Mary Marting Pendell, soprano, Berea and Cleveland; Miss Frances Lehnerts, contralto, New York City; Glenn Schmittke, tenor, and Philip MacGregor, bass.

Dinners will again be served on the campus and rooms will be reserved in homes of Berea citizens on request.

TWENTY-ONE RECITALS MARK

COLUMBIA UNIVERSITY SEASON

During the fall and winter session at Columbia University in New York twenty-one organ recitals have been scheduled in St. Paul's Chapel. These include regular performances by Searle Wright, organist and choirmaster, and Herbert Burtis, assistant organist and choirmaster. Guest recitals were played by: Wallace M. Coursen, organist and choirmaster of Christ Church, Bloomfield, N. J.; John Ferris, organist and choirmaster of the First Methodist Church, Red Bank, N. J.; Marcia Hannah, Church of the Good Shepherd (Lutheran), Pearl River, N. Y.; John Huston, Church of the Holy Trinity, Brooklyn; Betty Louise Lumby, Mus. M., F.A.G.O.; Thomas Richner, Fifth Church of Christ, Scientist, and music faculty of Teachers' College, Columbia University; John Upham, M.S., F.A.G.O. Works by forty-five composers were included in the programs.

THE DIAPASON.

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W. WILLIAM WAGNER



W. WILLIAM WAGNER has been appointed organist and choirmaster at the Old Stone Church (Presbyterian) in Cleveland and began his duties there Feb. 1. Mr. Wagner goes to this church from the Central Presbyterian Church of Buffalo, where he had served since November, 1950.

Mr. Wagner received his B.A. in music from Juniata College. He studied privately with Henry Frazer Faber, Charles M. Courboin, Charles A. H. Pearson, Charles H. Marsh and Dr. Charlotte Garden. Mr. Wagner was in the navy for two years in world war 2 and served as the organist of the chapel at the naval hospital in San Diego, Cal. At that time he was heard in recitals on the famous Spreckels memorial outdoor organ. After being discharged from the navy Mr. Wagner became minister of music at the First Congregational Church of Battle Creek, Mich. Here he played weekly radio recitals from the Kellogg Auditorium. Later Mr. Wagner was organist of the Pine Street Presbyterian Church of Harrisburg, Pa.

SIXTEENTH CENTURY WORKS
SUNG BY PALESTRINA SOCIETY

The Palestrina Society of Connecticut College, New London, on Jan. 25 presented as the first offering of its twelfth season two polyphonic works of the sixteenth century under the direction of Paul F. Laubenstein. The first was the extended motet "Salve Regina," by Josquin des Prez. Preceding the motet the society sang the plainchant antiphon of the same name, upon which the motet is based. The unique feature of this motet, however, is the composer's ingenious use of the first four notes of the antiphon throughout the entire work, presenting them in steady repetition, on two alternating pitches, as one of the parts, assigned to trombone, which was played in this instance by Peter J. Wihtol of the United States Coast Guard Academy band and organist at the academy chapel. The other large work was the "Missa Quaternis Vocibus" by the Belgian Philippe de Monte (1521-1603), a forgotten man in the realm of polyphony. Composer of 1200-odd madrigals, over 300 motets and thirty-eight masses, and known in his day as "prince of music," his "long sleep" is considered one of the amazing items in the history of music. At the organ Sarah Leight Laubenstein played the "Alma Redemptoris Mater" by G. Dufay (1395-1474); the Kyrie from the "Mass on the First Tone" by Andre Raison and four numbers from the "Fiori Musicali" (1645) of Frescobaldi.

CLAIRE COCI TO GIVE RECITAL

FOR MU PHI EPSILON MARCH 30

The New York Chapter of Mu Phi Epsilon, national professional music sorority, announces a recital March 30 at 8:30 in St. Paul's Chapel, Columbia University, by one of its distinguished members, Claire Coci. Appearing with Miss Coci will be a chamber orchestra conducted by Herman Neuman, music director of station WNYC. Outstanding on the program will be the Seth Bingham Concerto for organ and strings. Organizations benefiting by Mu Phi Epsilon's awards are community music schools, music camps, music in hospitals, orchestral associations, schools in Japan and the Philippines and promising young artists who are recipients of scholarships.



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DE LAMARTER FOUNDATION

RECITAL PLAYED BY BIDWELL

Under the sponsorship of the De Lamarter Foundation Dr. Marshall Bidwell was heard in a recital Jan. 14 at the Central Methodist Church of Lansing, Mich. The foundation is a trust fund established in 1945 by Dr. Eric De Lamarter, well-known organist, conductor and composer, and Mrs. Edward M. Dawson as a memorial to their parents, Dr. and Mrs. Louis De Lamarter. Dr. De Lamarter was pastor of the Lansing church. He and his wife were for more than sixty years active in the service of the Methodist Church and the cultural interests of the communities in which they lived. For the last twenty years of their lives they were "at home" in the Lansing community and church. The income from the trust fund is used to present recitals by well-known organists.

Dr. Bidwell played the following program: Larghetto-Allegro Concerto in F major, Handel; Air with Variations, Haydn; "La Poule," Rameau; Passacaglia and Fugue in C minor, Bach; "Nombres" from "Symphony of the Mystic Lamb," de Maleingreau; "Madrigal," Javelak; Giga, Bossi; Fantasy on Swiss Airs, Breitenbach; Fugue in G minor, Dupre; "Sportive Fauns," d'Antalffy; "Nocture at Sunset" and "The Fountain," De Lamarter; Concert Pedal Study, Yon.

SERIES BY MAEKELBERGHE

IS HEARD IN DETROIT, MICH.

A series of six organ recitals by August Maekelberghe began Feb. 22 at St. John's Episcopal Church in Detroit. These will continue to be presented on Sundays at 4:30 p.m. through March 29. At the first recital Mr. Maekelberghe played works by Bach and Franck. His program March 1 begins with Handel's Thirteenth Concerto and includes numbers by Loeillet, Brahms, Mendelssohn, Schumann and Boellmann. On March 22 Mr. Maekelberghe will devote himself to the music of Bach. The March 28 program will be as follows: Concerto 2, Handel; Recit for the Elevation, Couperin; Pastorale and "Cortege," Edmundson; Symphony, Weitz.

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Alleluia, Come, Good People . . .	Katherine K. Davis	.15
Easter Morning	Richard Kountz	.20
I Heard Two Soldiers Talking . . .	Marion C. Chapman	.15
Drop, Drop, Slow Tears . . .	T. Frederick H. Candlyn	.15
The Lord Is Risen!	Rachmaninoff-Noble	.15
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ELLA SCOBLE OPPERMAN



Ella Scoble Opperman, dean emerita, was honored Jan. 30 at Florida State University, Tallahassee, when an oil portrait of her was presented to the school of music at the pre-commencement concert. The portrait will hang in the foyer of the music hall named for Miss Opperman, who served that school from 1911 to 1944. Special guests at the event were Olin Downes, music critic of the *New York Times*, who was the principal commencement speaker, and Ernst Von Dohnanyi, who conducted the orchestra in Brahms' Concerto in B flat major for piano and orchestra. The soloist was Howard Silberer, a candidate at the university for the degree of doctor of music and a pupil of Dr. Dohnanyi. The orchestra also played Prokofieff's Ballet Suite, "Romeo and Juliet," under the direction of Robert N. Sedore, permanent conductor of the University Symphony.

Miss Opperman, who has had a noteworthy career as an organist, was born in Harrison, Ohio. She began the study of piano at the age of 5 under her aunt, Laura H. Scoble, who was her teacher until she entered college. Miss Opperman was awarded her diploma in piano and A.B. degree by Wesleyan College in Cincinnati when she was 16 years old. Later she received an artist diploma in piano and the master of music degree from the Cincinnati Conservatory of Music. Miss Opperman studied in Berlin in 1900-1901 as a private piano pupil of Ernest Jedliczka. From 1907 to 1909 she studied piano in Paris with Moszkowski and organ with Guilman. In 1943 the Cincinnati Conservatory of Music conferred upon Miss Opperman the honorary degree of doctor of pedagogy.

Besides her work at Florida State University Miss Opperman taught two years at the Birmingham Seminary and one year at Knickerbocker Hall, Indianapolis, and was on the faculty at Wesleyan College, Macon, Ga., for five years.

SCHLICKEK ORGAN OPENED IN NIAGARA FALLS CHURCH

The dedicatory recital on a two-manual Schlicker organ was played Jan. 11 at the Pierce Avenue Presbyterian Church, Niagara Falls, N.Y., by W. William Wagner, organist of the Old Stone Church in Cleveland. The organ is an instrument of 1,459 pipes and contains four-rank mixtures on both manuals. There are twenty-four stops.

Mr. Wagner was assisted in the opening recital by Isabelle Tardif, soprano. The organ numbers were as follows: Allegro Maestoso e Serioso, from Sonata in F minor, Mendelssohn; Scherzo from Sonata in E minor, Rogers; Largo, Handel; "A Mighty Fortress Is Our God," "Tidings of Joy" and Toccata and Fugue in D minor, Bach; "The Heavens Declare the Glory of God," Marcello; "How Brightly Shines the Morning Star," Pachelbel; "The Nativity," Langlais; Rondo, Rinck; "Eventide," Parry; "Bright as the Sun," Dallier.

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A three-manual organ with an antiphonal division has been ordered from M. P. Möller, Inc., by the First Methodist Church of Lubbock, Tex. This instrument will be placed in a new edifice, being built at a cost of \$1,500,000, exclusive of furnishings. The specifications were prepared by H. M. Ridgely, sales manager of M. P. Möller, Inc., and negotiations were conducted by Robert Barney, Texas representative.

The stoplist will be as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 61 pipes.
Chimes (from Choir).

SWELL ORGAN.

Rohrbourdon, 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viola de Gambe, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Cymbel, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Nachthorn, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Kopfflöte, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Cromorne, 8 ft., 73 pipes.
Chimes, 21 bells.
Harp, 49 bars.
Tremulant.

PEDAL ORGAN.

Contrebasse, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Rohrbourdon, 16 ft., 32 notes.
Dulciana, 16 ft., 12 pipes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Octavin, 2 ft., 12 pipes.
Double Trumpet, 16 ft., 12 pipes.
Trompette, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

ANTIPHONAL GREAT.

Diapason, 8 ft., 61 pipes.
Krzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Tremulant.

ANTIPHONAL SWELL.

Gedeckt, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 49 pipes.
Flute, 4 ft., 12 pipes.
Tremulant.

ANTIPHONAL PEDAL.

Lieblich Gedeckt, 16 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
Gedeckt, 4 ft., 32 notes.

EDWARD EIGENSCHENK



STATION WFMT, CHICAGO, (105.9 on the FM dial), is presenting a series of organ recitals Tuesday evenings at 7:30, played alternately by Dr. Edward Eigenschenk and Robert Lodine. The programs are tape recorded at the Second Presbyterian Church, where Dr. Eigenschenk is organist and musical director. Mr. Lodine is musical director and organist at the United Evangelical Lutheran Church of Oak Park and organist of Temple Isaiah Israel in Chicago. Dr. Eigenschenk's programs for March include the entire Widor Fifth Symphony, a Bach recital, and one of works by American composers (Moline, Sowerby, Shelley, Russell). Mr. Lodine's programs include works by Bach, Franck, Langlais, Litaize, Alain and Clerambault.

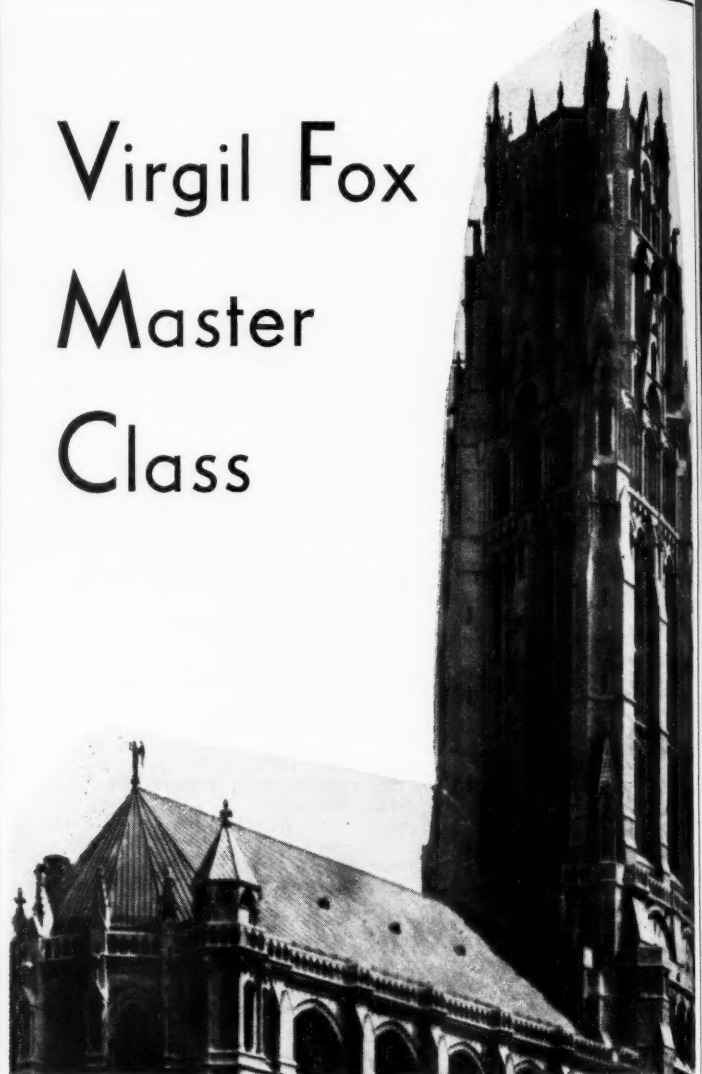
BARNES DEDICATES REUTER ORGAN IN SOUTH BEND, IND.

Dr. William H. Barnes gave the dedicatory recital Jan. 10 on a three-manual Reuter organ designed by him for the First Presbyterian Church of South Bend, Ind. The instrument was installed by Frank C. Wichlac & Son of Chicago. It is placed in a chamber nineteen feet high at the left of the chancel. There are 2,146 pipes. The stoplist was published in the January, 1952, issue of THE DIAPASON.

For his recital Dr. Barnes chose the following numbers: Trumpet Tune, Purcell; "Hark, a Voice Saith All are Mortal," "Sheep May Safely Graze" and "St. Ann's Fugue," Bach; Berceuse and Scherzetto, Vierne; "Jesus, Still Lead On," Karg-Elert; Chorale in E major, Franck; "Christmas in Sicily," Yon; "Ancient Bohemian Carol," Poister; "Christmas," Foote.

THE FIRST PERFORMANCE of "First Corinthians, Thirteen", by Hermene Warlick Eichhorn, will take place at Holy Trinity Episcopal Church, Greensboro, N. C., Sunday, March 8, following morning prayer. The work, for tenor solo and mixed voices, will be sung by William Kirkpatrick, tenor, and the Singing Churchmen of Holy Trinity Parish, a choir of thirty-five mixed voices. The Rev. John Chilton Mott is rector of Holy Trinity. Mrs. Eichhorn, organist and choirmaster of the parish, will conduct and accompany the first performance.

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An event of unusual interest took place at Calvary House, New York City, Jan. 26, when the members of the Calvary choir, of which J. H. Ossewaarde is director, gave their second annual song recital. Special attractions were the first performances of compositions by members of the choir—two songs for soprano by Seymour Weinstein: a chamber piece, "Spring Chorale", for flute, viola and mixed voices, by Joseph Chouinard, and a new popular song by Annabelle MacMillan, already accepted for publication by a Broadway music publisher. The program included both classical arias and lieder, as well as music in a more popular vein. Robert Burns Anderson sang several of Harry Lauder's Scotch Songs in costume. All the singers donated their time and services so that the choir vestment

fund might benefit from the concert. Such a program not only is varied and interesting, but enables members of an ensemble group to display their individual talents to the parish, releasing them from the anonymity of a vestment. Begun as an experiment last season, it has proved to be highly appreciated by the parishioners of Calvary Church and promises to be an annual event.

FRANCIS E. AULBACH, who recently was appointed organist and choirmaster of Grace Episcopal Church, Oak Park, Ill., will direct his choir in three choral evensong services to be broadcast from Station WGNTV in March. Among works to be performed are Bach's "Now Let Every Tongue Adore Thee," Maunder's "On the Way to Jerusalem," Bach's "Jesus, Joy of Man's Desiring" and Woodman's Magnificat and Nunc Dimittis. On Good Friday evening the choir will sing Maunder's "Olivet to Calvary."

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Six Hymn-Preludes, Books 1 and 2

by **PERCY W. WHITLOCK**

IN THE first book will be found *Hymn-Prelude on "When My Love to God Grows Weak"* for use during Passiontide; in the second book, the *Hymn-Prelude on "Jesu, Name All Names Above"* for Lenten use.

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by **GORDON SLATER**

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Playing of Service; Hints for Making It Work of Skill and Art

[The following is the text of a paper presented by the St. Louis organist at the convocation of deans and regents of the American Guild of Organists in Dallas and Fort Worth, Tex.]

By HOWARD KELSEY

In these days when so many churches boast of "ten choirs—500 singers," there is an alarming tendency to underestimate the part played in a church service by the organ and, of necessity, the organist. Too few organists make reputations for themselves as fine service players, most of the "big names" in our profession belonging to those who have distinguished themselves as concert players or as choral directors. To a degree this state of affairs is the fault of organists themselves, who, by their willingness to treat their instrument as a sound effects machine or background noise over which the choir sings, invite the oblivion to which they are consigned.

The first point I wish to make is that the organ part of an anthem is no more a "setting" for the choral portion thereof than is the liturgy merely a "setting" for the sermon. That reminds me of the small boy who liked church, except that the "commercial" was too long. Judging from some organ playing I have heard in fairly prominent churches, I should say that while some sermons may well fall into the category of commercials, a lot of organ music could well be classed with the soap opera sound effects.

Several years ago a clergyman friend of mine described the organist as "the soul of the service". By that he meant that the part of the organ in creating an atmosphere of worship is of more than incidental significance. This atmosphere is created first in the prelude, which, of course, raises the question of the status of an extra-liturgical musical number which precedes or follows the service. There are, of course, churches in which the prelude is treated as part of the service, where choir and clergy are seated in the chancel before the prelude is played. In my own church, however, the prelude is played before 11 o'clock and before choir and clergy enter. Therefore I do not list the prelude on the church bulletin. I simply play serious organ music without any announcement, using this as a means of creating a taste for music, the titles of which would mean little to anyone. Occasionally someone inquires about what I have played, but to date no one has asked that the titles of my preludes be included in the Sunday bulletin.

Whether the organist decides to let the prelude be "anonymous" or not, I wish to make a plea for giving said prelude a first-rate performance rather than a perfunctory reading. I am sure that most congregations prefer to hear a note-perfect, musical performance of a simple work rather than the smudged, inaccurate renditions of large-scale works which are, sometimes, brought to abrupt conclusions long before the composer intended simply because the organist does not bother to time them accurately. In such cases it is difficult to decide who is the more sinned against—composer, congregation or Almighty God! As to postludes, I stopped playing them years ago. The few members of my congregation who cared to listen were always annoyed at those who didn't and it seemed to me that the effect of the service was not enhanced thereby. As it is, I just append a few measures to the concluding choral response and then go downstairs to meet the people who come forward to speak to me.

The organ part of an accompanied anthem is often the "soul" of the anthem. I resent the use of the word "accompaniment" when it is applied to an anthem with an independent organ part. In the days of Bach and Handel orchestras were as large as or larger than choirs, so that proper balance could be maintained between instrumental and choral portions. Today, however, there is a cult of churchgoers who protest when the organ is anything more than a background sound over which the singers perform. Thirty years ago, when our organs were almost completely opaque and dominated by leathery diapasons and fat flutes it was necessary to reduce organ tone to an absolute mini-

mum, but today, with our bright, transparent ensembles, there is no reason for such an attitude toward the instrumental art of a choral work.

A few years ago we were singing Roberta Bitgood's fine cantata "Job" and one of my "customers" (I always call the congregation that) took me to task for the "hideous screech" with which my soprano soloist sang the words "curse God and die" and for the "vile-sounding" registration with which I accompanied those words. I suppose it is possible to "curse God and die" in honeyed tones accompanied by celestes, but that is not music. Music has the right to be ugly on occasion and we have no right to emasculate it to the point that it degenerates into the prettiness of a pink tea. It is frequently the province of the organ to contribute the touch of "ugliness" through an intensified dissonance or, through the judicious emphasis of counter-melodies and extra-vocal harmonies, help to express a composer's complete musical idea. Unless we are willing to approach anthem accompaniment from this point of view I think we would do well to confine ourselves to a *cappella* music.

The church organist's principal job is to give adequate leadership to hymn singing. Whether the organist is also the director or not, he leads when it comes to the hymns. If his hymn playing is strongly rhythmical and well articulated he will be rewarded with a singing congregation, but if he fails in these regards the congregation will soon give up the struggle. I am always shocked to learn that there are organists who do not practice their hymns, but what really floors me is to hear an organist of real reputation play a Bach fugue or Franck chorale in good style and then stumble through a simple bit of four-part harmony with no attention to the movement of voices and certainly no attention to the words to be sung thereto.

To lead hymns effectively one must evaluate correctly the quantity of tone required in a given situation. Too much volume is as bad as too little volume and the happy mean is as much dependent on the relative size of the congregation as on the acoustic properties of the church. The same factors affect tempo in that the greater the volume of tone from organ, choir and congregation the slower the tempo. Where are there worse offenders in this regard than some of our good Episcopal brothers who play their hymns like a fifty-yard dash for the amen? These same brothers used to pitch their hymns too high for their congregations in order to help their boy choirs, but fortunately the "1940 Hymnal" takes into account the fact that no congregation can sing above an E flat. For my part I strongly urge the transposition of all hymns into such keys that the congregation is never required to go above that top note. Organists who cannot transpose at sight—and I hear that there are some—would do well to write out the necessary transpositions until the happy day of sensible keys in our hymnals is upon us.

I am often asked about "free accompaniments" for hymn-tunes. I feel that, like descants, garlic and cayenne pepper, they require a lot of discretion. I often use Dr. Noble's book, for I have seldom felt that my own efforts did much for hymn-tunes. I find such accompaniments effective for occasional single stanzas, with the choir singing in unison to keep the congregation going. Incidentally, my choir always sings hymns in unison, a custom much more appreciated by the congregation than the choir. I often use the device of further emphasizing the melody by playing it as a solo on a strongly fundamental reed stop—no bombardes here, a good old tuba can't be beaten!

Speaking of good old tubas I feel constrained to comment on some stoplists I have seen recently. Committed as I am to clarity of ensemble and intensely as I dislike tubby flutes and diapasons, I would anticipate with very little pleasure the privilege of playing a service on many instruments being built these days. Unless we can inculcate in our congregations a great zeal for ancient music and then furnish ear-muffs to make the music bearable we would better curb our enthusiasm for brilliance of tone. I often wonder if the organists who design and demand such instruments of our builders have any conception of the problems they will face when the dedicatory recital is past and they are expected to give forth

with an acceptable oratorio accompaniment, as well as tasteful church services; for there are few churches of today which are willing or able to provide the auxiliary orchestras which made the unexpressive instruments of the past practical for such purposes. Similarly, there are few churches where an occasional modulation is not necessary or where a pianissimo interlude is not a "must". Of course, to quote Becket Gibbs, the "best modulation is dead silence," but I would not recommend trying that formula on an average Baptist or Presbyterian congregation. I am not making any plea for organs of so-called romantic persuasion; I am just suggesting that, as organists, we try to put on the brakes before we help our builders perpetrate outrages which may be just as offensive as the theatrical organs of some decades ago.

To get back to our subject, I would further suggest that we outlaw the "noodling" improvisations that some of our better organists feel are good enough to connect various parts of the service. Aimless wandering from key to key, killing time while the offering is brought forward, can rob an otherwise good service of all distinction. I suggest to my students that they keep Dr. Dickinson's book of interludes at hand, just as I do. I also suggest the systematic study of "ready-made" modulations in order to avoid the obvious or the inept.

At the risk of seeming unduly repetitious, I would like to make a final plea for the cultivation of the finest in service playing, as distinguished from recital playing. I hasten to add, however, that the technical skills are just as demanding for one as for the other, with service playing requiring even more in the way of good taste and ingenuity rather than less.

THE VAN DUSEN ORGAN CLUB OF Chicago has elected the following officers for the year: Franklin Junkerman, chairman; Verne Studdt, secretary and treasurer; Helen Fabish, Cordelia Ferber, Gus Leist, Jack Repp and Mrs. Karl Warren, directors. On Jan. 26 works of Bach and Widor were played by Miss McKenzie, Mrs. Meine, and Messrs. Goodwin, Gossman, Sessler and Studdt.



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**H. John Eigenbrodt Opens Three-
Manual Organ at First Evangelical
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Assisted in Design.**

The dedication of a three-manual organ built by the Reuter Organ Company took place Jan. 4 at the First Evangelical United Brethren Church of Naperville, Ill. The instrument is a memorial to George L. Wicks, who was a trustee of that church for more than twenty-five years. The church is closely associated with North Central College.

The organ was formally dedicated at the Sunday morning service and the opening recital was played that afternoon by H. John Eigenbrodt. Mr. Eigenbrodt is an alumnus of North Central College and a student at the Yale Divinity School, where he is organist of Marquand Chapel. He is also organist of the Methodist Church in Cheshire, Conn. Mr. Eigenbrodt assisted in planning the new instrument. The organ was installed by Frank C. Wichlac & Son of Chicago. The stoplist is as follows:

GREAT ORGAN.

- Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Twelfth 2 2/3 ft., 61 pipes.

SWELL ORGAN.

- Lieblich Bourdon, 16 ft., 12 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 85 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Lieblich Flöte, 4 ft., 73 notes.
- Rohrsnat, 2 2/3 ft., 61 notes.

- Flautino, 2 ft., 61 notes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Hautbois Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Bourdon, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Nasard, 2 2/3 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Gemshorn, 16 ft., 12 pipes.
- Principal, 8 ft., 32 notes.
- Bourdon, 8 ft., 12 pipes.
- Still Gedeckt, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.
- Twelfth, 5 1/2 ft., 32 notes.
- Choral Bass, 4 ft., 12 pipes.
- Lieblich Flöte, 4 ft., 32 notes.
- Trumpet, 16 ft., 12 pipes.
- Trumpet, 8 ft., 32 notes.

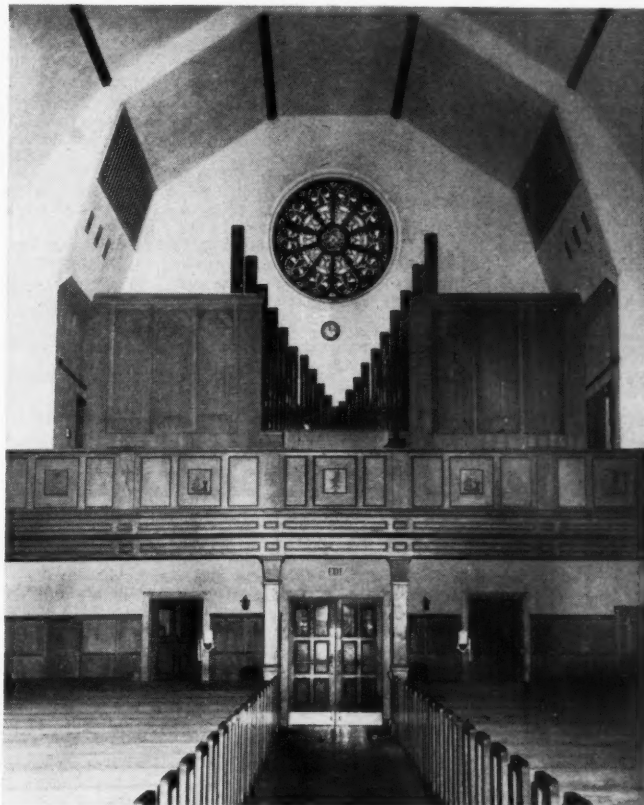
Mr. Eigenbrodt played the following program: "Agincourt Hymn," Dunstable; First and Second Movements from Sonata 2. Hindemith; "Ah, World, Now Must I Leave Thee," Brahms; Passacaglia and Fugue in C minor, Bach; Chorale in A minor, Fraeuck; "I Call to Thee," Bach; Allegro from Concerto 3, Handel; "Vision of the Church Eternal," Messiaen; Toccata from Symphony 5, Widor.

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A two-manual Reuter organ was dedicated Jan. 18 at the Roxboro Baptist Church, Roxboro, N.C. This instrument was installed by Ferd T. E. Rassmann of Asbury Park, N.J., representative of the Reuter Company. The organ chambers are above the baptistry back of the choir and both divisions are expressive.

There was no recital in connection with the dedication service, but Mrs. W. W. Woods, the organist, played four solo numbers.

WICKS ORGAN OF THE MONTH

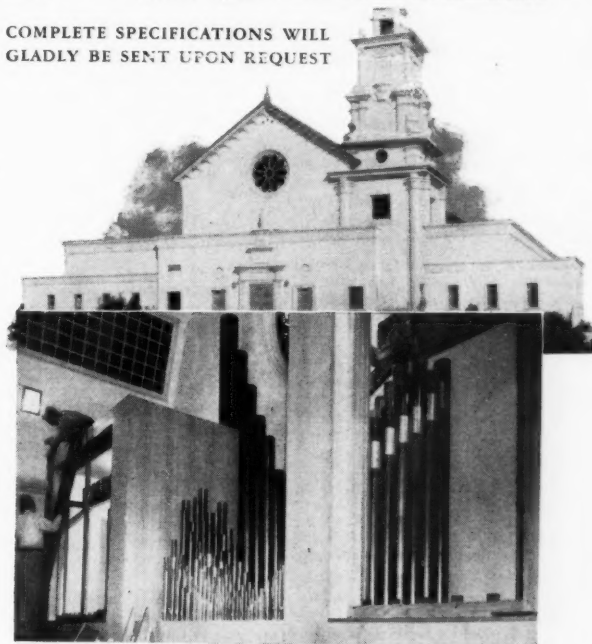


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15 Regional Conventions from coast to coast in 1953

American Guild of Organists

Chapters in Every State



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The President's Column

The list of regional conventions definitely arranged for 1953 appears in another column of this issue of THE DIAPASON. Others will be announced later. The attention of all members of the A.G.O. is called to the great opportunities offered by these conventions in various parts of our country, at which may be heard excellent organ and choral music, lectures and discussions having to do with practical subjects related to organ and choir, and where those attending have the pleasure of meeting so many organists and choral directors and exchanging ideas. The regional conventions will serve also as effectual preparation for our biennial national convention, to be held in Minneapolis-St. Paul July 11 to 15, 1954. The St. Paul Hotel has been chosen as convention headquarters.

Two thousand ninety-two organists or choir directors were elected or reinstated to active membership in the A.G.O. in 1952. Twenty-three chapters, three branches and nine student groups were organized. These G.S.G.'s may now be formed in any communities as well as in schools and colleges, under the supervision of active members of the A.G.O. All who are interested in forming such a group should communicate with the dean of the nearest chapter. Members of student groups are eligible to enter the A.G.O. national organ playing competition for organists not over 25 years of age.

Guild examination week comes in June, and information has been sent from national headquarters to all who have inquired during the year. Those planning to take these examinations should procure application forms from headquarters and register early in order that designation of centers can be made and other adequate provisions arranged. Candidates should be examined at the centers in which they hold membership or where they are temporarily located. Communicate with deans of chapters (list in January issue of THE DIAPASON) or with national headquarters.

The 1953 examination schedule is as follows: choirmaster "A" and choirmaster "B" examination (the latter for Roman Catholic choirmasters) June 16; associateship and fellowship examinations June 17, 18 and 19. All candidates must have been elected to membership not later than May and must register and pay fees, making checks payable to the American Guild of Organists, by June 1. Both sections of any examination may be taken or either section singly. Those who have passed one section are credited with this and may enter the examination for the other section.

While on my Guild tour, in which the conclave of deans in Dallas-Fort Worth was included, it was a privilege and pleasure to visit the following cities where there are chapters of the A.G.O.: Johnson City, Nashville and Memphis, Tenn.; Texarkana, Ark.-Tex.; Dallas, Fort Worth, Wichita, Amarillo, El Paso, Abilene, Austin, Houston and Galveston, Tex.; Lake Charles, Baton Rouge and New Orleans, La.; Birmingham, Ala.; Greensboro, Winston-Salem, N.C.; Richmond, Va., and later Wilmington, Del., and Binghamton, N. Y. While in Houston the new San Jacinto Chapter was officially organized, the charter was presented and the officers were installed by the president of the A.G.O., with all due ceremony. The formation of this chapter reflects great credit upon the dean, T. Curtis Mayo, F.A.G.O., and the other officers and members. Charles W. Pabor, dean of the Hous-

ton Chapter, attended the ceremony and extended greetings from the Houston Chapter. Visits were made to the following cities where interest was shown in organizing an A.G.O. chapter: Kingsport, Tenn.; Carlsbad and Alamogordo, N. Mex.; Sweetwater, Longview, Kilgore, Tyler, Waco and Beaumont, Tex.; Mobile, Ala., and Alfred, N. Y. Contacts were also made with Fredericksburg and Danville, Va., and Bluefield, W. Va.

National A.G.O. Sunday will be observed April 26, three weeks after Easter, as usual. If information is required please communicate with national headquarters and data will be sent promptly.

S. LEWIS ELMER.

June Convention in Kalamazoo.

The Southwest Michigan Chapter will be host to the regional convention this year. This region consists of Illinois, Indiana, Michigan and Wisconsin. The dates will be June 16, 17, 18 and 19. Committees are at work preparing for a really outstanding convention. Headquarters will be at Kalamazoo College. One day will be spent in Battle Creek, with programs in that city and a visit to one of the famous cereal plants. Also included in the itinerary will be programs of organ, choral and instrumental music and lectures at the three colleges in Kalamazoo—Western Michigan, Nazareth and Kalamazoo College—and in the city's prominent churches. Nationally known recitalists and lecturers will be on hand. An attractive program booklet is planned.

The host chapter is going all out to make this, its first convention, an event all members of the region will wish to attend.

Carl Weinrich Visits Omaha.

The Nebraska Chapter presented Carl Weinrich in a recital Feb. 5 at Kountze Memorial Lutheran Church, Omaha. The next evening, at the same church, Mr. Weinrich conducted a master class. The organ is a new Aeolian-Skinner. Mr. Weinrich's program: Toccata and Fugue in F and Chorale Prelude on "How Brightly Shines the Morning Star", Buxtehude; Three Sonatas, Scarlatti; Three Chorale Preludes, Bach; Prelude and Fugue in A minor, Bach; First Sonata, in E flat minor, Hindemith; Three Pieces for a Mechanical Clock, Haydn; "Benedictus", Reger; Third Movement from Ascension Suite, "Outburst of Joy from a Soul before the Glory of Christ", Messiaen.

At his master class Mr. Weinrich helped us with church organ music and after a two-hour session answered questions relative to memorization and various problems.

Mr. and Mrs. Weinrich were guests at a luncheon of the chapter at the Omaha Athletic Club.

HELEN MANNING, Secretary.

February Meeting in Memphis.

The February meeting of the Tennessee Chapter was held at the Highland Heights Methodist Church in Memphis. A short business meeting followed the dinner. Plans were discussed for bringing Richard Purvis to Memphis State College in March for a recital on the concert model Hammond and the dean was empowered to engage a recitalist for April. Wedding music was presented in a varied and interesting program planned by Miss Frances MacFadden. Music from the British royal wedding was played by Lamar King; the Clokey "Wedding Suite", for choir and soloist, with organ accompaniment, was sung by a quartet from Memphis State College, James Brakefield baritone and Mrs. Herbert Keaton and Mrs. Henning as organ-

ists. Rachael Quant played a group of Bach chorale preludes and Williams S. Phillips presented several romantic compositions. The brass trio from Memphis State College embellished the hymn "Praise, My Soul, the King of Heaven" and the Mendelssohn "Wedding March" with brilliant fanfares composed by Raymond Haggh, to form a grand finale to the program.

RACHAEL QUANT, Secretary.

Ministers Youngstown Guests.

The annual dinner meeting for clergy and church musicians, sponsored by the Youngstown Chapter, was a happy event of Jan. 26 at the Pleasant Grove United Presbyterian Church. Seventy guests were served dinner prepared by the women of the church. Mrs. Gertrude Griffith Eckstrom and Mrs. Beryl Kinser were in charge of the table arrangements. Mrs. Paul A. Adams, dean of the chapter, presided and the Rev. Walter T. Swearingin, as toastmaster, presented the Rev. John H. Burt, minister of St. John's Episcopal Church, as guest speaker. To quote from Rev. Mr. Burt's most interesting talk: "The one logical purpose for which church music should be employed is the glory of God and not any of the psychological, social or utilitarian ends for which our worship music is often tortured out of its true nature. Church music is an offering, a sacrifice, a return in kind, of God's gift of beauty to man."

The guest soloist for the evening was Jerome W. Toti, tenor, accompanied by his sister, Miss Lillian Toti. As a climax to the program the group sang three anthems with Arthur A. Birkby of Westminster College, New Wilmington, Pa., directing and Miss Emma Cook at the piano.

Hear New Organs in Bethlehem, Pa.

The Lehigh Valley Chapter met Jan. 17 at the Moravian College and Theological Seminary, Bethlehem, Pa., for the annual pastor-organist dinner. The dean, Stoddart Smith, presided at a business meeting after the dinner. Mark Davis, head of the music department at Moravian College, was in charge of arrangements. After dinner the members were treated by Mr. Davis to a demonstration on the Reuter organ recently installed at the college. This was followed by a trip to Lehigh University to inspect the new Austin recently installed at Lehigh. This organ was designed by Robert Knox Chapman and he gave a very comprehensive talk on its features and had the members inspect the organ chamber. Mr. Chapman and Dr. Ifor Jones then played a short recital.

SUE F. ENRIGHT, Secretary.

Jewish Services Are Explained.

The Western Pennsylvania Chapter enjoyed an evening of traditional and modern chanting at Synagogue B'nai Israel in Pittsburgh Jan. 27. Preceding the program a business meeting was conducted by Dean Watkins. New members were announced and welcomed. Plans for the regional convention in the late spring were discussed. Grace Hall, a member who died in December, left her music library to the chapter. Piano, organ and vocal music was displayed for any members to choose as they wished.

The program opened with a talk by Rabbi Benjamin Lichter, in which he outlined the history of Hebrew music. After he explained the prayers that open the Friday evening and Sabbath services, Cantor Mordecai Heiser illustrated them. Cantor Heiser told of the mixed tonality and the three different modes of the principle of monotonic recitation. A composer

Regional Conventions

Following is a schedule of 1953 regional conventions arranged to date:

- April 21, 22 and 23—Shreveport, La.
- April 28 and 29—Tacoma, Wash.
- May 11 to 14—Miami, Fla.
- May 12 to 14—Albuquerque, N. Mex.
- May 15—Salt Lake City.
- June 2, 3 and 4—Jackson, Miss.
- June 16 to 19—Kalamazoo, Mich.
- June 16, 17 and 18—Pittsburgh, Pa.
- June 22, 23 and 24—Utica, N. Y.
- June 23 and 24—Manchester, N. H.

in Vienna about a hundred years ago was the first to set the Jewish modes to Western harmony. Rabbi Lichter then explained the threefold benediction and the tradition that all Orthodox Jews, since Aaron, the first high priest, are divided into three groups—those descended from the priests, who go to the altar and bless the people; the Levites, who are the singers, and the Israelites, who are the members of the congregation. Rabbi Seymour Cohen then told us of the ritual of the reading from the Torah.

After the beautiful music we were entertained in the social hall with tea and cookies.

ANN LYNN YOUNG, Registrar.

Big Audience for Biggs in Milwaukee.

E. Power Biggs played in Milwaukee Jan. 18 to a capacity audience. The Wisconsin Chapter, sponsors of the event, filled Immanuel Lutheran Church with nearly 1,600 music-lovers. Many heard the recital via sound equipment installed in the church's basement and hundreds were turned away from the doors. The Handel Concerto No. 13 was performed with a local string group assembled for this occasion and rehearsed by Paul Jungkuntz, Jr., the church organist. Under the direction of Mr. Biggs the ensemble's incisiveness and crispness in execution added to making the work highly effective. The Reubke Sonata, with its broad range of intense emotions calling for colorful registration, particularly impressed the audience.

One hundred Wisconsin chapter members, patrons and guests attended a dinner after the recital. In accord with its policy of contributing to the cultural life of the community, the chapter presented several record albums made by Mr. Biggs and bearing his autograph to the city's public library. The successful presentation of Mr. Biggs has made increasingly evident the need for a good organ in the projected war memorial auditorium in Milwaukee County, an end toward which this chapter is working.

MARIAN E. MANDERY, Secretary.

Every month it is necessary to omit some items of Guild news from this department. The reasons are varied. One is the limitation of precious space. Another is late receipt of chapter reports from correspondents who send their communications after most of the pages are closed and ready to go to press. Routine items and those which tell of events from one to three or four months after they happen must make way for reports of recent happenings. Failure to give dates of meetings, illegible manuscripts, reports written on both sides of the paper, relatively unimportant occasions described at unnecessary length, which require extensive editing—all these delay operations in the news department. The help of all registrars and chapter correspondents in making their items crisp and of interest not only to their members but to other chapters is urgently requested.

News of the American Guild of Organists—Continued

Plans for 1954 Convention

Plans for the 1954 A.G.O. national convention are in the making and detailed reports will appear soon. Headquarters will be in St. Paul, at the Hotel St. Paul, July 11-16. For those who desire less expensive rooms dormitory accommodations will be available at Hamline University, midway between Minneapolis and St. Paul.

Since the desire of both national headquarters and the Minnesota Chapter has been for the convention to assume a practical and informative nature, as well as to be a week of inspiration in music, the convention committee of the Minnesota Chapter has drawn up a first-draft itinerary which emphasizes lectures and discussions of a useful nature. There will be discussions of acoustics, service planning, console conducting, modern trends in church music, organ design and choral techniques; there will be an uncut performance of Handel's "Messiah," conducted by Alfred Greenfield; there will be a performance of Bach's "Passion according to St. Matthew;" and, to balance these larger works, there will be a concert by a well-known a cappella choir. A program of Roman Catholic music will demonstrate plainchant, polyphony and modern music.

The program, as far as possible, will avoid overcrowding, and therefore the number of formal organ recitals has been reduced to four or five. There will be a sight-seeing tour, an afternoon free for shopping, and two evenings devoted to the Minneapolis Aqua Follies and the St. Paul Pops program of ice skating and an orchestral concert.

JACK FISHER, Reporter.

McManis Plays Organ He Built.

Charles W. McManis, organ builder of Kansas City, Kan., was the recitalist at the February meeting of the Dallas Chapter, which met at Canterbury House, the Episcopal student center of Southern Methodist University. Mr. McManis played the thirteen-rank organ which he recently built for the Collegiate Chapel of St. Alban. It is an instrument of classic design, installed on a balcony. An interesting feature of Mr. McManis' program was the listing of the registration he used for each number. He included works by Raison, Stanley, Franck, Vierne, Karg-Elert and Bach.

Christian and Jewish Choirs Unite.

In observance of brotherhood week the Central New Jersey Chapter participated in the interfaith concert of sacred music at Har Sinai Temple in Trenton Feb. 16. Combined choirs from more than thirty churches and synagogues in the Trenton area presented a program of Jewish and Christian music. Katherine Moriarity, organist and choir director of the Blessed Sacrament Church, opened the program with a recital. Wendell E. Johnson, minister of music at Bethany Lutheran Church, conducted the Christian choirs in the following anthems, accompanied by William A. Smith, organist of Bethany Church: "How Lovely Are Thy Dwellings"; Brahms; "Sanctus"; Gounod; "150th Psalm"; Franck; "Benediction"; Lutkin. Mrs. Norman Hartman conducted the Jewish choral groups in the following selections: "Ma Tovu"; Lewandowski; "Kedusha"; Ephros; "Hallelujah"; Lewandowski; "Eloheinu Vehohe"; Stark. Both Jewish and Christian choirs sang "The Heavens Are Telling"; Haydn. Rabbi Joshua O. Haberman of Har Sinai Temple spoke on "Some Common Elements in Synagogue and Church Ritual." The Rev. Fred Vreeland, pastor of Grace Baptist Church, spoke on "Historical Background of Church Music." Concluding the program, Mrs. Allen Winn, organist of Covenant Presbyterian Church, played the Prelude and Fugue in E minor, by Bach.

Following the concert an exhibit of Jewish ceremonial objects and religious arts was displayed. Mrs. Frank Kushner was general chairman of the committee planning the concert, assisted by Dean Albert Ludecke, Jr., Mrs. Norman Hartman and Mrs. William Olin.

MRS. GERTRUDE BERGEN, Registrar.

MONMOUTH CHAPTER, NEW JERSEY—The monthly meeting was held Feb. 8 at Trinity Episcopal Church in Red Bank. The

theme of this year's program is the type of organ most popular in our county. Ferd Rassman, a member of the local chapter and representative of the Reuter Organ Company, led in the discussion on the topic of the small organ and what basic ranks of pipes are necessary. Five new members were inducted at the Guild's annual vesper service in the Episcopal Church of St. Uriel the Archangel in Sea Girt in January and at this meeting another member joined, making a total for the year thus far of six. Virgil Fox will give a recital Monday evening, March 9, at the First Methodist Church in Asbury Park. Dean Reines asked that all original hymn-tunes be submitted by March. Paul Thomas and Barbara Jean Fielder submitted their names as candidates in the national A.G.O. organ competition.—EVELYN WHITE BENNETT, Registrar.

METROPOLITAN NEW JERSEY—The Metropolitan New Jersey Chapter met Jan. 12 at the Sacred Heart Catholic Church, Bloomfield. A lecture demonstration on choir training and voice building was conducted by the Rev. Joseph T. Foley, C.P.S., director of the Paulist Chorists of New York, who has a wealth of knowledge gained from his own experience and long association with Father Finn. Father Foley brought six of the younger boys from the Paulist Chorists. The initial task for a director of boys, he said, is to correct damage done through improper use of the vocal cords, a common fault among active boys. To develop pure head tones Father Foley uses downward vocalization. This also corrects weaknesses in pitch. He further advocates pianissimo singing for relieving strain and staccato singing for achieving clean attacks. A lengthy but interesting question period followed the lecture and the boys concluded the program, singing "Adeste Fideles." The organist of the church, Edward Boyd Smack, welcomed us to inspect the two organs, a two-manual in the sanctuary and a three-manual in the gallery.—MILDRED E. WAGNER, Registrar.

NORTH JERSEY—The North Jersey Chapter held its annual ministers' night Feb. 3 at the Church in Radburn, Fairlawn, N. J. A large number of ministers in the area attended as guests of chapter members. J. Clifford Welsh, former dean of the Metropolitan New Jersey Chapter and organist of the Morristown Methodist Church, addressed the meeting on "The Minister, the Organist and Better Church Music." This had been the subject selected by Walter N. Hewitt, organist and director of music of the Prospect Presbyterian Church, Maplewood, N. J., who was unable to fulfill his scheduled appearance because of illness. Mr. Welsh is also organist at Temple Shaare Tefilo at East Orange, N. J. Refreshments were served at the conclusion of the program.—MRS. FRANCES E. KREAMER, Correspondent.

NORTHERN VALLEY CHAPTER—The Northern Valley Chapter held its monthly meeting Feb. 9 in the Hillsdale, N. J., school auditorium. There was a demonstration of the concert model Hammond instrument. Dean Harvey opened the meeting with greetings to our guests from the Rockland County and Northern New Jersey Chapters. He then introduced Ellis Barkerding of William Knabe & Co., New York City. Mr. Barkerding explained the instrument and introduced C. A. J. Parentier, who gave a recital, including a few of his own compositions and arrangements. Dean Harvey also played several selections. The next meeting will be March 9.—MRS. EDWARD WINFIELD, Secretary.

OKLAHOMA CHAPTER—The Oklahoma Chapter met Feb. 3 in the fellowship hall of St. Paul's Methodist Church, Tulsa. A student branch of seventeen members has been organized at A. and M. College, Stillwater, Okla. Carl Amt, A.A.G.O., is head of the organ department. An interesting feature of the meeting was a talk by George Oscar Bowen on "How to Improve Your Diction in Singing." This subject aroused much interest, besides creating amusement. Mr. Bowen gave illustrations of widely varying pronunciations of many ordinary words. . . . The organ department of Tulsa's Hyechka Club assisted in a program Feb. 18 on the Austin organ of the First Christian Church. Hyechka, pronounced "Hi-yech-ka", is a Creek Indian word for music. This is the oldest music club in Tulsa and probably in the state. Oklahoma Chapter members who played are Ethel Kolstad, Mrs. E. L. Teachout, John Knowles Weaver and Frances Wellmon Anderson.—JOHN KNOWLES WEAVER, A.A.G.O.

OKLAHOMA CITY CHAPTER—The subject for the February program of the Oklahoma City Chapter was "Service Music and Techniques", with David Witt as the leader. A modern setting of a hymn-tune, Toccata on "Lenore", Bingham, was played by Mrs. D. C. Johnston. "Differentials", by Cabezon, illustrated early music and was played by Max Smith. The music creating a quiet atmosphere was "Chant de Paix", Langlais. Mrs. Johnston, organist, and Mr. Smith played the Adagio from Mozart's Fantasia in F minor as the classic number. Mr. Witt improvised on a theme to show the

use of improvisation in a service. Prior to the program dinner was served by a committee with Mrs. Harmon Williams as chairman. The First Baptist Church was the place of our meeting, where Max Smith is the organist.—MRS. R. G. McDONALD, Secretary.

GALVESTON CHAPTER—The Galveston, Tex., Chapter entertained S. Lewis Elmer, national president of the A.G.O., with a luncheon at the Jean Lafitte Hotel Jan. 10. Choir directors and organists not regular members of the chapter were invited guests to hear Mr. Elmer. This was the first time a national president had visited the Galveston group. Mrs. William H. Benson and Mrs. Adam J. Levy were in charge of arrangements and Mrs. Benson, the dean, presided. Mr. Elmer's message was inspiring as well as informative. . . . Joyce Gilstrap, a brilliant young artist and organist from the University of Texas College of Fine Arts, was presented in a recital by the Galveston Chapter at the First Lutheran Church Feb. 9. Miss Gilstrap opened her program with Carl Bohm's Prelude and Fugue in C., followed by a sensitive reading of the Chorale Prelude "As Jesus Stood beneath the Cross", by Scheidt. The delightful Aria and Giga by "Loeillet" was presented with sparkling color and flowing rhythm. Miss Gilstrap's performance of the Bach C minor Fantasia and Fugue was outstanding for the clarity of the inner voices and for its jolly tempo. The somber harmonies of the "Elegie" by Flor Peeters provided a contrasting background for the brilliance of Sowerby's "Pageant," which showed Miss Gilstrap's splendid pedal technique. She negotiated the formidable difficulties of this display piece with an aplomb which would have done credit to an artist of far greater experience. This was followed by a deft performance of Zoltan Kodaly's Prelude, filled with strange and lovely harmonic progressions. The program closed on a joyous note with a magnificent performance of the Finale of the Sonata on the Ninety-fourth Psalm by Reubke. Miss Gilstrap is only 19 years of age.—THOMAS J. SMITH, Jr., Registrar.

TEXARKANA, ARK.—The Texarkana Chapter met on Jan. 31 at the Beech Street Baptist Church. The program was in charge of Mrs. James P. Watlington and consisted of the following organ numbers: Arioso, Bach, and "The Last Spring", Grieg, by Miss Leonora Anderson, and Prelude and Fugue in D minor, Dupré, by Wendell Blake, an organ student of the University of Oklahoma, who was a visitor in Texarkana. Miss Mary Dorothy Fletcher and Miss Alice Miers were welcomed as new members.—DOROTHY ELDER, Registrar.

EUGENE, ORE. CHAPTER—The Eugene Chapter met Jan. 18 at St. Mary's Catholic Church to hear Father Austin Johnson of the cathedral parish of Portland. His topic was "The Function and Nature of Music Used in the Catholic Church." He discussed Gregorian chant, sixteenth century polyphony and the later, more modern, development of Catholic music. The choir of St. Mary's Church illustrated the music under the direction of Dale Cooley, with Mrs. Cooley at the organ. Father Johnson is the diocesan musical director of the Western Portland diocese and is a member of the American Liturgical Commission.—MRS. C. N. ROFFE, Publicity.

CENTRAL ARIZONA CHAPTER—The chapter met Jan. 26 at the home of the dean, Dr. Thyra Pliske Leithold, in Phoenix. After the business meeting the dean led a seminar on the subject "The Criteria of a Good Hymn", assisted by the Rev. Donald Robinson and Al Becker. Six new members and one reinstatement were received.—MARVIN ANDERSON, Secretary.

LONG BEACH CHAPTER—The Long Beach, Cal., Chapter was honored Feb. 3 by the appearance in recital of Claire Coci of New York City. A large audience greeted her in the Methodist Church, where a fine Skinner organ was the vehicle for her playing. Vivaldi-Bach, Brahms, Mozart, Maekelbergh, the Liszt Fantasia and Fugue on "Ad Nos ad Salutem Undam", a Franck Chorale and Sowerby's "Pageant" were brilliantly performed. . . . The next attraction in the winter season will be the People's Independent Choir, assisted by the organ and the Ohlendorf String Quartet. Our dean, Gene Driskill, has given the chapter new impetus.—EDITH MARTINA WYANT.

SANTA BARBARA, CAL.—The third meeting of the season for the Santa Barbara Chapter was held on a balmy evening Jan. 27 at the Montecito residence of Dr. and Mrs. Norman Soreng Wright. The meeting was a delightful combination of fun and business. At the business session Dean Einecke spoke on the ideals and aims of the Guild. The chapter plans to sponsor a recital in May by a guest organist. The subject of local broadcasting stations was discussed and the chapter went on record as favoring an increasing emphasis on organ and choral music and an attempt to improve both the quality and amount of good recorded music. Programs for the next three meetings were announced as follows: February, a meeting around the console at the First Church of

Christ, Scientist; Dr. John Gillespie will have charge of the program; March, student recital; April, talk by Stanley Williams on "Modern Trends in Organ Design". The social part of the evening was supervised by Emma Lou O'Brien. Dr. Gillespie delighted those present with his musically playing. There were some clever games, with ingenious prizes. The evening came to a pleasant close as we assembled in the dining-room, in the warmth of candle-light, to enjoy punch and cookies, mints and nuts.—CHARLES BLACK, Secretary.

NORTHERN CALIFORNIA—The Northern California Chapter met Jan. 20 at California Concordia College (Lutheran) in Oakland to see and hear the two-manual baroque organ built by Austin, designed by Ernest White and recently installed in the college. Our host, Professor Hugo Gehrke, assisted by a choir and three wind instrument players, presented a program of baroque music, including the six Schübler Chorale Preludes.—RICHARD MONTAGUE, Registrar.

DAYTONA BEACH, FLA.—One of the scheduled meetings for the Daytona Beach Chapter was the one-day conference workshop for organists and choir directors Feb. 9, conducted by Paul Swarm, director of the Church Music Foundation, Decatur, Ill. Twenty-five organists attended the day session and the number increased to eighty for the evening session, held at the Community Methodist Church. One organist journeyed from Fort Pierce and another one came from Orlando. A number of students from Stetson University, all members of the student group sponsored by the Daytona Beach Chapter, were present at the workshop.—INEZ G. YOUNG, Secretary.

WATERLOO, IOWA—Two recitals in Waterloo churches occurred the afternoon of Feb. 8 as features of a church tour by members of the Waterloo Chapter. The first program, presented at the First Brethren Church by Miss Mary Hamer, included: Prelude and Fugue in D minor, Bach; Pastorale, Guilman; Andante Cantabile from Fourth Symphony, Widor, and "Jesu, Joy of Man's Desiring", Bach. The second, played at the First Methodist Church by Mrs. Roger Helensmidt, included: Sonata No. 2, Mendelssohn; "Evening Bells and Cradle Song", Macfarlane; "O Lord of Hosts", Careless-Schreiner, and "Shepherds' Sunday Song", Kreutzer.—BYR DELLA SANKEY FEELEY, Publicity Chairman.

CENTRAL IOWA—The Central Iowa Chapter met Jan. 12 at the First Unitarian Church, Des Moines. A program of music suitable for weddings was presented by Dean Russell Saunders, who presided at the organ. The program included the following: "O Father All Creating", Buxtehude (Dorothy Anderson, soprano; Margaret Davis and Sally Needham, violinists); "O Love That Casts Out Fear", Bach; "O Jesu, Joy of Loving Hearts", arranged by Brahms; "Love Divine, All Love Excelling", "Hy-frydol", arranged by Bunjes; "O Father, Son and Holy Ghost", Kittell (Marilyn Jewett, contralto); "O Perfect Love", Sowerby (Dorothy Rutledge, mezzo-soprano); "Lord, Who at Cana's Wedding Feast", Buxtehude (Marilyn Hutchcroft, soprano; Margaret Davis and Sally Needham, violinists); "O Perfect Love", Willan (Dorothy Anderson, soprano); Wedding Song, Schuetz (Donald Morrison, baritone); "The Lord Bless You", Bach (Marilyn Hutchcroft, soprano, and Donald Morrison, baritone).—ELOISE ANDERSON, Secretary.

NORTHEASTERN PENNSYLVANIA—The Northeastern Pennsylvania Chapter met Feb. 10 at the home of Miss Ruth A. White, Scranton, with the dean, Robert W. Rosenkrans, presiding. Plans were made to sponsor a series of recitals on Fridays in Lent at St. Luke's Church, Scranton. Plans were made also for the annual recital, which will take place April 28 at St. John's Lutheran Church, Scranton. At the request of members Mr. Rosenkrans talked on choir technique. Refreshments were served by Miriam Trethewey. The next meeting will be held on March 10, at the home of the sub-dean, Mrs. William Newman, Jr., Clarks Green.—HELEN FITZE RAWLINGS, Secretary.

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News of the American Guild of Organists—Continued

WATERBURY CONN.—The monthly meeting of the Waterbury Chapter was held Sunday evening, Feb. 8, in the Immaculate Conception Church. Frederick F. Harmon and the thirty-voice choir of the church presented an hour of music preceding a benediction service. Organ selections by Mr. Harmon, Adelaide Bracken and Teresa Plukas included the Bach chorale preludes on "Dear Christians, Let Us Now Rejoice!" and "Jesu, Joy of Man's Desiring" and the Prelude and Fugue in E minor; selections from Yon's "Sonata Romantica", and works by Couperin, Dethier and Richard Keys Biggs. Of special local interest was Miles Martin's Postlude on "Divinum Mysterium", dedicated by the composer to Edward K. Macrum, late dean of the Waterbury Chapter. The choir sang the Kyrie from a Solemn Mass of Nicola Montani and the Credo from the "Missa Solemnis Brevisque" by John L. Bonn, a member of the chapter. The Gregorian "O Salutaris" and a traditional "Tantum Ergo" were sung during the Solemn Benediction.—ROBERT A. REQUA, Registrar.

BROCKTON, MASS.—The Brockton Chapter met on its new meeting night, the fourth Monday of the month, Jan. 26, at the home of Miss Margaret Keith, Bridgewater, Mass. One of the highlights of the evening was a study and discussion, under the guidance of Dean Francis L. Yates, of the background of many of our well-known hymns, as well as the valuable part hymns play in worship. Plans are in the making for the annual recital of the chapter, to be given Oct. 19 at the First Baptist Church of Brockton by a well-known concert artist. Rehearsals are in full swing for the coming choir festival, to be held at the same church Sunday, May 3, at 4:30, with plans formulated for the participation of the choirs of many churches in groups of anthems. After a very satisfactory meeting the members adjourned to a beautiful candle-light room, where refreshments of sandwiches, cakes, cookies, coffee and mints were served by Miss Keith and her committee, Mrs. May W. Bassett and William Moss.—MRS. GLADYS STILWELL PORTER, Secretary pro-tem.

SPRINGFIELD, MASS.—The chapter attended a meeting at Holy Name Center Jan. 5, where a program of liturgical music was featured. Jan. 30 the members attended services at Sinai Temple in Springfield, where Charles Schilling is organist. Rabbi Herman E. Snyder explained the Sabbath Eve service to the members, which enabled them to participate in it. Refreshments were served after each meeting.—BEATRICE LITTLEFIELD, Secretary.

HARTFORD, CONN., CHAPTER—The Hartford Chapter arranged a recital at the South Congregational Church Feb. 24. The program was played by Edward Linzel, organist and choirmaster of the Church of St. Mary the Virgin in New York City. He played the new Aeolian-Skinner organ. A reception for members followed the recital. . . . The Hartford Chapter is planning a benefit concert for Dr. Albert Schweitzer March 2 at St. John's Episcopal Church, West Hartford. Clarence W. Watters will be the soloist at this event.—ALTHEA R. ROBERTS, Publicity Chairman.

NEW LONDON COUNTY, CONN.—A meeting of the New London County Chapter was held in the Park Congregational Church, Norwich, Conn., Feb. 3. After a bountiful dinner and a business meeting the program for the evening was introduced by the dean, John J. McCarthy. Various members of the chapter had been asked to select one or more anthems which they considered both practical for church use and original in character. Members acting as directors were: Olive Roberts, organist of the host church; Alma Boutlier, Beatrice Hatton Fisk, Roger Daboll, John J. McCarthy and Arthur W. Quimby. The remainder of the group acted as a "guinea pig" choir.—ARTHUR W. QUTIMBY, Recorder.

PORTLAND, MAINE—The Portland Chapter met at the First Parish Church Jan. 19. After a business meeting the large group divided into smaller groups to discuss these pertinent topics for organists: Choir methods, acoustics, organ construction and contemporary composers. A number of members brought anthems which were tried out.—FRED THORPE, Secretary.

BERKSHIRE CHAPTER—Jan. 15 marked the high spot of the year for the Berkshire Chapter, with a recital by Virgil Fox on the newly-rebuilt organ at the First Congregational Church, Pittsfield. A thrilling performance was thoroughly enjoyed by all. Oct. 12 we were luncheon guests of F. B. Austin, followed by a trip through the Austin organ factory in Hartford—a delightful way to learn more about the instruments we use so casually. Nov. 14 a card party was held and in December a Christmas party at the First Methodist Church.—ETHEL M. WILLIAMS, Secretary.

VERMONT CHAPTER—The Rutland District of the Vermont Chapter held a meeting Jan. 24. Members gathered at the Baptist Church, where the program began with a short demonstration recital by Mrs. Irene Morse. The group then went to the Immacu-

late Heart of Mary Church, where Robert McMahon, organist of the church, played a short program. At both churches members and their guests had the opportunity to inspect the instruments. The concluding portion of the program was held at the home of Mrs. Ralph H. Seeley, Sr. Donald Mason of Brandon gave a short talk and played recordings of native Japanese music. Mr. Mason recently returned from Japan and exhibited many colored slides depicting typical Japanese scenes.—HARRIETTE SLACK RICHARDSON, Registrar.

JACKSONVILLE, FLA.—The Jacksonville Chapter presented Paul Swann and staff of the Church Music Foundation in a one-day conference at St. John's Episcopal Cathedral Feb. 10. About twenty-seven enrolled for the morning and afternoon sessions and over fifty attended the evening lecture on ways to maintain choir interest. Not only organists, but choir directors, music committee members and clergymen were present and were pleased with the constructive advice offered in such fields as modulation, improvisation, church service playing, new anthems, rehearsal routines, etc. . . . Other activities of the chapter have included a recital by Claude Murphree, our dean, at the Riverside Presbyterian Church Oct. 21; a program of organ recordings, prepared by Douglas Johnson, at the home of Mrs. Donald Black, Nov. 18; the reading of Dickens' "Christmas Carol" by Dr. Lester Hale of the University of Florida, with an organ music background, at the Riverside Baptist Church, Dec. 9, and a recital by Everett Jay Hilly of the University of Colorado at St. John's Cathedral Feb. 1.—LORENA DINNING, Correspondent.

CLEARWATER BRANCH—The Clearwater, Fla., Branch of the St. Petersburg Chapter sponsored a church music workshop at Calvary Baptist Church, Feb. 6. Paul Swann, director of the Church Music Foundation, Decatur, Ill., led the classes in improvisation, modulation, service playing, choral directing and repertoire and delivered a lecture in the evening on "Fourteen Ways of Maintaining Choir Interest." Church musicians from Dunedin, Largo, Tampa, St. Petersburg and Clearwater participated. All felt that church music in this area was highly benefited by this conference.—CHARLOTTE P. GROSS, Vice-Regent.

MANATEE, FLA., CHAPTER—The Manatee Chapter, though only six months old, staged its first public success Jan. 27 when it presented Claude Murphree, F.A.G.O., of the University of Florida in a recital at the First Presbyterian Church in Bradenton. Mr. Murphree's program, selected to please all types of listeners, displayed his fine talent as well as the potentialities of the beautiful new organ. The large audience was very appreciative. Preceding the recital the chapter honored Mr. Murphree with a dinner at the Dixie Grande Hotel. There he discussed the history and aims of the A.G.O. . . . The bi-monthly business meeting of the chapter was held Jan. 20 in the chapel of the First Presbyterian Church. The Rev. Arthur Rideout, pastor, spoke concerning goals for the new year. Mrs. Ruth Flower of Philadelphia, a member of the Pennsylvania Chapter, gave some interesting facts concerning her chapter's work.—RUTH BEERS, Registrar.

ST. PETERSBURG, FLA., CHAPTER—The St. Petersburg Chapter opened the year with a luncheon at the Detroit Hotel Jan. 6. Mrs. E. N. Henderson, the dean, presiding. The members present were entertained by the clever resumé of the term of office of each from the first regent up to the present dean. It was notable that all of these officers were either present or sent a report. In keeping with the plan for the luncheon Mrs. Glenn Williams played a medley of old songs, "Long, Long Ago", "The Old Refrain", Kreisler, and "Love's Old Sweet Song". Mrs. Henry Dickson, accompanied by Mrs. Richard Henry, sang "Lord of the Years", Charles, and "This Day is Mine", Ware.

Jan. 18, in the First Methodist Church, the fourth annual hymn festival was presented. Divided into three parts, the first, "Hymns of Praise", was conducted by W. A. Miller of Christ Methodist Church. The second, "Hymns of Passiontide", was directed by George Shackley of the First Congregational Church. Most effective in this group was "Into the Woods My Master Went", rendered with fine shadings of interpretation. Dr. Earl Evans of the First Methodist Church led the third group, "Hymns of Worship". He also directed the final number, the dynamic arrangement of "Onward, Christian Soldiers" by Fred Waring. A choral benediction, composed and directed by George Shackley, brought the choral part of the program to a fitting close. "Festival Hymn", Bartlett, was played by Viola Burckel, A.A.G.O.; J. H. Miller rendered Franck's Chorale in A minor; Emma Corey Ware gave the offertory solo, "I Hear Thy Welcome Voice", Miller.

The following Sunday afternoon, the Guild student group from Stetson University joined with the St. Petersburg Chapter in offering a program at the First Baptist Church, the choir of which sang two anthems—"O Saviour of the World", Goss, and "Heav-

enly Light", Kopyloff-Wilhosuky. Mrs. Glenn Williams, soprano, accompanied by Mrs. Henderson, sang "Consider the Lilies". Scott, followed by "Jesu, Joy of Man's Desiring", Bach, with Edna Pike at the organ, and her assistant, Carolyn Cross, at the piano. The group from Stetson showed rare musicianship in its numbers and made it easy to understand why this student group has grown in less than a year from eleven members to thirty-seven. Some of the highlights by the Stetson students were the Sixth Sonata, Mendelssohn, played by Roberta Femble; Arioso, played by Dolores Gough; Tom Brown in his interpretation of contrasting selections, such as Vrethblad's "Contemplation" and Taylor's Concert Caecic; the rendition of Cadman's "The Builder" by Bill Rice, tenor, and O'Hara's "The Living God", sung by Eliabeth Osbourne.—ANN AULT, Corresponding Secretary.

NORTH LOUISIANA—The monthly meeting of the chapter took the form of a minister-organist dinner at St. Mathias Episcopal Church, Shreveport, Jan. 19. The women of the church served the meal. Humorous talks were made by Dr. W. A. McLeod, assistant pastor of the First Presbyterian Church, posing as an organist, and by Mrs. Bertha Moore in the capacity of a minister. Mrs. Harmon welcomed guests in the absence of the rector, the Rev. John Lee Womack, who was out of the city.

TAMPA GULF CHAPTER—The Tampa Gulf Chapter met at St. John's Episcopal Church Jan. 6 for its first meeting of the new year. After the business session Gordon Baker, organist and choirmaster of the church, presented a series of colored slides taken when he was touring Europe last summer, showing interesting pictures of cathedrals and landscapes in Italy, France, England and in this country. About twenty were present.—RUTH W. STONE, Publicity Chairman.

ALABAMA CHAPTER—The Alabama Chapter has had a busy month. On Feb. 14 S. Lewis Elmer, our national president, spent a day in Birmingham and we showed him some of the best of our organs and had him as a luncheon guest with as many members of the chapter as could come. The following week we brought Thomas Richner, professor of organ at Columbia University, to Birmingham for two recitals. The first was on Jan. 25 on the new Skinner at the Old First Presbyterian Church, and the second the next evening at the recently completed Canterbury Methodist Church on a new concert model Hammond. Both recitals were well attended. The first was followed by a reception and tea at the home of Mr. and Mrs. William Steele and the second by a reception in the church parlors. Monday and Tuesday, both morning and afternoons, Mr. Richner gave class and private lessons to members of the Guild. . . . On the evening of Feb. 10 our chapter had its annual banquet for ministers and their wives at the First Presbyterian Church. About eighty organists, directors and their guests were present. After some humorous remarks by organists on the subject "An Organist Looks at the Preacher" the organists were answered by several ministers on "The Preacher Looks at His Organist". While the tables were being cleared William Lollar, baritone, accompanied by Mrs. Minnie McNeil Carr, sang several numbers, followed by a business session, presenting the slate of new officers for the coming year. The address of the evening was by the Rev. Allyn Wadleigh of the First Congregational Church, his subject being "Music in Worship".—WILLIAM KROH, DIAPASON Correspondent.

VIRGINIA CHAPTER—The Virginia Chapter was privileged Jan. 16 to be visited by our national president, S. Lewis Elmer. On Feb. 2 William Watkins was presented in a recital at St. Stephen's Church. Mr. Watkins played brilliantly the Langlais Paraphrase on the Te Deum, the Vierne "Westminster Carillon," the Bach Prelude and Fugue in E flat and the Widor Sixth Symphony.—GRANVILLE MUNSON, Jr., Dean.

LYNCHBURG, VA., CHAPTER—The Lynchburg Chapter met Jan. 16 in St. John's Episcopal Church. Mrs. S. H. Williams, Jr., presided over the opening part of the program. Ministers and music committee members were guests for the evening and were introduced by Guild members from their churches. Dean Williams reviewed an address by Canon West of the Cathedral of St. John the Divine on "The Musical Heritage of the Church" as an introduction to a panel discussion. Bernard Williamson conducted the panel and announced that each speaker would give his viewpoint on four topics: "The Function of the Music Committee",

"Learning New Hymns", "Recruiting New Members for the Choir" and "The Purpose of Organ Music in the Church Service". The speakers representing the minister's point of view were the Rev. Robert A. McGill, rector of St. John's Episcopal Church, and the Rev. Charles E. Gammon, pastor of Bethesda Presbyterian Church. Mrs. G. A. Klunter of Court Street Methodist Church represented the music committees and Mrs. Thomas R. Leachman, organist of the First Baptist Church, and Mrs. Caleb Cushing, minister of music of Centenary Methodist Church, spoke from the organist's and music director's point of view. After the talks there was a general discussion. The members of the music committees present suggested that a slate of what the Guild considers the duties of the music committee be drawn up as a help to new committee members who have had no experience on the committee. The Guild readily agreed to work on this project at once.—FRANCES C. PETERS, Registrar.

LEXINGTON, KY., CHAPTER—The Lexington Chapter held its February meeting on the evening of Feb. 10 at the Lafayette Hotel. Due to much illness, there was a small attendance. Plans were discussed for a recital sponsored by the chapter, to be given in March by Oswald Ragatz of Indiana University. . . . The Lexington Chapter held its January meeting Jan. 13 at the Shackleton Music Company. A display of organ and piano music was on hand and it proved to be a most enjoyable and profitable evening. Dean Kiviniemi presided over the business meeting. Plans were made to drive to Wilmore Ky., Jan. 27 to be present at a buffet dinner at the college for E. Power Biggs, followed by his recital in the Auditorium there.—MRS. LURLINE DUCNAN, Secretary.

CHARLESTON, S. C.—The Charleston Chapter held its monthly meeting at St. Johannes Lutheran Church Feb. 2. In the absence of the dean, Mrs. Dean Horning, the meeting was conducted by the sub-dean, Mrs. Jervey Royall. The program, under the direction of the organist, Miss Louise Mathis, consisted of choir numbers and solos. A workshop on wedding music was conducted by Mrs. Paul Davis, organist and choir director of St. Michael's Episcopal Church.—(MISS) ELIZABETH McCORMIE, Reporter.

CENTRAL TENNESSEE—The February meeting of the Central Tennessee Chapter was held at the Belmont Methodist Church, Nashville, on the 10th. A well-planned program was presented by Richard Thomason, organist and minister of music of the host church. The sanctuary choir, composed of Frances Van Deron, Alice Kausser, Ross Mandigo and Doyle Ross, sang four selections. Mr. Thomason and Mrs. Harry Wilk, pianist, played four organ and piano duets.—MRS. HUGH DORRIS, Secretary.

WHEELING, W. VA.—The Wheeling Chapter held its seventh annual pastors' and organists' dinner Jan. 20 at the Scottish Rite Cathedral in Wheeling. Dean John K. Zorian presided. Charles L. Taylor, minister of music at Christ Methodist Church, was guest soloist, accompanied by Mrs. Ruth Baber Dilmore, organist of the church. The Rev. W. Carroll Thorn, rector of St. Luke's Episcopal Church, was the speaker and his subject was "Worship and Music". Mr. and Mrs. Frederick Schade were in charge of dinner arrangements.—RUTH BABER DILMORE, Publicity Chairman.

PORTSMOUTH CHAPTER—An inspiring meeting of the Portsmouth, Va., Chapter was held Jan. 13 at the Elm Avenue Methodist Church. One new member was accepted and another came by transfer from the Hampton Chapter. The dean, Herbert G. Stewart, announced that the community concert drive will begin in the near future and urged all Guild members to give this organization their loyal support. At the conclusion of the business session the Rev. Ernest Emurian, the chapter chaplain, conducted a helpful review of new church music. During the social hour a musical program and refreshments were provided by members of the host church.—MISS HARRIET BROWN, Registrar.

READING, PA.—The Reading Chapter is happy to report a most interesting and unusual program Feb. 14. The First Moravian Church of Reading invited the Guild as guests to its Moravian love feast. Mrs. Helen Wilgus, the host, gave us a brief talk on Moravian hymnology and the congregation participated in singing several Moravian hymns. Pastor Bruckart explained the origin and purpose of the love feast, after which we were served the traditional bun and coffee. At the close of the service all guests and friends were invited to the social room for an hour of fellowship.—MARIAN S. DORWARD.

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News of the American Guild of Organists—Continued

Choir Festival in Binghamton, N. Y.

The annual senior choir festival sponsored by the Binghamton Chapter was held Sunday, Feb. 8, at Tabernacle Methodist Church, Binghamton, N. Y. Mrs. Ruth P. Richardson, A.A.G.O., minister of music at the Tabernacle Church, was organist and director. In addition to her choir, seven church choirs were represented. Mrs. Richardson's organ selections included: Prelude on Carillon Bells; Organ Preludes: "Portals", Wirth; "Communion", Purvis; "Benedictus", Reiger; "Abide with Us" (Bible Poems), Weinberger; "Cibavit Eos", Titcomb; "Thou Art the Rock", Mulet. The combined choirs sang the following anthems: "Awake", Wagner-Christiansen; "Death, I Do Not Fear Thee", Bach; "He Watching Over Israel", Mendelssohn; "To Thee We Sing", Tkach; "Lord, to Thee Our Hearts Are Raised", Glinka-Tkach; "Our Father", Gretchaninoff; "Surely the Lord Is in This Place", Coke-Jephcott; "O Lord, God, unto Whom Vengeance Belongeth", Baker; "Let Their Celestial Concerts All Unite", Handel.

PRISCILLA R. MORTON, Secretary.

ROCKLAND COUNTY, N. Y.—The chapter held its February meeting at Christ Church (Episcopal) in Suffern, N. Y., with Peggy Rednour as hostess. Mrs. Rednour is organist and choir-master of Christ Church and secretary of the chapter. Estelle Rinehart, membership chairman, announced that the membership committee is conducting an all-out drive for new members and progress was reported. Marilyn Sneden of Nyack was appointed activities chairman for the year. It was announced that the chapter, in cooperation with Christ Church, will sponsor a lecture by the Rev. Edward Nason West, canon sacrist of the Cathedral of St. John the Divine, New York. The dean announced that chapter headquarters were being transferred from the Reformed Church in Spring Valley to Grace Episcopal Church in Nyack. Following the meeting, the dean, Frank Campbell-Watson, presented a program of organ music by contemporary composers which may be used for either worship service or recital.—ESTELLE RINEHART, Registrar.

LONG ISLAND—The Long Island Chapter met Feb. 8 at the Cathedral House in Garden City for a choral workshop under the direction of Norman Hollett. The choral numbers which were sung and discussed are the ones to be used at the A.G.O. evening service in the cathedral April 26. They include: "I Will Lift Up Mine Eyes," Sowerby; "Soldiers of the Cross, Arise!" Van Denman Thompson; "Let All Mortal Flesh Keep Silence," arranged by F. Butcher; "Jesus! Name of Wondrous Love," E. Titcomb, and "O Wisdom!" Noble. Mr. and Mrs. Hollett invited the group to their home for refreshments after the meeting.—MARIAN W. TATEM, Secretary.

CENTRAL NEW YORK—Christopher Tenley, regional chairman for New York State, visited the Central New York Chapter Feb. 3. The meeting was held in the Munson-Williams-Proctor Institute, Utica. Mr. Tenley made an interesting address and gave some sound advice on "the running of a convention." Mrs. Guy C. Marshall, chapter member, who has attended several sessions of the Organ Institute at Methuen, Mass., gave a talk on the institute, its purpose, curriculum and faculty. Refreshments were served. Mrs. C. Lloyd Fague was chairman of the social hour.—JESSIE A. SHEA, Secretary.

EASTERN NEW YORK—The monthly meeting of the Eastern New York Chapter was held Jan. 20 in the choir room of the Cathedral of All Saints, Albany. The meeting was devoted to a discussion of anthems as conducted by Mr. Bayley, organist of the cathedral. He also gave an analysis of how to play hymns.—WINIFRED A. WAGNER, Registrar.

SYRACUSE, N. Y., CHAPTER—The Syracuse Chapter enjoyed two seminar sessions in Hendricks Chapel on the campus of Syracuse University, Jan. 12. These meetings were presided over by Vernon de Tar, organist and musical director of the Church of the Ascension in New York City. Mr. de Tar's topic was "Organist and Choir Director". The afternoon session was devoted to the discussion and demonstration of techniques of worship services, planning the music program, choice, tempo and interpretation of hymns, improvisation and accompanying. After an evening meal the members gathered around the organ console as Mr. de Tar directed various anthems and we participated as choir members.—M. LILLIAN JEROME, Secretary.

WESTCHESTER COUNTY, N. Y. Chapter met Feb. 9 at the Episcopal Church of St. James the Less in Scarsdale, with John Cartwright, organist of the church, as host. After a business meeting conducted by Dr. Henry F. Seibert, the dean, we were privileged to hear a talk with demonstration at the organ by Vernon de Tar, organist and choir-master of the Church of the Ascension, New York City.

Mr. de Tar discussed hymn playing, quality of church music and ways of acquiring good vocal tone in a choir. The organists present, under his direction, read through the winning anthems of the annual competitions held at the Church of the Ascension; also a Bach chorale, and some inspiring hymns. Refreshments were served at the close of the meeting.—RUTH BRANCH, Program Committee.

ORANGE COUNTY, N. Y.—The February meeting of the Orange County Chapter was held Feb. 2 in the choir room of the First Presbyterian Church of Middletown, N. Y. Mrs. Edwin H. Miner, organist and music director of the church, told the group about the recently completed, redesigned Midmer organ in the church. Following a complete account of the old and new instruments the group went to the sanctuary to see, hear and play this beautiful organ. Mrs. Miner then played a short recital. Her program was as follows: Antiphon 5, Dupré; "Vexilla Regis", Titcomb; Pastorale on "Forest Green," Purvis; "Grand Choeur" in G, Salomé; "Credo in Unum Deum," Titcomb. At the luncheon which followed the recital the group heard the radio premiere of Giacomo Puccini's "Missa Dei Gloria", a recently discovered work of this Italian master.—EDWARD F. SCHMITT, Secretary.

BINGHAMTON CHAPTER—S. Lewis Elmer, A.A.G.O., national president, was the guest speaker Jan. 27 at the joint dinner meeting of Triple Cities organists and clergymen, sponsored by the Binghamton Chapter at Christ Church parish-house, Binghamton, N. Y. Mr. Elmer traced the development of the American Guild of Organists since its founding in New York City in 1896. Mr. Elmer also emphasized the desirability of preparing for the Guild examinations and the planned nationwide radio and television programs to acquaint the public with the finest organ music played by the greatest artists. Harold C. O'Daniels, dean of the Binghamton Chapter, introduced Mr. Elmer to the group of fifty clergymen and organists present.—PRISCILLA R. MORTON, Secretary.

EASTERN MICHIGAN—The January meeting of the Eastern Michigan Chapter was held Jan. 20 at Holy Cross Lutheran Church, Detroit. A dinner preceded the meeting, at which Herbert Gotsch, A.A.G.O., received his certificate of associateship. The meeting was devoted to discussion and practical demonstration of the German chorale. There was a talk on the chorale form—how to recognize it, its purpose and so on. The choir of the host church sang examples of the form with the members of the Guild joining. Following this Mr. Gotsch played a program which included the Passacaglia and Fugue in C minor, Bach; Two Chorale Preludes, Adolph Busch, and the Symphony for Organ by Guy Weitz.—PATRICIA BAUMGARTEN, Corresponding Secretary.

SOUTHWEST MICHIGAN—The Southwest Michigan Chapter met at St. Thomas' Episcopal parish-house in Battle Creek for its February meeting. Earl Mest, organist and choir-master of the church, was host. After dinner, served by the Couples' Club of St. Thomas', Dean Max Newkirk presided at the business meeting. Plans for the regional convention in June at Kalamazoo College were discussed. The program for the evening was presented by four choir-masters of the group on the subject of choral repertoire. Each in turn presented and led in the singing of four or five anthems which he had found outstanding. Many went away from the meeting with some good ideas for new material. Mrs. Newell Stoner, a Guild member, added to the evening's enjoyment with the singing of the aria "Bleed and Break," from Bach's "St. Matthew Passion." Choir-masters taking part in the program were Dean Newkirk, Mr. Mest, William Gadd of Battle Creek and Paul Humiston of Marshall.—PAUL A. HUMISTON, Registrar.

ILLINOIS CHAPTER—The Illinois Chapter will have a luncheon on Monday, March 2, at the Republic restaurant. Robert Lodine will be the speaker and his subject will be "My Experiences in Paris".

LOUISVILLE, KY.—The dinner meeting Feb. 9 was held at Christ Church Cathedral House. From there we moved to St. John's Evangelical and Reformed Church for our program on hymn playing. An organist was selected by Grant Graves, the program chairman, from each denomination to give his version on the playing of the hymns, the tempos, the amount of organ used in the introduction and in accompanying the congregation, brightness and fullness needed for a particular church and unison and part singing. The demonstration choir consisted of members of the Guild. The organists taking part were Sarah Janet Whitehead, Harry William Myers, Gilbert Macfarlane, Shirley Gleason and Evelyn Dorsey.—HAZEL FERGUSON, Registrar.

CHESAPEAKE CHAPTER—The chapter met for a discussion of "Examinations" at the Second Presbyterian Church, Baltimore, in February. Of much interest were the 1953 examination pieces as played by E. William Brackett, organist and master of the choristers at St. Michael and All Angels' Church. Miss Katharine E. Lucke, F.A.G.O., chairman of the examination committee of the chapter, introduced Dr. Westervelt Romaine

of the University of Maryland School of Music, who spoke on being adequately prepared and invited questions from the floor. . . . D. DeWitt Wasson, M.S.M., of the Mount Vernon Place Church, Baltimore, has arranged a program by his string and adult choirs for the chapter March 9 and the chapter, in co-operation with Peabody Conservatory of Music, is presenting E. Power Biggs in a recital at the conservatory April 29.—BRUCE M. WILLIAMS.

NEBRASKA CHAPTER—The Nebraska Chapter met Dec. 1 at the home of Dr. and Mrs. John L. Gedgoud in Omaha. Dr. Gedgoud is a pediatrician who has a concert model Hammond installed in his music-room. Miss Sylvia Cline, from the Omaha Public Library, gave the group a comprehensive idea of scores, instrumental and choral books and material available to organists, including records. Dr. Gedgoud played four sides recorded by the Guild's own Martin W. Bush, F.A.G.O., including Purcell's "Trumpet Tune and Air", Schubert's, "Am Meer" and the seasonal "Green-sleeves". From his own large record library Dr. Gedgoud played chorales by Arnold Schlick (1460, German), Sweelinck (1562-1621, Dutch), Frescobaldi (1583-1644, Italian), Antonio de Cabezon (1510-1566, Spanish), Samuel Scheidt, Johann Pachelbel and others. By request Alain's "Lit-anies", Widor's Toccata from the Fifth Symphony and many more fine compositions were played. Our host also played Bach's "O Man, Bewail Thy Grievous Fall" and several Guild members played a piece or two. Mrs. Gedgoud served mounds of sandwiches, individual cheeses and fruit cake and small tables were loaded with candies and nutmeats.—HELEN MANNING, Secretary.

RED RIVER VALLEY—Our December meeting was held at the home of Mrs. H. R. Mark. The following officers were elected: Dean, Mrs. H. R. Mark; sub-dean, Miss Clara Pollock; recording secretary, Roy Stahl; treasurer, Mrs. H. O. Anderson; corresponding secretary, Rose M. Teichmann. Luncheon was served by the hostess.—ROSE M. TEICHMANN, Corresponding Secretary.

DUBUQUE, IOWA, CHAPTER—The Dubuque Chapter met Jan. 26 at Loehe Chapel to hear a Bach program played by Doris McCaffrey, Mrs. Bernard Holm, Leonard Raver, Richard Fettgether and the Rev. Gerhard R. Bunge. Plans were discussed for a recital by Robert Rayfield April 13. Other events announced were recitals by Mr. Fettgether at the First Congregational Church Feb. 15, by Mr. Raver at St. Luke's Methodist Church March 1 and by Richard Purvis at Clarke College March 10.—GERHARD R. BUNGE.

CENTRAL IOWA CHAPTER—The Central Iowa Chapter held a dinner at Plymouth Congregational Church in Des Moines Feb. 9. Dean Russell Saunders presided at a business session and presented John Dexter, organist and choir director of Plymouth Church, who played the following program, assisted by a string ensemble: Fantasia and Fugue in G minor, Bach; Concerto 4 (organ and strings), Handel; "The Musical Clock", Haydn; "Noel III", d'Aquin; Sonatas 4 and 9 (organ and strings), Mozart; "Twilight at Fiesole", Bingham; Prelude and Fugue in G minor, Dupré.—ELOISE ANDERSON, Secretary.

MISSOURI CHAPTER—The January meeting of the Missouri Chapter was held at St. Engelbert's Catholic Church, St. Louis, with Julius W. ter Veen as host. Dinner was followed by the business meeting. Announcement was made of the recitals Jan. 19, by George Markey at Grace Methodist Church, and Feb. 3 by E. Power Biggs at the Second Baptist Church. At 8:30 a program was presented in the sanctuary by St. Engelbert's choir of men and boys under the direction of Mr. ter Veen, organist and choir-master of the parish. The program closed with the Benediction of the Blessed Sacrament. Msgr. Henry F. Schuermann is pastor of the church.—ALICE MACE NOWLAND, Publicity Chairman.

INDIANA CHAPTER—In spite of competition from the day's inaugural festivities, the Indiana Chapter had a large meeting Jan. 20 at the Northwood Christian Church, Indianapolis. The Indianapolis Choir Directors' Association and the church secretaries' organization were guests at a dinner and lecture. Dean Paul R. Matthews presided and a moment of silence was observed at the beginning of the meeting in memory of one of our members, Jane Burroughs Adams, whose passing is deeply felt by the chapter and the Choir Directors' Association, of which she was recently president.

Dr. William Robinson of the faculty of the School of Theology of Butler University, Indianapolis, gave a talk on "Hymnody". Dr. Robinson, an Englishman who has been in this country only a few years, gave an informal and witty talk on many of his experiences and what he considered "holy humbug" . . . that is, inappropriate words and inferior music. He said that objective hymns of the highest order like "O God, Our Help in Ages Past" are the folksongs of the church militant and have exerted a profound influence in the spread of the Christian faith.—SUSAN SHEDD HEMINGWAY, A.A.G.O., Secretary.

FORT WAYNE, IND.—The Fort Wayne Chapter met Jan. 20 in the new First Christian Church. John Yonkman, organist at the cathedral and head of the music department of the Central Catholic High School, gave a choral demonstration of polyphonic music of the Catholic Church. The Rev. David Miller of Trinity English Lutheran Church gave a demonstration of anthems suitable for Protestant churches and played some recordings by the St. Olaf Choir. Mr. Miller was formerly minister of music of Trinity Church. At the conclusion of the program refreshments were served.—MRS. W. S. FIRE, Publicity.

ST. JOSEPH VALLEY CHAPTER—The St. Joseph Valley Chapter held its February meeting on the 10th at St. Andrew's Evangelical and Reformed Church in Mishawaka, Ind. The dinner was served by the daughters of Ruth organization of that church. The Rev. Kenneth B. Wentzel, the pastor, spoke on what the clergy expected of organists and choir directors. The dean, S. Edgar Thomas, led the organists in a discussion of hymn singing and playing, the functions of the music committee, paid choir members and the possibility of monthly meetings with the pastor. The sub-dean, Arnold E. Bourziel, summarized the discussion with a talk pointing out that organists' first duty is to the congregation, second the choir and third solo work. The next meeting will be a clinic on Christmas music.

TOLEDO, OHIO CHAPTER—A service celebrating Dean Harold Reiter's twenty-fifth anniversary as an organist and choir director was held Sunday evening, Feb. 15, in Redeemer Lutheran Church. Choirs from the First English Lutheran Church and the Second Congregational Church joined with the Redeemer choir to present the cantata "Abide with Me", by Edward S. Barnes. The combined choirs also sang two numbers written by Dean Reiter, "The Trees and the Master" and "I Will Lift Up My Eyes unto the Hills." Pastor Ewald G. Berger spoke to members of the Guild and the congregation explaining the liturgical music of the Lutheran Church. . . . The Guild cooperated recently with the Toledo Council of Churches and the Museum of Art in a festival of music in the Peristyle. Nearly 400 sang music by Bach, Morley, Mozart and others. G. Wallace Woodworth of Harvard was the guest conductor. Doris McCarty, Dale Richard and Richard Henderson were organists for the program. A. Beverly Barksdale took Guild members on a tour to see the museum's display of old music manuscripts. William Hazard was coordinator for this festival.—RICHARD C. HENDERSON.

YOUNGSTOWN, OHIO, CHAPTER—The first of the series of recitals sponsored by the Youngstown Chapter was played by Richard I. Purvis, organist and choir-master of Grace Cathedral, San Francisco, on the Möller organ of Trinity Methodist Church. Mr. Purvis played a program of his own works, assisted by the Trinity Methodist choir, which sang excerpts from his "Mass of St. Nicholas," directed by the Rev. Mr. Swearingin, minister of music at Trinity. The Kiwanis Singers, under the direction of Ronald Richards, minister of music at the Evergreen Presbyterian Church, sang Mr. Purvis' "Soldier's Prayer." The composer closed the program with a series of improvisations. It was an evening of musical artistry thoroughly enjoyed by the fine audience in attendance. . . . On Dec. 15 our chapter met at the home of the Rev. and Mrs. Swearingin for our annual Christmas party. Decorated for the holiday season with greens and Madonna figurines, the rooms provided a beautiful Yuletide setting. The program, presented by candlelight, included an informal talk by Miss Elta Frederick, organist-director at Holy Trinity Lutheran Church, Greenville, Pa., on her two recent European tours. There was also a group of Christmas songs by Boyd Sellers, minister of music at the Boardman Methodist Church, a Christmas recording by the Westminster Choir, group singing of carols and a gift exchange. We were very happy to have our dean, Mrs. Adams, back with us after spending some time in the hospital. Refreshments were served. Assisting Mrs. Swearingin on the hostess committee were Mrs. Jay W. Hornberger, Mrs. Samuel Warr and Mrs. George M. Schoenhard.—JULIA C. SODERBERG, Secretary.

DAYTON, OHIO, CHAPTER—The Dayton Chapter has undertaken a heavy schedule of programs during its second year of existence. Early in October we heard a lecture and demonstration by one of our organists, Urban Deger, on Gregorian chant. Under a joint sponsorship with the Choirmasters' Club we presented Claire Coci in a recital at Westminster Church Nov. 9. Dec. 7 our annual Guild service was held at the Central Reformed Church. A beautiful service was planned by Mark Werner MacCash, Katherine Moore, Dehl Funkhouser, Elmer Knisely and Stanley Dunkelberger. A descendant was written for this service by Ellen Jane Porter. January brought James Francis back to Dayton for a recital at the St. John Evangelical and Reformed Church. Jim is a student of Wayne Fisher at the Cincinnati College of Music. Feb. 10 Wilbur Held of Ohio State University, Columbus, played a magnificent recital at the First Baptist Church.—LOUISE BLAIR, Registrar.

News of the A.G.O.—Continued

Service in Washington Cathedral.

The District of Columbia Chapter was honored at a service in the Washington Cathedral Sunday, Feb. 8, at 4 p.m. The anthems were by American composers, four of them Washingtonians. In addition, Richard Dirksen, associate organist and choirmaster of the cathedral, played from his own Sonata, the Adagio as the prelude and the Finale as a postlude. The processional included not only the famous choir of the cathedral, but the choir of the National Presbyterian Church, Theodore Schaefer choirmaster and organist. These choirs were followed by the officers, board members and other members of the Guild, and finally our student group from Mary Washington College, trained by Jean Slater Appel. They made the 100-mile round trip especially for the occasion.

Director Calloway chose Maude G. Sewall's prize anthem, "Psalm 150", to follow the versicles and under his direction the cathedral choir sang it to perfection. The lesson was read by our sub-dean, Robert H. Hieber, and Jean Slater Appel's Short Requiem was sung by the chancel choir of the National Presbyterian Church. Following the offertory sentences the combined choirs under Mr. Schaefer sang Ronald Arnatt's anthem "Blessed Are the Poor in Spirit". The second anthem was one by Leo Sowerby, "All Things Are Thine."

Immediately after the presentation of the offering our dean, Nancy Poore Tufts, led all in "an affirmation and rededication," using the Guild's declaration of principles. The closing anthem was by Richard C. Clem, written while residing in the District of Columbia.

BERNICE G. FRASER, Registrar.
 Birthday of Delaware Chapter.

Members, subscribers and guests of the Delaware Chapter attended a banquet at the Hob tea room, Wilmington, Jan. 26, in observance of the eighteenth anniversary of the chapter. The speaker of the evening was our national president, S. Lewis Elmer, who brought us an inspiring message concerning the Guild and the value of the examinations. Dean Sarah Hudson White read an original paper on "Ancient and Modern History" of the Delaware Chapter. Authentically, but humorously written, the "history" presented facts from January, 1935, when the chapter was chartered, to the present date. A recital by Firmin Swinnen, presented in records, was played. Many of these records are improvisations and displayed much of the genius of Mr. Swinnen. Greatly to our enjoyment, he demonstrated a few specialties, especially the "flapping" of the camel's feet.

Remembered, as officers during the early years of our chapter, were: Samuel J. Blackwell, James I. Cooper, T. Leslie Carpenter, Wilmer C. Highfield, Firmin Swinnen and Sarah Hudson White.

CAROLYN CONLY CANN, Registrar.

WASHINGTON CHAPTER—The Washington Chapter had a gala evening Feb. 10 at its annual Valentine banquet at the Meany Hotel in Seattle. Claire Coel was the honored guest and speaker. On the following evening Miss Coel was presented in a recital at the University Methodist Temple. She played a very enjoyable program of both old and modern masters.—VERA PIERSON, Publicity Chairman.

ST. PAUL STUDENT GROUP—A tour of four twin city organs was the first 1953 event of the St. Paul student chapter. Also participating were members of the Minneapolis student group. The first organ visited was at St. Andrew's Catholic Church, St. Paul. Mrs. Arthur Fellows, St. Paul student group adviser, and Jack Fisher, adviser, demonstrated at the console of the organ at St. John's Episcopal Church. The third St. Paul organ visited was the recently-rebuilt instrument in the new St. Paul's Evangelical and Reformed church. Earl Barr, organist-choirmaster, presided at the console. The climax of the evening was a tour through the University of Minnesota's four-manual organ in Northrop Auditorium. Here Edward Berryman and Marion Hutchinson displayed the resources of the instrument. . . . A recital by St. Paul and Minneapolis student organists was played Feb. 10 at St. Mark's Cathedral, Minneapolis, for the Minnesota A.G.O. Chapter.—DAVID GERRENBECK, Reporter.

EAST CENTRAL ILLINOIS—The East Central Illinois Chapter met Jan. 26 in the radio studios of WILL, on the campus of the University of Illinois, with Kenneth Cutler as host. Mr. Cutler is music director of WILL and a former dean of the chapter. A business meeting was conducted by Mrs. Harold

Iles, the dean, who introduced two new members—Mrs. Frank Van Zant of Rantoul and Mrs. George E. Anner of Urbana. Mr. Cutler explained broadcasting in its various phases and took the members on a tour of the studio, pointing out procedures and some of the technical workings of the station. The group convened in studio B, where Professor and Mrs. LeRoy Hamp, who are members of the Guild, presented a program of vocal and piano music. Mr. Cutler demonstrated how this program was received and controlled. Mrs. Hamp played: Sonata in D minor, J. A. Hasse, and Minuetto (Sonata in E), Martini. Professor Hamp sang "Where'er You Walk," Handel; "When I was One and Twenty," Tom Dobson; "Charity," Hageman, and "Sacrament," Mac Dermid. He was accompanied by Mrs. Hamp. A period of informal discussion followed the program, after which the members went to near-by Newman Foundation for a coffee hour.—MILDRED K. DAWSON, Secretary.

AKRON, OHIO, CHAPTER—The Akron Chapter presented an organ and voice recital Feb. 2 at the First Congregational Church, using the four-manual Casavant organ. Robert Osmun, organist and member of the chapter, played: "A Voluntary", John Travers; Chorale Preludes, Buxtehude; Prelude and Fugue in E, Lübeck. William Eyssen, baritone, accompanied by Francis Johnson, organist, sang three numbers. Dorothy Deininger, organist, concluded the recital by playing: Prelude, Fugue and Chaconne, Buxtehude; "Les Petites Cloches" and Nocturne, Purvis; Toccata, Sowerby.—Mrs. R. H. MARTIN, Registrar.

WILKES-BARRE CHAPTER—The Wilkes-Barre Chapter met in St. Stephen's Church Jan. 12. Mr. Balshaw, the dean, gave a talk on organ tone in which he emphasized that the fundamental design of the organ is greatly influenced by the architecture and acoustics of the building in which it is placed. Records used to illustrate the tone of old organs included a Riepp organ, built approximately 200 years ago, and a Gabler organ built in Weingarten in 1760 and including about thirty-six ranks of mixtures on the great. The French school of organ building in the early nineteenth century was represented by a Cavaille-Coll. In the English style examples of both the cinema organ and the Willis organ were heard. The American trend was heard in the Schlicker organ in the Kenmore Presbyterian Church, Buffalo, built in the German style, and the organ of St. Paul's Chapel at Columbia University, rebuilt in the American classic style by Aeolian-Skinner. Mr. Balshaw demonstrated the American classic style on the organ at St. Stephen's which is undergoing tonal rehabilitation by Aeolian-Skinner. As the organ is only partly completed, it made an excellent example of what is being done in organ building at the present time.—MARGUERITE M. BORMAN, Secretary.

YORK, PA., CHAPTER—At the Feb. 10 meeting, held in St. Paul's Lutheran Church, there was a recital by Phyllis T. Lightner, organist of Christ Lutheran Church in Spry, Pa. Mrs. Lightner was assisted by Edith V. Winter, mezzo-soprano. At the business session Dean Adam Hamme appointed a nominating committee. Refreshments were served. . . . The next meeting will be held at Zion Lutheran Church March 10 at 8:15 p.m. The guest speaker will be Jeanette Krone, speech correctionist in the York public schools. Miss Krone will show a film entitled "Your Voice."—Mrs. WALTER W. FUTER, Publicity Chairman.

READING, PA.—The Reading Chapter sponsored the annual chapter member recital Jan. 10 at St. Luke's Lutheran Church. The participating recitalists included John Frederick, Henry Casselberry, Earl Bickel and J. William Moyer. They were assisted by the host organist and choir under the direction of Richard Seidel.—MARIAN S. DORWARD, Registrar.

CENTRAL FLORIDA CHAPTER—John Maskrey, music director of All Saints' Episcopal Church, Lakeland, was host to the chapter Feb. 10 at his studio, which is equipped with a Baldwin electronic organ and a Baldwin piano. Luis Harold Sanford, organist of the Congregational Church in Winter Park, and Mrs. Sanford were heard in an outstanding recital of music for organ and piano. Their program included: Fantasie, Demarest; Nocturne, Kroeger; Pavane, Ravel; "Romance" and Scherzo, Sanford. Mrs. Sanford sang numbers by Grieg and Thiman. The members were favorably impressed by the compositions which Mr. Sanford wrote. At the business meeting arrangements were made for a choir festival. A supper was served in Mr. Maskrey's attractive studio.—BEATRICE FORNWALD, Correspondent.

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Mr. Zuck joined the Möller organization over twenty-nine years ago and was associated with the late Frederick A. Hoshke in the development and perfection of the Möller "Artiste," the reproducing pipe organ of more than a decade ago. Much of his education was under the tutelage of Richard Whitelegg, Mr. Zuck holds more than twenty United States patents pertaining to organ construction.

Mr. Zuck will have his office in Pittsburgh, but will be in close contact with western New York and West Virginia.

In 1937 Mr. Zuck married the former Nathalie Peterson of New York City, niece of the late Frederick Hoshke, organist and composer. They have a daughter, Victoria.

On Feb. 10 the Möller Company sponsored a recital by Jeanne Demessieux, of the Royal Conservatory at Liege, at the Pennsylvania College for Women, Pittsburgh. After the recital a reception was held in the College Hall and Mr. and Mrs. Zuck were introduced to the Catholic Organists' Guild and the American Guild of Organists.

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ORGANIST, AT TEXAS CHURCH

Noel Goemanne, a native of Belgium, has been appointed organist and choir-master of St. Mary's and Our Lady of Lourdes Church in Victoria, Tex., where he is also music teacher in St. Joseph's High School.

Mr. Goemanne came to this country in June, 1952. He was born in 1926 in Poperinghe, Belgium, and began the study of music when he was 6 years old. He received his first diploma in piano and theory from the Jury Centrale in Ghent. Mr. Goemanne then entered the Lemmens Gregorian Institute, where he spent five years in intensive study of all branches of music. For three years he was a student of Flor Peeters. He received his master's degree in 1948 and in 1949 he was appointed organist and choir-master in Rochefort, where he continued private study under Peeters. While Mr. Goemanne was in Rochefort he gave recitals in several Belgian cities and was heard in monthly piano recitals broadcast from Station NAMUR.

Mr. Goemanne was heard in a recital in Trinity Lutheran Church, Victoria, Nov. 2 and played the piano accompaniment for a performance of "The Messiah" in St. Mary's Auditorium Dec. 12. He is the composer of works for piano, organ, solo voices and chorus.

ROBERT M. STOFER ARRANGES

SUNDAY OFFERINGS IN LENT

A number of choral works will be performed on Sunday afternoons in Lent at the Church of the Covenant, Cleveland, where Robert M. Stofer is the organist and choir-master. These services will begin at 4:30 o'clock. Parts 1 and 2 of Mendelssohn's "Elijah" will be heard March 1 and 8. On March 15 the choir will sing Parker's "Hora Novissima" and Milford's cantata "Pilgrim's Progress" is scheduled for March 22. Mr. Stofer has chosen Dubois' "Seven Last Words" for March 29. At the Good Friday service the choir will be heard in Sowerby's "Forsaken of Man." Easter afternoon there will be a program of Easter carols and a performance of Bach's "Christ Lay in Death's Dark Prison," with string orchestra and organ.

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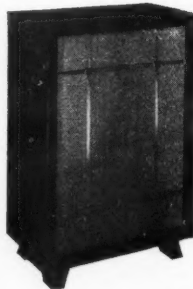
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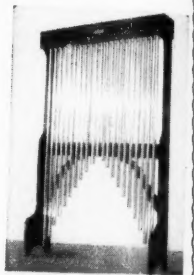


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Durufle's "Requiem" Marked by Elegance and Warm Humanity

By SETH BINGHAM, F.A.G.O.

Coming from a nation not usually thought of as being choral-minded, Maurice Durufle's Requiem for soli, chorus, orchestra and organ is a noble and moving choral work equally distinguished for the elegance of its writing and its warm humanity. It bears some superficial resemblance to that of Gabriel Fauré, such as the use of divided violas in place of violins to obtain a sombre string *timbre*. Yet it is highly individual, with an idiom at the opposite pole from Messiaen's "Petites Liturgies"; it has none of the pompous romanticism of Berlioz; in musical language it even differs radically from Durufle's own much-played Suite for Organ, Op. 5.

There are no prettified tunes. The lines are Gregorian-inspired; normally they move stepwise within narrow limits in a sort of rhythmic recitative with many repeated notes. Still the melodic design is clear, the flow of words natural and unforced. Rhythmic balance and color are assured by the fluid harmonies of the orchestra or organ.

The work is scored for large orchestra, including celesta, harp and organ. Time of performance is about forty-five minutes. A brief description may serve to acquaint the reader with its nine movements.

1. INTROIT (sixty-three bars). "Requiem Aeternam Dona Eis" is intoned *pp* by the men in unison (either an authentic plainchant or Durufle's own, completely in that style) against a running sixteenth-note figure in the violas, a quasi-ostinato cello motive in eighths and quarters and sustained harmonies for horn and clarinets; the women's voices supported by muted violins reply with wordless phrases on "ah". The mood is softly luminous. Against eighth-note chords for winds and muted trumpets, sopranos chant the "Te Decet Hymnus" and altos "Exaudi Orationem." The initial section is then repeated with fuller instrumentation, including the harp, the violins playing the plainchant with sopranos and tenors singing "Requiem Aeternam" in octaves, soon joined by altos and basses in stronger volume ("et Lux Perpetua Luceat") and all dying down in a soft *rallentando*.

2. "KYRIE - CHRISTE - KYRIE" (seventy-four bars) follows without pause. A choral fugato with organ (or woodwinds) in eighths and quarters ushers in a statement in dotted half-notes of the Kyrie "plainchantesque" theme by trumpets and trombones. At the "Christe," sung *poco più animato* by altos and sopranos, the strings take over. The fugato style continues with English horns entering first independently, then in *stretto* with the voices. A third and more extensive fugato for all parts on a new subject, *ff*, marks the return of the Kyrie, which develops with increasing force, the brass again declaiming the subject in augmentation against pure and expressive polyphony for voices and instruments, finally subsiding in a lovely, quiet *codetta*. The whole movement is one of haunting beauty, perfectly conceived and carried out.

3. "DOMINE JESU CHRISTE" (159 bars). Of the Requiem's two great dramatic portions—"Domine Jesu" and "Libera Me"—this first and longer is perhaps the most stirring. Without departing from his essential style, Durufle by massive choral strokes imparts the terrible urgency of the text: "Deliver them from the punishments of hell, the deep abyss, the lion's jaws—everlasting darkness"—already foreshadowed by the dark forebodings of the trombones, clarinets and strings in the opening measures. The desperate cries are reiterated amid ever fiercer orchestral activity and greatly accelerated tempo, culminating in a vocal climax in high tessitura with full organ and orchestra punctuated by crashing percussions. After an interlude based on the foreboding phrase and a slowing down of tempo, women's voices alternating with solo baritone chant the consoling words: "Sed signifer sanctus Michael—quam Abrahæ promissisti—Hostias et Preces tibi Domine—de morte transire ad vitam," finishing against soft expressive

phrases in woodwinds or muted trumpets and tremulando string harmonies.

4. SANCTUS-BENEDICTUS (sixty-six bars). Sanctus begins in quiet three-part chords for women's voices with a running viola figure and held clarinet harmonies similar to the introit. There is a considerable build-up of woodwinds, horns and strings as far as the "Pleni sunt Coeli". The first "hosannahs" are faintly heard with a reduced orchestra, but with the tenor entrance there is a steady increase in choral volume; more and more instruments are added, swelling to a peak of great brilliance at "In Excelsis." Thereafter a decrescendo leads directly to a single brief statement of the Benedictus, which serves merely as a coda to the Sanctus. The total effect, perhaps intended by the composer, is that of a procession coming from far off, arriving in full splendor, passing and disappearing in the distance.

5. "PIE JESU" (sixty bars). As in Fauré's setting, this number is assigned to a solo voice (mezzo soprano). The solo cello carries an obbligato part. Violins are silent, replaced by muted violas *divisi*. The organ doubles the strings for a few bars in the middle and at the end. The vocal line of "Pie Jesu" is more lyric than elsewhere in the Requiem.

6. "AGNUS DEI" (seventy-seven bars). The harp outlines in broken chordal sixteenths the harmonies duplicated by flowing eighth-notes in the low strings and colored by slow counter-melodies in the clarinets. The altos sing the opening "plainchantesque" motive (the word is Messiaen's): "Agnus Dei qui tollis Peccata Mundi." Sustained organ (or woodwind) harmonies and a counter-melody in violins are added as tenors repeat the motive. The harp ceases while second violins assume the sixteenth note rhythm. With the motive's third statement by sopranos and altos the horns enter in sustained harmony and clarinets join the undulating sixteenths. The harp resumes at the fourth repeat; flutes oscillate in eighth-note chords. Tenors and basses join in the "Dona Eis Requiem", which is prolonged through varied repetitions in four parts, interrupted by a few measures for basses only. Except at this point volume never exceeds *mf*.

7. "LUX AETERNA" (sixty-four bars). A bassoon solo cantabile, first with flute and clarinets, then with strings, introduces one of the Requiem's shortest and loveliest movements. Sopranos sing "Lux Aeterna Luceat Eis" a *cappella*, or with organ over vocal harmonies in the lower voices. The introductory bars are then given to the English horn a fifth higher; the same words and music are heard above humming voices, this time with a superimposed flute obbligato. Divided strings now give out a chorale-like phrase in simple triads under a pedal point on the words "Requiem Aeternam Dona Eis" sung by sopranos and tenors. The oboe with string accompaniment carries on the cantabile motive answering the chorus a *cappella*: "Quia Pius es." Then organ and strings repeat the chorale theme in a lower key against an alto-bass pedal point doubled by horn and harp. The movement closes *ppp* with soft chords for wind, organ and strings. Like many other sections of this fine work, "Lux Aeterna" is suffused with a tender radiance, effected by the simplest means without a trace of cheap sentimentalism, bearing eloquent witness to Durufle's amazing artistry, his ability to create and sustain a mood.

8. "LIBERA ME" (124 bars). Here the orchestral resources are elaborately deployed in a great variety of groupings and tempo fluctuations, highlighting the shifting surges of feeling in the tremendous verses of the text: "Deliver me, Lord, from eternal death—when Thou comest with fire to judge the earth. Trembling I await Thine earth-shaking anger. Day of wrath—sorrow—bitterness!" Lastly the serene and comforting lines that began the Requiem: "Grant them eternal rest, Lord, and may perpetual light shine upon them," leading to a quiet, confident repetition of "Libera Me."

9. "IN PARADISUM" (thirty bars). In this short epilogue all is delicacy and light in the orchestral accompaniment: divided muted strings, a solo organ flute and soft pedal bourdon, a few scattered overtones from harp and celesta, three short horn phrases, a single clarinet doubling long sustained violin notes—these are all that is needed as a framework for

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the sopranos softly intoning "In Paradise—with angel hosts"; then the full chorus: "In the holy city Jerusalem—be thine eternal rest."

In the second paragraph of this article I used the term "fluid harmonies," meaning that the harmonic voices have an independent contrapuntal movement which vitalizes the musical texture. With Durufle the emphasis is on purity of line rather than color, though that is by no means lacking. The entire text is set forth with vivid imagination, high and subtle craftsmanship and a remarkable sense of unity.

Maurice Durufle, born in 1903 and a pupil of Tournemire, Vierne and Dupré, is organist of St. Etienne du Mont in Paris. His Requiem, dedicated to the memory of his father, was completed in 1947 and published by Durand the following year. It was performed Feb. 24, 1952, in Calvary Episcopal Church, New York, under Jack Ossawaarde's direction, and repeated Dec. 14.

Besides the full orchestral version there is a highly effective vocal score with organ accompaniment arranged with consummate skill by the composer. If I have here emphasized the role of the orchestra it is with the hope that choral directors giving the work will use an orchestra where one is available. But most choirmasters no doubt will use the excellent organ arrangement. Both editions may be had from the Elkan-Vogel Company, Inc., Philadelphia, or by ordering through any music dealer. A considerable saving is effected by purchasing vocal

parts only for the singers. The difficulties of performance are not excessive.

When I visited M. Durufle in June of last year I was unable to examine the organ in St. Etienne du Mont as it was undergoing renovation or partial reconstruction. But it was my rare privilege to go over his Requiem with the composer and to compare the orchestra score with the organ arrangement.

Maurice Durufle's Requiem seems destined to achieve many performances and win a wide circle of friends in this country.

BETHLEHEM BACH FESTIVAL FEATURES ARE ANNOUNCED

An impressive galaxy of Bach's church cantatas has been announced by Dr. Ifor Jones, director, for the 1953 festival in Bethlehem, Pa. As in the past this will be a double festival, held May 14 to 16 and May 22 and 23, to accommodate the large attendance expected. The principal event will be a performance of the Mass in B minor by the festival choir of 190 voices in the Lehigh University Church. Soloists will be Eunice Alberts, contralto; Leslie Chabay, tenor; Kenneth Smith, baritone, and Phyllis Curtin, soprano. This will be the first festival appearances of the first three named. Miss Agi Jambor, Hungarian-born pianist, will be heard in recitals in the parish-house of the Cathedral Church of the Nativity on the Saturday mornings of the festival. This will be the fourteenth festival under Dr. Jones' direction. Public sale of tickets begins March 1.

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The Winter Issue of the ORGAN INSTITUTE QUARTERLY (40 pages) contains the following: "Messiaen's Pentecostal Mass" by Seth Bingham; "Effects of Windchest Design on the Speech of Organ Pipes" by Lawrence I. Phelps; "A Matter of Records" by Rudolph Elie; "Selection of Voices" and "Bach's Nun Freut Euch" by Arthur Howes, full details of the Summer Sessions and Choral School, and the 1953 Repertoire. Subscribe now (\$2.00) and read these interesting and valuable articles.

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THE DIAPASON

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Items for publication must reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month. For routine news, recital programs, etc., the closing date is the 15th.

CHICAGO, MARCH 1, 1953

An Earned Doctor's Degree

Of greater importance than many of our readers may realize is the announcement in this issue from the University of Rochester of the establishment of the professional degree of doctor of musical arts by the Eastman School of Music, which is a branch of that university. The new degree will offer musicians the opportunity to earn a recognition equivalent, no doubt, to that of doctor of philosophy in other fields of education. Except for the degree of doctor of sacred music established several years ago by the School of Sacred Music of Union Theological Seminary there has not been offered anything along the same line. As Dr. Howard Hanson, director of the Eastman School, points out, the doctor of music degree has been purely honorary in this country, whereas English universities have been granting it in course since the sixteenth century.

An outline of the requirements for the new degree makes it clear that those who earn it will meet high standards. Only students who have already established themselves as capable musicians will be accepted as candidates. The curriculum will require three years of study beyond the bachelor's degree. Every applicant will be required to pass a qualifying examination, oral and written.

While no one has a disposition to speak disparagingly of honorary degrees, the fact is that often they are granted in a haphazard manner. In our own field of the organ and church music many men who have been eminent in the last fifty or seventy-five years as organists, composers and educators have never received doctorates, while many less distinguished have been so honored. Sometimes a doctor's hood has represented payment by a college for some service rendered, without regard to the attainments of the recipient. We recall an instance in which a university which since then has passed out of existence conceived the idea that it would be well to bestow degrees on four of the organists in the city in which it functioned. Three of them readily accepted; the fourth declined the honor because he did not believe a degree from this institution would carry proper weight. Another instance is that of a small conservatory in a large city which passed out sheepskins that made doctors of men and women without possessing the standing or qualifications to judge the merits of those it honored—and without any evidence that it cared about it. The late Dr. Hamilton C. Macdougall of Wellesley, who for many years wrote a column of

comment for THE DIAPASON, once made the good suggestion that in attaching a doctor's degree to his name the holder should state the name of the university which conferred it, as is done in England.

The consequence of all this has been a lowering of the value of their degrees to many who richly earned them.

It will be interesting to note how many will become candidates for the new degree. In any case, the ambitions of earnest musicians will be stimulated and the dignity of the musical profession will be advanced a step.

Allen W. Bogen

When Allen W. Bogen's life came to a sudden close in February it was when he was in the midst of his activities, as no doubt he would have wished it. The evening before he dropped lifeless on the street he had played for the usual midweek service at the Tenth Church of Christ, Scientist, as he had done for more than thirty years. Other duties filled his days up to the last hour. Yet his work always was done unostentatiously and without blare of trumpets. He had been in Chicago for half a century, from the time when as a youth he came from a small town in Iowa to study with Harrison M. Wild. There was hardly a field of endeavor in which the organ is used in which Mr. Bogen had not made himself of service, whether it was in church, in the theater, in Masonic work or in recitals for a prominent builder. He had served faithfully all the organizations of his profession, both local and national. At the time of his death he was in his second year as dean of the Illinois Chapter, A.G.O. He had been president of the Harrison M. Wild Organ Club. He had presided over the famous organ in the Chicago Auditorium during the notable pastorate of Dr. Frank W. Gunsaulus and this was followed by his long incumbency at the Tenth Church of Christ, Scientist.

Mr. Bogen had the companionship and inspiration of a wife of kindred mind for thirty-seven years and Mrs. Bogen was equally interested in organ music and in the various organized groups of Chicago organists. Their marriage was the culmination of a romance that began while both of them were students of Mr. Wild.

In his quiet but effective service to music Mr. Bogen was an example of the many organists who have made their careers a benefit to our churches and to their profession.

EARNED DOCTORATE IN MUSIC AT EASTMAN SCHOOL OF MUSIC

For the first time in the history of music education in this country the University of Rochester and its Eastman School of Music will offer the professional degree of doctor of musical arts beginning in the 1953-54 academic year, it is announced by Dr. Cornelis W. de Kiewiet, president of the university. The new degree provides the first academic recognition of high professional attainments in music practice, with emphasis on performance and teaching, administration and conducting.

"In spite of the fact that we have more music in our universities and colleges in the United States than anywhere else in the world, there has never been a professionally recognized music degree in course," Dr. Howard Hanson, director of the Eastman School, said. "The doctorate in music heretofore has always been an honorary degree in this country, but since music has become an academic profession there has long been a need for an earned degree."

English universities are the only ones that have offered a doctor of music degree in course up to now and they have done so since the sixteenth century or earlier, he explained.

No student will be considered a candidate for the doctor of musical arts degree until he has passed the qualifying examinations. These examinations will consist of an oral examination before a committee of examiners and a series of special examinations, usually written.

Comments of Yesteryear

[The following report is reprinted from the issue of THE DIAPASON of March, 1913.]

A Discussion of Forty Years Ago

The Illinois Chapter of the A. G. O. had a discussion at its February dinner in Chicago which was of interest to all those who heard it and would have been to many who missed the occasion. It was not a new subject by any means—that of the relationship between the minister and the organist—but the ministers who sent contributions to the discussion brought out a number of old points in a way that gave the organists something about which to think. . . . Minister and organist should have free and frank talks and should mingle socially—walk home after the service together, accompanied by their wives, for instance—said one. The organist first of all should be a Christian, another asserted. The chief trouble is that the majority of organists have an exaggerated opinion of their own importance, wrote a third, whose name was shielded by anonymity as far as the dinner in question was concerned. The incongruous postlude was a topic for some to take up. Others spoke of the ideal relations existing with all the organists who ever served with them.

All of this was food for thought, but hardly news. The postlude question is as old as the modern musical service. Dr. P. C. Lutkin suggested, as a remedy for the loud piece that dispels a sense of worship in the departing congregation, that all organists should be taught to improvise. Miss Tina Mae Haines presented her plan of closing with a soft response after the benediction, not disturbed by any sound afterward from the organ. Several suggested that it would be possible to have the music conform better with the spirit of the rest of the service if the organist always knew well in advance what the minister's subject is to be.

It would seem that the loud, triumphant postlude is not always out of place, nor the soft response always the proper thing. It depends upon the service, and we would hardly consider him, or her, a "complete" organist who cannot adapt himself, by improvisation or by a quick change of his closing number, to any sermon or closing prayer or special occasion that may arise.

As to that most important topic—adjusting one's self to the situation in a church and to his relation with the pastor—are not these choir disputes altogether needless in nine instances out of ten? Sometimes, no doubt, one runs across a minister who is so conceited and ignorant at the same time that he dictates arrogantly to an organist without any knowledge of the subject, but such a man usually is found out by his flock in time and eliminates himself. The others often have better ideas as to what the service requires than many organists, and should be heeded in their wishes more than they frequently are, for it is not the sole end of the church service to present musical perfection. On the other hand, if the organist is a man as well as a musician—earnest and devoted as well as talented—he will win the respect of the pastor and parishioners to such an extent that his tastes as to the strictly musical features of worship will receive attention.

As Dr. Lutkin and Mr. Cotsworth, both veterans in the service of the church, well pointed out, a desire to adjust one's self and a spirit of "give and take" will smooth the way remarkably. The artistic temperament surely is not necessary in Christian worship. . . .

NIES-BERGER RETURNS FROM EUROPE TO BUSY SCHEDULE

Edouard Nies-Berger has returned from Europe, where he spent several months assisting Dr. Albert Schweitzer in the editing of the Bach chorale preludes, and has resumed his work as organist and choirmaster of the Church of the Messiah and Incarnation, Brooklyn. Mr. Nies-Berger was heard Jan. 5 in a recital broadcast from the radio station at Boston University. In February he played recitals in Iowa and Nebraska and in March he will be back in New York to conduct the Nies-Berger Chamber Orchestra in a concert at the Central Presbyterian Church. Soloists at that performance will be Hugh Giles, organist, and John Corigliano, violinist. The players are members of the New York Philharmonic Symphony Orchestra. Mr. Nies-Berger will conduct Faure's Requiem March 15 at the Church of the Messiah and Incarnation.

Looking Back into the Past

Forty years ago the following news was recorded in the issue of March 1, 1913.

Hillgreen, Lane & Co. were installing a large four-manual organ in the First Church of Christ, Scientist, Grand Rapids, Mich.

Miss Carrie Kingman retired as organist of the Fourth Presbyterian Church, Chicago, and was appointed organist emeritus, her salary to continue for life. She had served this church twenty-seven years. J. Lawrence Erb of Wooster University was appointed to succeed Miss Kingman.

Everett E. Truette gave the first performance of a new suite composed by him in a recital at the Eliot Church, Newton, Mass.

Clarence Dickinson inaugurated the concert organ of the Aeolian Company in the new Aeolian Hall in New York Feb. 4, when he played preceding a concert by the Mendelssohn Glee Club under his direction. Miles Farrow brought his boys from the Cathedral of St. John the Divine to assist the club and W. Franke Harling also played the organ.

Twenty-five years ago the following news was recorded in the issue of March 1, 1928—

One of the large new organs of the month the specification of which was published was the four-manual being built by the Skinner Organ Company for the Church of the Immaculate Conception in Los Angeles.

The historic organ of St. Patrick's Church in Montreal was being enlarged and modernized by Casavant Freres. Richard Keys Biggs was organist of the church.

The four-manual organ of sixty-three speaking stops built at the Welte factory in New York for St. Mark's Episcopal Church in Minneapolis was opened Jan. 29 with Stanley R. Avery, organist and choirmaster of St. Mark's, at the console.

Ten years ago the following events were recorded in the issue of March 1, 1943—

Completion of the reconstruction and tonal revision of the organ in the Church of St. Mary the Virgin, New York City, and the series of recitals played on it in February by Ernest White, choirmaster of the church, directed attention to this instrument, one of the important Aeolian-Skinner organs in the metropolis and one that has been heard by many organists, being located near the center of New York's business district on West Forty-sixth Street. The resources of the organ were shown by the stop specification as printed.

Dr. Channing Lefebvre's anthem "Hymn to the Godhead" won the A.G.O. anthem contest, for the prize offered by the H. W. Gray Company, it was announced Feb. 19. One hundred and eight anthems were submitted. The judges were: Seth Bingham, Harold W. Friedell and Reginald M. Silby.

In his column, "The Free Lance," Dr. Hamilton C. Macdougall wrote:

In a meditative mood, reading the February DIAPASON, I noted the advertisement of the Spencer Orgoblo and recalled one of the hand blowers of the old time; this was a half-witted fellow in Providence, R. I. who sported a tin medal inscribed to "Champion Organ Blower." The fellow was very proud of it and never failed to call it to your attention. His master was the organist of the "Round Top" Church, a handsome building just about opposite the Central Baptist Church, where I subsequently held forth and recitalized. The organist was named Chace—George, I think; it was whispered about among the younger players that he was the only man in or about Providence who could play the Mendelssohn organ sonatas. His organ was a large one—three manuals—with a very stiff action. This must have been the reason for his twistings and contortions as he played. I think congregations rather liked this—they felt that Chace was really working.

ERICH LEINSDORF conducted Bach's "St. Matthew Passion" with the San Francisco Symphony and the professional Opera Chorus, plus the San Francisco Boys' Chorus, Jan. 17 at the Opera House, before a capacity audience. According to the review in the San Francisco News "Organist Ludwig Altman did excellent work." Mr. Altman appeared also under the baton of Alfred Wallenstein and Victor de Sabata in ten symphony programs in January and February, playing works of Kodaly, Menotti, Respighi and Stravinsky.

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Entire Organ Will Be under Expression and Installed in Choir Gallery at Rear—To Be Completed in the Coming Summer.

The Kilgen Organ Company, St. Louis, has received an order from St. Hyacinth's Catholic Church, Chicago, for a three-manual. The organ is to be completely under expression in three separate expression boxes, screened by a case of conventional design, in the choir gallery at the rear of the church. The console is to be of the stopkey type, with stops in the wings on the sides. The pastor of the church is the Rev. Theodore S. Klopotowski, C.R., and negotiations were conducted by the head of the Chicago Kilgen factory branch, Oscar Schmitt. Installation is planned for the summer of 1953.

The stop specifications of the organ are as follows:

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- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Tuba, 16 ft., 61 pipes.
- Tuba, 8 ft. (ext. 16 ft. Tuba), 12 pipes.
- Clarion, 4 ft. (ext. 8 ft. Tuba), 12 pipes.
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- Viole d'Orchestre, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 61 pipes.
- Salicional, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Dolce Cornet, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Principal, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.

- Zart Flöte, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/8 ft. (ext. 2-ft. Piccolo), 7 pipes.
- S. flöte, 1 ft. (ext. 1 3/8-ft., Tierce), 5 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 49 bars.
- Chimes, (from Great) 25 notes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Contra Bass, 16 ft., 32 pipes.
- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft. (from Swell), 32 notes.
- Quint, 10 3/8 ft. (ext. 16-ft. Contra Bass), 7 pipes.
- Gross Flöte, 8 ft. (ext. 10 3/8-ft. Quint), 5 notes.
- Octave, 8 ft. (ext. 16-ft. Diapason), 12 pipes.
- Cello, 8 ft. (from Great Gamba) 32 notes.
- Bass Flute, 8 ft. (ext. 16-ft. Bourdon), 12 pipes.
- Still Gedeckt, 8 ft. (from Swell), 32 notes.
- Super Octave, 4 ft. (ext. 8-ft. Octave), 12 pipes.
- Block Flöte, 4 ft. (ext. 8-ft. Bass Flute), 12 pipes.
- Tuba Profunda, 16 ft., 32 pipes.
- Trumpet, 8 ft. (from Swell) 32 notes.
- Clarion, 4 ft. (from Great) 32 notes.

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The first West Coast performance of Aaron Copland's Symphony for Organ and Orchestra was the feature of a recital Feb. 15 in Bridges Hall of Music, Claremont, Cal., when Carl Weinrich was the soloist with the Pomona College Symphony Orchestra, directed by Kenneth Fiske. The performance was made possible through the cooperation of the composer. Another major number on the program was the D minor Concerto for Organ and Orchestra by Bach. Mr. Weinrich is director of music at the Princeton University Chapel, where he presides at the organ and conducts the Princeton Male Choir of eighty voices.

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 2. "How lovely is Thy Dwelling Place." (Psalm 84)
 3. "O Lord, rebuke me not." (Psalm 38)
 4. "I Praise Thee, O Lord." (Psalm 30)
- "Praise the Lord." (Psalm 150)

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- O God of MightBortniansky, au. Black .18

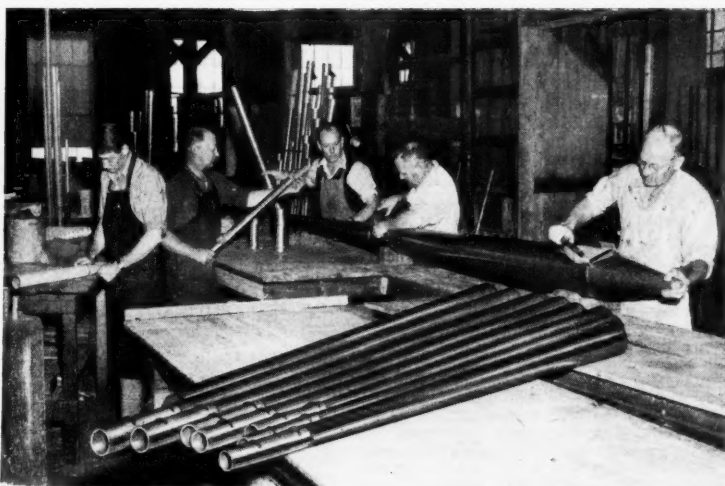
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New Music for the Organ

By **WILLIAM LESTER, D.F.A.**

Four Psalm Fantasies, by Hans Huber, edited by Clarence Dickinson; published by the H. W. Gray Company, New York.

In his foreword the editor of this interesting cyclic group of pieces gives us some brief historical details of this composer's life and achievements. Hans Huber, perhaps the most significant Swiss composer of the latter half of the last century, was born in Schönenwerd, Switzerland, June 28, 1852, and died in Basel on Christmas Day, 1921. Most of his professional life was spent in Basel, where in 1896 he became the director of the Conservatory of Music, a post he held until his retirement in 1918. His musical idiom, although strongly influenced by Brahms and Liszt, still possesses its own individuality and distinctive features. This composer's published works include eight symphonies, various choral works in the large forms, five operas and a large number of chamber music works. Several piano pieces of his at one time were popular concert numbers, particularly a "Concert Ländler" featured by Paderewski.

The four Psalm Fantasies issued under one collective cover deserve careful attention from organists interested in music of high quality, expertly adapted to American organs by an editor of front-rank capacity. Huber has related the movements one to another as are the movements of a symphony. The work could have been justly termed a sonata for organ in four movements. It possesses much more internal vitality and cohesiveness than do many avowed attempts to produce a sonata or symphony for organ. Each individual section is prefaced by a verse from a Psalm. The music is not overly difficult, nor do either composer or editor demand an organ of mammoth equipment. Concert players will be wise to discover this fine music; in separate movements it will also provide quality music for service use.

Organ Suite for Low Mass, by Sister Cecilia Clare, S.P.; published by McLaughlin & Reilly Company, Boston, Mass.

This simply written but eloquent ritual music consists of five short sections or independent movements. Listed in order they are: Processional, Offertory, Elevation, Communion and Recessional. The composer understands the musical and liturgical requirements of the low mass; in addition she has a creative gift of more than the ordinary significance. This music is never complicated or abstruse, but it has the simplicity which is not banal but comes from true inspiration. Players in churches other than the Roman Catholic will do well to include this interesting issue in their repertory—the music will amply repay use.

Ricercare for organ ("Homage a Sweelinck"), by Albert de Klerk; Fourth Chorale for organ, by Hendrik Andriessen; published by J. R. Van Rossum, Utrecht, Holland; American agents: World Library of Sacred Music, Cincinnati.

Players having over the average of playing ability and organs large enough to interpret music above the ordinary stature should be interested in these two specimens of contemporary Dutch writing. Both pieces are concert music in essence and close to the virtuoso class. The first, as is fitting, is the more diatonic, even modal, of the two. It is the product of an expert in contrapuntal writing and in antique construction. It is an attractive number in the baroque style. The second piece uses a dissonant idiom—what might be styled up-to-date contemporary—and is a composition of dramatic power, pulsing melodic lines and rhythmic drive. This man knows how to achieve a gripping climax. Concert players in search of new and vital program material will do well to consider these two first-class new issues.

Music for Lent, Folio No. 71 in "Masterpieces of Organ Music", edited by Ernest White; published by the Liturgical Music Press, New York City.

An important addition to this splendid series of reprints is the issue now under consideration. Compositions by revered masters—two by Johann Christoph Bach and one each by Buxtehude, Frescobaldi,

Marpurg and Walther—make up the contents. All are short numbers well suited in mood and treatment to the service needs of the Lenten season. All are of a moderate degree of difficulty; but of high musical value.

"In Memoriam, organ solo by Homer Wickline; "Elegiac Poem", by George Frederick McKay; Overture in E minor from "The Messiah", by Handel, transcribed for organ by Giuseppe Moschetti; all published by Oliver Ditson Company, Theodore Presser Company, distributors, Bryn Mawr, Pa.

Two interesting compositions created for the organ and one standard composition for orchestra rearranged for the organ make up this set of titles submitted for notice. Both of the original pieces are of gloomy color, but attractive in their monotints. They will serve effectively for service music in the Lenten season. The Wickline opus is an *alla marcia* of three pages, simple in structure, conservative in idiom, the product of an experienced pen and a literate taste. It is attractive music on the simple side. The McKay piece delves more into the dissonant possibilities inherent in harmony of the contemporary school. It is an interesting specimen of modernity—a short piece of more than usual appeal. The Handel transcription is a workmanlike job that will not supplant the good arrangements already available. The arranger has done little except lay out the orchestral notes as left by Handel onto the three staves required for the organ version. Hammond registration has been provided for all three of the numbers listed.

Toccatina on "Easter Hymn", by Van Denman Thompson; published by Lorenz Publishing Company, Dayton, Ohio.

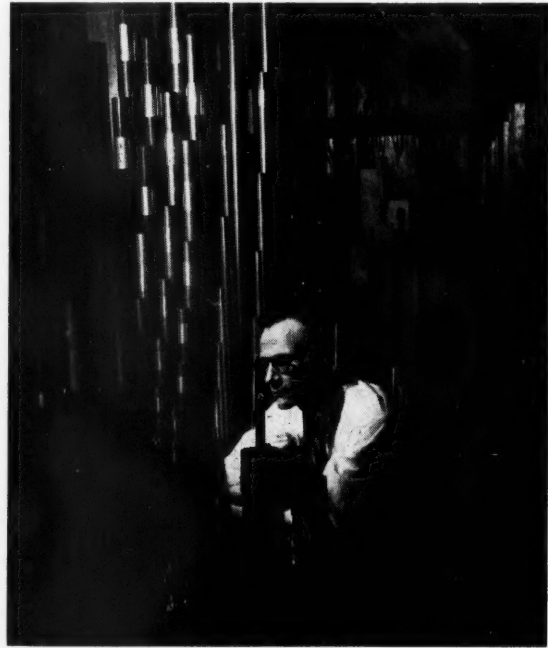
A familiar and beloved Paschal hymn-tune, from "Lyra Davidica", is the foundation for a splendid and showy postlude. With articulate diapasons and plangent reeds it will build to a stunning climax. Unless I miss my guess this example of creative virtuosity will soon win an established niche, for it is not hard, lies effectively for both hands and feet, is truly organistic, is music of first-rate quality, and is not too long. The tempered and expert hand of this veteran composer has seen to it that the possible defects or drawbacks have been carefully ironed out prior to publication.

"Offertoire" (Good Friday), by Henri Mulet; "Lamentation", by L. Vierne; "Easter Dawn", by Alphonse Schmitt; "Easter Procession", by J. Neyen; Pastorale, by C. Galeotti; "Easter Morning", by C. Galeotti; "Ascension Offertoire", Dubois; Three Chorale Preludes by Max Reger on Lenten or Easter themes, published separately; "As Jesus Stood beneath the Cross", "Jesus Christ Our Lord Has Risen" and "Come, Holy Ghost" edited by Robert Leech Bedell; published in "Edition Le Grande Orgue".

Service players on the lookout for fresh and fitting organ music for Lent and Easter will welcome the listings in this series. The titles are self-explanatory and the musical qualities are uniformly high. These issues are a credit to the resourcefulness of the editor and publisher.

"Meditation" and "Prayer", for violoncello and organ, by Marco Enrico Bossi; Largo (Canon-Prelude) for violin, violoncello and organ, by Georg Raphael; edited by Robert Leech Bedell; published in "Edition Le Grande Orgue", Brooklyn, N. Y.

Organists able to command the cooperation of string players will be wise to become acquainted with these two exceptionally interesting numbers for use in Lent, or any other time when choice music of solemn import is required. The Bossi piece is based on "O World, I



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E'en Must Leave Thee"; the second title draws its inspiration from the chorale "When in the Hour of Deepest Need". Both are short lyrical essays of genuine beauty, well set for the chosen instruments, music above the average caliber, certain to affect the hearers and gratify the performers.

"Music for Easter," Folio No. 72 of "Masterpieces of Organ Music," Liturgical Music Press, edited by Ernest White.

Under this cover are three pieces by d'Andrieu. The first is a set of interesting variations on "O Filii et Filiae." On an organ with resources for the different types of registrations needed in these variations they will prove attractive and ingratiating. There is no pedal part. It is not difficult music but requires a very clean technique. The other pieces in this collection are "Dialogue" and "Offertoire." Both are worthwhile examples of this eighteenth century French composer's work.

Passacaglia in G minor, by Eunice Lea Kettering, published by Elkan-Vogel, Inc.

This work is an interesting example of modern organ writing by a capable woman composer. The idiom is not startling but fresh, and the technical demands are not out of the ordinary. The piece is quite playable and suitable for an organ of average size.

RESEARCH BY EDWARD B. MARKS INTO EARLY AMERICAN WORKS

The Edward B. Marks Music Corporation has established an early American choral music supplement to its Arthur Jordan Choral Series and plans a systematic appraisal of the largely unexplored musical riches in America's past. Irving Lowens, editor of these early American choruses, has written historical notes for each work. He has had access to hitherto unused source material of interest to scholars, including choral works by William Billings, Oliver Brownson, Jacob French, Uri K. Hill, Jeremiah Ingall, Abraham Maxim, Timothy Olmstead, Daniel Read and others. The following choral selections for SATB a cappella are now off the press: "Morpheus" (1779) and "Paris" (1779), by William Billings; "Salisbury" (1783), by Oliver Brownson; "Berne" (1801), by Uri K. Hill, and "Complaint" (1785) by Daniel Read.

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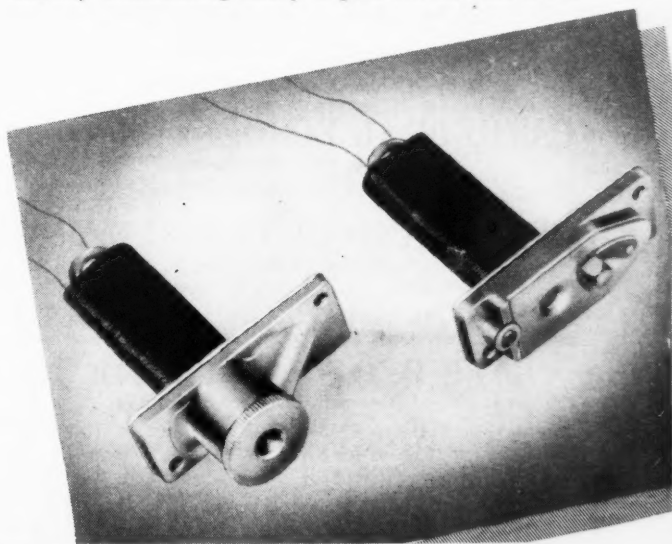
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Stanford Memorial Church Celebrates Its Semi-Centennial

Special musical programs and services were held in January at Stanford University, California, in observance of the fiftieth anniversary of the Stanford Memorial Church. Jan. 22 Herbert B. Nanne, university organist, opened the series of events with an organ recital. He played the Cathedral Prelude and Fugue in E minor, Bach; "A Mighty Fortress Is Our God," Buxtehude; "Rejoice Now, Christian Souls," Bach; Chorale in B minor, Franck; "Now Thank We All Our God," Karg-Elert; "My Inmost Heart Rejoiceth," Brahms, and the Toccata, "Tu es Petra," Mulet.

On Sunday, Jan. 25, at 11 a.m. a special service in observance of the dedication of the church in 1903 was held. The university chaplain, the Rev. Robert M. Minto, conducted the service and the sermon was preached by the Right Rev. Stephen F. Bayne, Jr., Bishop of Olympia, Wash. The two anthems, "Achieved Is the Glorious Work," from Haydn's "Creation," and the "Hallelujah Chorus," from Handel's "Messiah," as well as other portions of the order of worship were part of the 1903 dedicatory service. In the afternoon at 3:30 a concert of sacred choral music was given by the Memorial Church choir and the Choral Ensemble under the direction of Harold C. Schmidt. The numbers chosen for this program were the choruses from the Dettingen Te Deum, Handel; "Vultum Tuum Deprecabuntur," Josquin Des Prez, and "Regina Coeli," K. 108, Mozart. Assisting Mr. Schmidt were Ruth Roehr, soprano soloist; Mr. Nanne, organist, and members of the Stanford Symphony Orchestra.

Choral and organ music at the Stanford Memorial Church during its fifty years of existence have played an important part in the spiritual and artistic life of the university. Upon the opening of the church

Mrs. Stanford contracted for the performance of daily organ recitals. As other musical activities of the university were initiated the need for everyday performances diminished. The tradition of regularly performed organ music is maintained, however, through the weekly Thursday afternoon and occasional Sunday recitals. During the many years that Warren D. Allen was at Stanford the tradition of fine choral music was upheld and it is being continued by Mr. Schmidt, who has been director of choral music since 1947.

Organists who have served the Memorial Church since its dedication are: Arthur Scott Brook (1903-04), Benjamin C. Blodgett (1904-07), G. C. Buehrer (1907-1913), Louis H. Eaton (1913-1918), Warren D. Allen (1918-1950) and Mr. Nanne.

HUYBRECHTS PLAYS LENTEN

SERIES IN BUFFALO CHURCH

A series of six Lenten recitals is in progress at St. Louis Church, Buffalo, where Louis Huybrechts is the organist. The recitals began Feb. 24 and a program will be played every Tuesday evening through March 31. Mr. Huybrechts' first program was as follows: Prelude and Fugue in C minor, Bach; Canzona, Frescobaldi; "O Herzeleid," Brahms; "Jesus, Joy of Man's Desiring," Bach; Prelude and Fugue on "B-A-C-H," Liszt.

On March 3 Mr. Huybrechts will play Bach's Toccata and Fugue in D minor, the Kyrie and Gloria from Couperin's "Messe Basse," Kellner's "Herzlich tut mich verlangen," Scheidemann's "Praised Be the Lord" and Franck's Chorale in A minor. The three succeeding programs will include numbers by Bach, Bull, Buxtehude, Pachelbel, de Cabezon, Vogler, Huybrechts, Reger and Vierne.

For the closing recital, March 31, Mr. Huybrechts has chosen: Prelude and Fugue in B minor, Bach; "Da Jesu an dem Kreuze stundt," Scheidt; "O Sacred Head Now Wounded," Bach; "O Dearest Jesus," Peeters; Prelude and Fugue in G minor, Dupré.

It Happened at Easter...



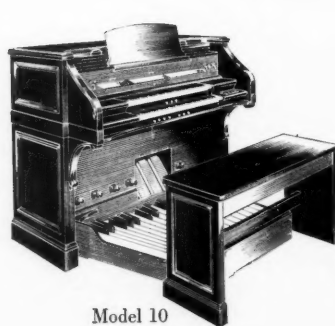
"I always used to watch a man in the fifth pew," a pastor said the other day, "and from his far-away look I could tell pretty well that the message I was trying to bring to the whole congregation was not always getting through effectively. . . . It's hard to put into words the glory, triumph, joy and hope for the world that Easter means.

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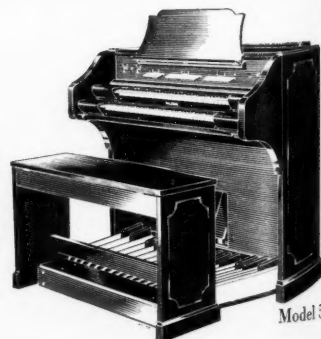
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**MRS. NELLA WELLS DURAND
DIES SUDDENLY IN TAMPA, FLA.**

Mrs. Nella Wells Durand, St. Petersburg, Fla., organist, died suddenly Jan. 12. Mrs. Durand was the leader in organizing the first A.G.O. unit in Florida—the Tampa Branch—in 1926. Shortly after the Tampa Branch was established she was instrumental in forming a branch in St. Petersburg. A few years ago she transferred from the Tampa Chapter to St. Petersburg Chapter. She was organist of Tampa churches for thirty-one years and at the time of her death was serving the Tampa Heights Presbyterian, where she had been for nineteen years.

Mrs. Durand was well known as a teacher of voice and piano as well as a composer of band music, several numbers of which were introduced by the late Philip Sousa's band. She directed an orchestra for motion pictures for two years.

Mrs. Durand was outstanding in her knowledge of Indian music and was adopted in full tribal ceremonies into the Sioux and Blackfeet tribes in 1926. She leaves one daughter, Monona.

Mrs. Durand had been a reader of THE DIAPASON for thirty years.

**JEWISH MUSIC FESTIVAL
HELD THROUGHOUT NATION**

The ninth annual Jewish music festival was held Jan. 31—the Sabbath of Song—to March 1. This festival, which is observed throughout the United States and in countries overseas, has begun since its inception on the Sabbath of Song, on which the synagogue Bible reading contains the Song of Moses after crossing the Red Sea. The theme this year was "A Musical Bridge between Israel and America." Activities planned included recitals, lectures, community sings, interfaith concerts and concerts featuring music by Israeli and American Jewish composers, as well as radio and television concerts. The Church of the Air, weekly religious broadcast of the Columbia Broadcasting System, and String Serenade, heard weekly on the same network, as well as other radio and television programs, sponsored Jewish music programs during the festival. An interfaith note was struck in the joint performance by the choirs of the Central Synagogue of New York and the Crescent Avenue Presbyterian Church of Plainfield, N. J., of the cantata "Song of Amos," by Charlotte Garden. In Baltimore, thirty Jewish organizations sponsored a concert of Jewish music by the Baltimore Symphony Orchestra. Other special celebrations have taken place in Portland, Ore., Los Angeles, Detroit, Albany, Cleveland, Minneapolis and other cities, and a program of works of contemporary Jewish composers was presented Feb. 8 at the Y.M.-Y.W.H.A. on Ninety-second Street in New York.

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CALIFORNIANS FRAME CHURCH MUSIC CODE

BETTER RELATIONS THE AIM

Meeting of Two A.G.O. Chapters with Los Angeles Conductors' Guild Formulates Rules to Promote Mutual Understanding.

By **MARTHA FARR**

Music relations in the churches of Metropolitan Los Angeles constituted the stimulating subject for a combined meeting of the Los Angeles and Pasadena Chapters of the American Guild of Organists and the Los Angeles Choral Conductors' Guild, held in the North Glendale Methodist Church Jan. 19. The formation of a code acceptable to organists, directors and ministers was unanimously approved.

Clarence Mader of Los Angeles, organist of Immanuel Presbyterian Church, spoke on "A Code for Church Music Relations and Its Purpose"; John Burke, choir director of the Pasadena First Methodist Church, spoke on "Contractual Relationships of the Musician"; Mary Elizabeth Caldwell, organist of the San Marino Presbyterian Church, discussed "The Organist and the Choir Director"; the Rev. Charles P. Smith of St. Luke's Lutheran Church, Huntington Park, spoke on "The Relationships between Congregation and Pastor and the Musicians", and Dr. Forrest C. Weir, executive director of the Church Federation of Los Angeles, discussed the work his agency does for church musicians. Mr. Mader acted as moderator of a question and discussion period.

The meeting closed with a general feeling that an important step had been taken toward the betterment of church music in the area through mutual understanding of leaders in the church program and that other advances in understanding quality of service and compensation should follow as church members are made aware of the value of fine musicians, dedicated to the ideal of creating the best music in the church.

Mrs. B. J. Rockwood, organist of the Arcadia Presbyterian Church, organized this program, which also celebrated the twenty-fifth anniversary of the founding of the Pasadena Chapter.

The outline of the proposed code begins with a preamble based largely on the declaration of religious principles of the A.G.O. After emphasizing the importance of adequate preparation by church musicians for their duties the draft states: "We recommend that a church appoint as staff musicians (minister of music, organist, choir director, other title) persons of abilities adequate for the positions, with a sensitivity toward the beliefs of the church, and with the authority to carry out the policies of the church in regard to music, as the pastor and/or appointed committee may authorize; . . . that a church musician should not apply for a

position, a teacher or school of music seek a place for a church musician, or a church seek the services of a musician (this to include all paid personnel) unless a present or prospective vacancy has been definitely determined."

On the matter of organist-director relationships there is the following paragraph:

"Where a dual responsibility exists for the music of a church, the organist and the director will each respect their several functions; and there will be an appreciation of the fact that the director has to assume leadership in the vocal activities of the church. The successful director will be considerate of his organist's time, plan programs well in advance with the help and advice of the organist, be not unreasonable in making demands beyond the organist's capabilities and praise the organist in due season. Neither the director nor the organist should, in the presence of the choir or other groups, air grievances or criticize or humiliate the other. The competent organist will be one who will co-operate to the fullest degree with the choir director on the total musical program."

Among other recommendations are these: "We recommend that music for weddings and funerals held in the church be considered the normal responsibility of the regular church organist. An established fee for such services is advisable. To protect the dignity of a sacred ceremony, appropriate music should be selected. The music committee, or the proper administrative committee of the church, could establish a policy on all these matters, which would then become effective through the co-operation of the minister. . . . If problems should arise in the relationship between a church and its musicians and either party feels that points of tension seem to be developing, that party should be encouraged to seek out the other to face the issue in a Christian spirit."

FRANCES McCOLLIN HONORED

AT PHILADELPHIA CONCERTS

Two Philadelphia musical organizations have arranged to honor one of their members, Miss Frances McCollin, by presenting programs of her compositions at special concerts in her honor. One is the Philadelphia Music Teachers' Association, which announced a special meeting in the parish-house auditorium of the Unitarian Church Jan. 29. Seven of Miss McCollin's published songs were on the program at this concert. The Philadelphia Music Club arranged to dedicate its concert Feb. 10 in Wanamaker's Greek hall in Miss McCollin's honor "in recognition of her work and talent" with a program of her compositions. On this occasion, Miss McCollin was elected an honorary member of the club. As one of the charter members Miss McCollin has been an active member since its first season. Mrs. Edward Garrett McCollin, Miss McCollin's mother, also was elected an honorary member.

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ALUMNI DIRECT EVENTS TO

MARK SCHOOL'S ANNIVERSARY

The School of Sacred Music of Union Theological Seminary, New York City, is being honored by its alumni and students on the occasion of the twenty-fifth anniversary of its founding with choral and organ concerts in churches and schools throughout this country and in foreign lands. In addition to the programs announced in the January issue of THE DIAPASON are the following:

Feb. 15—Paul Marion, M.S.M.'52, First Presbyterian Church, Elkhart, Ind.—“Missa Brevis,” Kodaly.
 Feb. 22—Charles Hickman, M.S.M.'50, Central Congregational, Worcester, Mass.—Organ recital.

April 26—Howard B. Kelsey, M.S.M.'35, Second Baptist, St. Louis, Mo.; Robert R. Heckman, M.S.M.'48, Pilgrim Congregational, St. Louis, Mo.—Combined choirs.

April 26—Charlotte Garden, M.S.M.'31, First Presbyterian, Plainfield, N.J.; James Douglas, M.S.M.'49, St. John's Episcopal, Elizabeth, N. J.—Choirs with Drs. Clarence and Helen Dickinson. The program will be repeated April 29 in Mr. Douglas' church.

May 3—Grace French Peckham, M.S.M.'32, Park Methodist, Hamilton, N. Y.—Organ recital.

May 10—William Jancovius, First Congregational, Westfield, N. J.—Choir, glee club and organ, with Drs. Clarence and Helen Dickinson.

May 24—Roberta Bitgood, M.S.M.'35, D.S.M.'45, Calvary Presbyterian, Riverside, Cal.—All-Dickinson choral and organ program.

Additional programs with dates to be announced will be given by: Charles Fisher, First Methodist, Westfield, N. J., choirs; A. Beaunoni Espina, M.S.M.'50, Maasin School of Music, Maasin, Leyte, Philippines, choirs; John M. Lewis, M.S.M.'41, College of Emporia, Emporia, Kan., choirs and orchestra; Richard W. Litterst, M.S.M.'52, First Presbyterian, Westfield, N. J., choirs.

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M. P. Möller, Inc., has just received the contract for a three-manual organ for the Parker Memorial Baptist Church in Anniston, Ala. The organist of that church is L. G. Perry, Jr., who worked with William E. Pilcher, Jr., and D. H. Woodall, both of the Möller firm, in preparing the specifications. The stoplist of the instrument will be as follows:

GREAT ORGAN.

(Enclosed with Choir)

- Diapason, 8 ft., 61 pipes.
- Hohlflöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Furniture, 4 ranks, 244 pipes.
- Chimes (from Choir).
- Tremolo

SWELL ORGAN.

- Rohrbourdon, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 12 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste (T.C.), 8 ft., 61 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Octave Geigen, 4 ft., 73 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Flautino, 2 ft., 61 notes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 12 pipes.
- Tremolo.

CHOIR ORGAN.

- Nasongedeckt, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes, 21 bells.
- Tremolo.

PEDAL ORGAN.

- Contrebasse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohrbourdon, 16 ft., 32 notes.
- Principal, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Rohrflöte, 8 ft., 32 notes.
- Rohrflöte, 4 ft., 32 notes.
- Choral Bass, 4 ft., 32 pipes.
- Bombarde, 16 ft., 32 pipes.
- Trumpet, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Chimes (from Choir).

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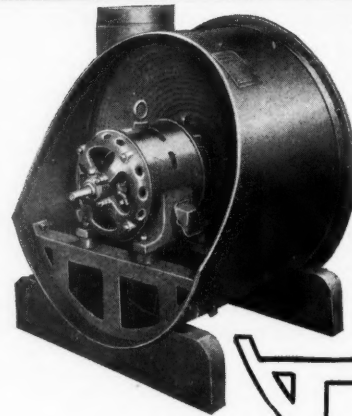
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Adult choirs within easy reach of New York are asked to volunteer for the hymn festival at St. Bartholomew's Church April 12. The program has been assembled and advance copies may be obtained. It is also to be issued in the convention program of the National Federation of Music Clubs, in cooperation with which the festival is held. The joint chairmen for the festival are Peter M. Fyfe of the society's program committee and Reginald L. McAll, chairman of its general hymn festival committee. Many local organists will receive invitations, especially those whose choirs have taken part on previous occasions. Responses should be addressed to the chairman at 297 Fourth Avenue, New York.

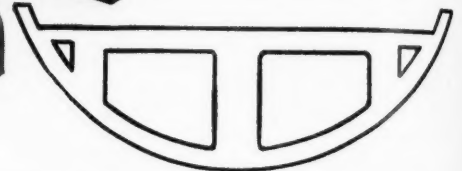
We are reminded of the address to be delivered by Richard Weagly at the next New York meeting of the Society on Monday evening, March 9, at the Riverside Church. His subject will be the making of a hymnal, specially its music. He will speak from his experience as musical editor of "At Worship", recently issued by Harper & Bros. Other hymnal editors will be present and the problems—practical as well as artistic—to be faced will have full discussion.

**LARGE CHURCH IN OTTAWA
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Edward George Elliott has been appointed organist and choirmaster of the Westboro United Church in Ottawa, Ont. This large church has an active membership of more than 1,000 families and a Sunday-school attendance of more than 1,000 children. To accommodate the large number of people attending church duplicate services are held every Sunday at 9:45 and 11:15. The church is again full for a Sunday evening service. Mr. Elliott had served Grace Anglican Church in Brantford, Ont., since 1946.



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Catholic Service Music

By **ARTHUR C. BECKER, MUS.D.**

This review contains many items of important music for the Catholic service. Of outstanding merit is the Magnificat in C by Johann Pachelbel. Henry Woodward has edited the work and arranged the orchestral accompaniment for organ. Naturally, this is not a work to be done at a vesper service, but for choirs equipped to do large works this Magnificat will make a splendid number on a sacred concert program. C. C. Birchard & Co. of Boston have done a real service in publishing this work.

The "Mass in Honor of St. Joseph" for mixed voices and organ by Flor Peeters needs no introduction. This truly liturgical mass is being used extensively by good choirs and well deserves the recognition it has attained. McLaughlin & Reilly publish this mass.

An unusual work is the "Missa Sacri Regum Francorum" for six mixed voices, organ and trumpets. It is attributed to Moulinie and was written about 1670. It has been edited recently by Emile Martin. This composition does not contain all the usual parts of the ordinary; in fact, only the Kyrie, Sanctus, and two settings of the Agnus Dei. However, a graduale, "Magnus Dominus", an offertory, "Domine Deus" and a postludial piece, "Vivat Rex", are included. The mass is a wonderful example of polyphony as practiced in the seventeenth century. It is published by the World Library of Sacred Music, Catholic Repertory Service, Cincinnati.

A useful "Missa Pro Defunctis" and chants for the burial service has been compiled by G. Prado and Carlo Rossini. A quotation from a flyleaf by Father Rossini should explain the need for a work of this kind: "There exists in many dioceses of the United States the custom of having high masses also on weekdays for people deceased, which masses the organist usually sings alone. This fact obviates the need for a shorter and simplified arrangement of the chant of the Requiem mass and burial service. Such an arrangement may also serve as a deterrent from occasional omissions on the part of the exhausted or inexperienced organist. Such is the purpose of the present mass arranged mostly from old chant versions of the twelfth and thirteenth centuries. It is a first contribution toward brevity, simplicity and variety in the musical setting of the Requiem mass and burial service, as suggested at the international convention of church musicians held in Rome, Italy, in May, 1950."

It should be mentioned that these chant settings are interesting musically and lie

well within the range of the voice. There is an expert organ accompaniment. An unusual feature which this reviewer considers important is the inclusion of the English text beneath the Latin words. This burial service is published by J. Fischer & Bro.

The Rev. Carlo Rossini has come up with another of his numerous collections of church music. All the numbers with the exception of two are original compositions. This collection consists of sixteen motets and hymns and is titled "Servite Domino." The numbers are for religious receptions, investiture and profession and music for the ordination or jubilee of priests. The selections are written for two equal voices (SA or TB) with organ. Two exceptions to this rule are a "Veni, Sponsa Christi" and an "Ecce Nunc Benedicite Dominum" by Casimiri which are written for three voices. The Gregorian Te Deum is included. The composer is to be commended for the interesting and many times beautiful music he has given to these liturgical texts. J. Fischer & Bro. are the publishers.

It gives pleasure to recommend the music of Dr. Joseph Roff for close examination on the part of choirmasters seeking really worthwhile motets. Two of these are "Adoro Te Devote" and "Ecce Sacerdos" for women's voices, which are excellently conceived. The above motets are published by Axelrod Music, Inc., Providence, R. I. Two other motets by Dr. Roff are an "Ave Maria" and an "O Esca Viatorum". These are for four mixed voices. The "Ave Maria" is a splendid work, the contrapuntal working out of the theme being of especial interest. The "Esca Viatorum", while simpler in construction, has real merit in the melodic line and harmonic background. Both of these motets are published by J. Fischer & Bro.

DAVID McCORMICK RETURNS

TO DALLAS POST FROM ARMY

David W. McCormick returned in February to his position as organist and assistant to the minister of music at the Highland Park Methodist Church, Dallas, Tex., after serving more than two years in the army. Since July, 1950, Mr. McCormick had been stationed at Fort Dix, N. J., where he was a chaplain's assistant. At Fort Dix Mr. McCormick directed four choir concerts in recent months. He supervised the chapel and planned programs for the post hospital. Robert Scoggin has been interim organist at the Highland Park Church while a student at the Perkins School of Theology. The minister of music is Dr. Federal Lee Whittlesey.

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TELEPHONE HOUR RECITALS

IN MARCH BY DR. G. W. VOLKEL

Dr. George William Volkel, organist and choirmaster of All Angels' Episcopal Church, New York City, will play pre-broadcast recitals for the Telephone Hour in Carnegie Hall, New York, March 16 and 30 at 8:15. These recitals serve as curtain risers for the broadcast of the orchestra and guest soloists under the direction of Donald Voorhees.

March 9 at 8:30 Dr. Volkel will give a recital in his own church. On Sunday, March 15, at 7:30 he will present Horatio Parker's "Hora Novissima" and on the 29th at the same hour Bach's "Passion according to St. Matthew". On these occasions the choir is augmented and distinguished guest soloists will sing.

Dr. Volkel is substituting for Seth Bingham, eminent organist and composer, in a series of services called "Lenten Meditations", sponsored by the Protestant Church Council of New York. These are held every Friday in Lent in the Town Hall, beginning at 5 o'clock.

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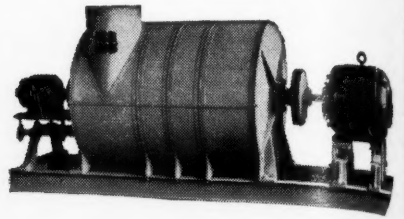
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Frank E. Dimit, building superintendent at Westminster Presbyterian Church, Steubenville, Ohio, since its construction in 1914, died Jan. 25 at the age of 72 years. Mr. Dimit was an organ enthusiast and had subscribed to THE DIAPASON since 1921. Indicative of the high esteem in which he was held by the pastor and congregation was the fact that he was an ordained elder of the church.

Mr. Dimit was a native of Washington County, Pa., and in early life he was employed as a teamster, farmer and coal miner. He assisted the contractor who built Westminster Church and upon its completion became sexton, with the official title of building superintendent. He was always active in church circles and served in an advisory capacity to the various organizations in the congregation. Mr. Dimit's devotion to the organ was so well known that at the last recital, played in Steubenville by Dr. Frank Asper, the noted organist paid high tribute to Mr. Dimit's interest. After world war I Mr. Dimit received a citation from the Red Cross for work that he had done in connection with the shipment of supplies from Westminster Church.

Mr. Dimit leaves his widow, whom he married in 1901, one daughter and a son.

CLOKEY CONCERT IN DALLAS; COMPOSER IS PARTICIPANT

Dr. Joseph W. Clokey appeared as composer, organist, conductor and accompanist in a concert of his music Jan. 30 at the Highland Park Methodist Church in Dallas. The event was planned and directed by Dr. Federal Lee Whittlesey and Robert Scoggin assisted at the organ. The participating choirs were the chancel choir of the church, the "lads and lassies choir" of the Highland Park High School and the girls' glee club of that school.

Among the anthems performed were "Let Hearts Awaken," "The Glory of Lebanon," "God Is My Shepherd," "A Canticle of Peace," "Charming Bells" and "King of Kings." Mr. Scoggin played "Mountain Sketches" and Dr. Clokey played "Meditations." There were also vocal solos and secular choral numbers.

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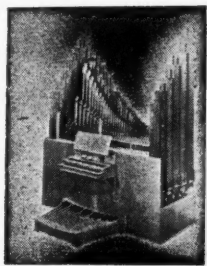
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MONTREAL CENTRE—Members of the Montreal Centre met at the Church of the Messiah for tea Feb. 9. G. Donald Harrison, president of the Aeolian-Skinner Organ Company, was the guest of honor. After being introduced to the meeting by the chairman, Donald Mackey, Mr. Harrison spoke informally on his work in organ design and building. He gave a particularly interesting account of the current rebuilding of the organ in the Cathedral of St. John the Divine, New York. Afterward questions were asked from the floor and Mr. Harrison answered them.—GORDON BELSON, Secretary.

KITCHENER, ONT.—The monthly meeting of the Kitchener Centre was held Jan. 24 at the Sterling Avenue Mennonite Church, which was re-dedicated after extensive alterations in October, 1952. The church choir, under the direction of Miss Helen Critchison, sang three numbers and Raymond Massel displayed the qualities of the new Hallman electronic organ in several groups of solos. Following a conducted tour of the church refreshments were served by Miss Critchison and her committee—ANNA H. HYMMEN, Secretary.

BRANTFORD CENTRE—The January meeting of the Brantford Centre was held at the home of Roger Swinton and final arrangements were made for the recital in March by Jeanne Demessieux. The program was in the hands of Mr. Swinton, who played some very interesting records, one of which was the Bach number by the junior choir at the successful Christmas carol festival sponsored by the Canadian College of Organists in December. A social hour concluded the meeting.—ELSIE I. SENN, Secretary.

OWEN SOUND CENTRE—The Owen Sound Centre held its carol service Dec. 17 in the Knox United Church, with eight choirs taking part. A business meeting was conducted Jan. 18 and Kenneth Van Sickler was named chairman of the local centre to fill the vacancy left by Thomas Morrison, who has moved to Galt. Gordon Tucker is vice-chairman. Plans were discussed for an organ recital by a member of the headquarters executive.—RETA MARSHALL, Secretary.

ST. CATHARINES CENTRE—An evening of recorded organ music was enjoyed in the St. Paul Street United Church on Feb. 1. This included records of organs in France, Germany, England and the United States. Organists heard included Schweitzer, Heitmann, Biggs, Thalben-Ball, Dupré, Commette, Courboin, White, Weinrich and Demessieux. A most interesting part of the demonstration, arranged by Lewis Jones, was a succession of recordings of the Toccata from the Toccata and Fugue in D minor, Bach, as played by several of these organists. Most of the additional numbers heard were from the major works of Bach.—DOUGLAS CAMPBELL, Secretary.

GALT CENTRE—Members of the Galt Centre met Feb. 4 in Trinity Parish Hall to hear an interesting address on organ design by B. Keates of the Keates Organ Company. The speaker took his audience back to the days of the primitive organ, tracing the his-

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story of the instrument and contrasting the style and design of European instruments and the organs made on this continent. The speaker used sample pipes to give a demonstration of the tonal value of various stops. At the conclusion of his talk Mr. Keates conducted a question and answer period. Mr. Keates is an organist of no mean standing, but believes he can serve the cause of organ music more proficiently by using his talents in organ construction. Refreshments were served by Mrs. R. Carr and Miss M. Steele. W. U. Lethbridge, chairman, presided.—CLAUDE P. WALKER, Secretary.

HAMILTON CENTRE—The Hamilton Centre held a potluck supper in the dining hall of St. Giles' United Church Jan. 12. Dr. C. Elliott spoke briefly to the members and entertainment was arranged by E. Berry.—N. PLUMMER, Vice-Chairman.

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**WALTER G. REYNOLDS DEAD;
AT SEATTLE CHURCH 21 YEARS**

Walter Guernsey Reynolds, A.A.G.O., for the last twenty-one years organist of the First Methodist Church in Seattle, Wash., died Jan. 27 at the age of 80 years. Mr. Reynolds had been on leave of absence from his church since October because of poor health.

Mr. Reynolds was born at Tioga, Pa. His first music study was with his mother and at the age of 9 he sang in the church choir under her direction. The family moved to Mansfield, Pa., where the youth entered the Conservatory of Music and was graduated in his eighteenth year. After his graduation he became choir director of the First Methodist Church of St. Paul, in which city he also worked in music stores. Later he was organist and choir director of the First Presbyterian Church in Chippewa Falls, Wis.

In 1900 Mr. Reynolds went to France and studied organ for a year under Guilman. Following his return to the United States he was appointed director of the Doane College School of Music in Nebraska, which post he held for four years. He then moved to Tacoma, Wash., where he was appointed organist and director at the First Congregational Church. In 1910 he went to the First Presbyterian Church for one year, after which he served the First Methodist. In that period Mr. Reynolds directed the St. Cecilia Club of Tacoma for nine years.

With the advent of the organ in the theater Mr. Reynolds severed his relation with the church and entered "movie-

land" as an organist, serving in this capacity for a number of years in San Francisco and Seattle. A few years later Mr. Reynolds re-entered the church field and was appointed organist of the Central Lutheran Church, Seattle. This position he relinquished in 1930, after two years' service, to become organist at the First Methodist Church, which position he held until his death.

Mr. Reynolds was for some time chief arranger of music at the KJR broadcasting station. As a composer he was successful and a number of his compositions were issued by publishing houses of America.

In 1895 Mr. Reynolds married Miss Sadie Davis of Appleton, Wis., who died in 1944. They had one son, Lamar, who survives him. Mr. Reynolds' hobby was horticulture and in Seattle he became known for the cultivation of a superior species of iris bulbs.

**MOTHER OF EDNA M. BAUERLE
PASSES AWAY IN FORT WAYNE**

Mrs. Katherine S. Bauerle, mother of Miss Edna M. Bauerle, the Chicago organist, died at her home in Fort Wayne, Ind., Jan. 22 at the age of 82 years. Mrs. Bauerle was a native of Ohio. She was a member of Trinity English Lutheran Church, the church's Sarah circle and its woman's union. Surviving are two daughters, Edna M. and Mrs. Freda McKivergin of Fort Wayne; two sons, Dale R. and John H., both of Fort Wayne; five grandchildren and two great-grandchildren.

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Programs of Organ Recitals of the Month

Robert Rayfield, Chicago—Mr. Rayfield gave the dedicatory recital on a two-manual Wicks organ Feb. 8 at St. Paul's Evangelical and Reformed Church, La Porte, Ind. He played: Prelude and Fugue in G major, Zachau; Siciliana and Borey, Stanley; Toccata for the Elevation, Frescobaldi; "Fugue a la Gigue," Bach; Prelude and Fugue on "B-A-C-H," Liszt; Canon in B minor, Schumann; "Now Thank We All Our God," Karg-Elert; Allegretto, Parker; "Song of Peace," Langlais; Toccata, "Thou Art the Rock," Mulet.

Richard T. Gore, F.A.G.O., Wooster, Ohio—Mr. Gore played at the First Baptist Church of Elmira, N.Y., Jan. 25. He chose the following numbers: Eight Chorale Preludes from the "Clavierübung" and Fugue in E flat, Bach; Four Organ Chorales, Ludwig Lenel; "The Mirrored Moon," Karg-Elert; Prelude on "Jabes," Farrish; "Rhythmic Trumpet," Bingham; Chorale in B minor, Franck.

Guy Criss Simpson, Lawrence, Kan.—Mr. Simpson played a program of the works of Bach Feb. 8 at the University of Kansas Museum of Art. He included the following: Prelude and Fugue in F minor; "Bist du bei mir"; Sonata 2, in C minor; "In dulci Jubilo"; Adagio from Toccata, Adagio and Fugue; Prelude and Fugue in A; "Nun komm, der Heiden Heiland"; Sinfonia from Cantata 29.

Wilbur Held, Columbus, Ohio—The Dayton, Ohio, Chapter of the A.G.O. sponsored Mr. Held in a recital Feb. 10 at the First Baptist Church. His program: Concerto 2, Handel; Prelude and Fugue in D major, Bach; Sicilienne, Bach-Widor; Allegro from Trio-Sonata 5, Bach; Fantasia in A, Franck; "Carnival," Crandell; "Twilight at Fiesole," Bingham; Prelude and Fugue on "B-A-C-H," Liszt.

Frank Campbell-Watson, Mahwah, N. J.—Mr. Watson played a program of organ compositions by contemporary composers Feb. 2 on the new organ at Christ Church (Episcopal) in Suffern, N. Y., as follows: Chorale Prelude on "Vom Himmel hoch," Karg-Elert; No. 1, No. 11 and No. 12 from the "Interludes," Karg-Elert; Chorale, from Twenty-four Pieces in Free Style, Vierne; Melodia, Op. 129, No. 4, Reger; Intermezzo and Sortie from "Heures Intimes," Peeters; "Ave Maria" (Mode I), Campbell-Watson.

Frederick L. Swann, New York City—Mr. Swann, a student at the School of Sacred Music of Union Theological Seminary, gave a recital Jan. 6 in James Memorial Chapel. His program was as follows: Three Polyphonic Settings of the Chorale "Innsbruck," Glover; "Jesus Christ, Our Saviour" and "Kyrie, God, Holy Spirit," Bach; Pastorale, Roger-Ducasse; Scherzo from Symphony 2, Vierne; Introduction, Passacaglia and Fugue, Willan.

Mr. Swann was heard Jan. 11 at the Mount Vernon Place Methodist Church, Baltimore, in the following program: Three Polyphonic Settings of the Chorale "Innsbruck," Glover; "Te Deum," Langlais; Prelude on Psalm 23, Howells; "Adoration of the Lamb," de Malengre; "Jesus Christ, Our Saviour," Bach; "Jesus, Still Lead On," Karg-Elert; Toccata, Mulet.

Parvin Titus, F.A.G.O., Cincinnati, Ohio—The Southern Ohio Chapter of the A.G.O. sponsored Mr. Titus in a recital of chorale preludes Jan. 13. He played: Eleven Chorale Preludes, Op. 122, Brahms; Chorale in B minor, Franck; Chorale from Twenty-four Pieces, Vierne; Chorale from Four Pieces, Jongen.

Arnold Dann, Palm Beach, Fla.—Mr. Dann gave a recital Feb. 8 at the Church of Bethesda-by-the-Sea. He was assisted by the church choir and soloists. Mr. Dann's numbers were as follows: "In dulci Jubilo," "My Heart Is Filled with Longing" and "Rejoice Now, Christians," Bach; Sonata 1, Borowski; Air with Variations and "Le Coucou," d'Aquin; Caprice, Matthews; "Harmonies du Soir," Karg-Elert; "Carillon," Vierne.

Claude Means, Greenwich, Conn.—For his recital March 13 at Christ Church Mr. Means chose: Trumpet Tune, Purcell; Prelude, Fugue and Variation, Franck; Three "Bible Poems," Weinberger; "Dreams," Wagner; Toccata on "In Babilone," Purvis.

Mary Cheyney Nelson, Hampton, Va.—Mrs. Nelson gave a recital Feb. 1 at Trinity Methodist Church, Newport News, Va. Her program was as follows: "Nun komm, der Heiden Heiland" and Toccata and Fugue in D minor, Bach; Sketch in D flat, Schumann; "Benedictus," Reger; Chorale in A minor, Franck; "Ronde Francaise," Boellmann; "Antiphon 3," "Ave Maris Stella 4" and "Magnificat 5," Dupré; "Cortege et Litanie," Dupré.

Mayo Shane, Greenville, Miss.—Mr. Shane was heard Feb. 15 at St. James' Episcopal Church. He played: Rigaudon, Campra; Largo, Handel; Toccata and Fugue in D minor, Bach; Three Settings of "O Sacred Head," Buxtehude, Kuhnau and Bach; Minuet and March, Haydn; Chorale in A minor, Franck;

"Harmonies du Soir," Karg-Elert; "Suite Gothique," Boellmann.

Richard Ellsasser, Hollywood, Cal.—Mr. Ellsasser appeared in a recital Feb. 6 at Grace Church-on-the-Hill, Toronto, Ont., assisted by Donald Brown, baritone, and Gordon Wry, tenor. Organ numbers were: Allegro from Concerto in A minor, Vivaldi; Adagio from Concerto in D minor and Toccata, Adagio and Fugue, Bach; Four Sketches, Schumann; Rondo, Bull; "Will-o'-the-Wisp," Nevin; "Icarus," Ellsasser; Fantasy, Boellmann.

Lawrence S. Frank, F.A.G.O., Columbus, Ohio—In a recital Feb. 22 at the Indiana Presbyterian Church Mr. Frank played: "See the Lord of Life and Light," "When on the Cross the Saviour Hung," "Our Father Who Art in Heaven" and "Salvation Now Is Come to Earth," Bach; Theme and Variations in A minor, Faulkes; "O God, Who Looked Down from Heaven, Krebs; "A Lenten Supplication," Dietrich; "Prayer," Lore; Allegro from Concerto in A minor (with violin), Vivaldi; Concerto in F, Handel; Cathedral Prelude, Clokey; Allegro Maestoso and Fugue from "Grande Piece Symphonique," Franck.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—The Palm Beach, Fla., Chapter of the A.G.O. sponsored Mr. Kraft in a recital Jan. 30 at Holy Trinity Church, West Palm Beach. He played the following numbers: Fantasia from Sonata in D flat, Rheinberger; Scherzo, Hofman; "Romance" in A flat, Turner; Sinfonia from "We Thank Thee, God," Toccata in G and Chorale from "Subdue Us by Thy Goodness," Bach; Minuet in E flat, Beethoven-Kraft; Cantabile, Franck; Toccata in E minor, de la Tombe; Overture in D minor, Matthews; "The Night of the Star," Elmore; Concerto Rondo, Hollins; Two Dances, Tschalkowsky; "The Brook," Dethier; "Les Petites Cloches," Purvis; "Liebestod" and "Ride of the Valkyries," Wagner.

For his recital Feb. 1 at Trinity Cathedral, Cleveland, Mr. Kraft chose: Introduction and Toccata, Walond; Melody, Tschalkowsky; Pastorale, Foote; Nocturne, Purvis; "Entre'e" from Sonata 7, Guilmant; "I Call to Thee, Lord Jesus Christ," Bach; "O God, Thou Holy God," Karg-Elert; Sonata 5, Rheinberger; "Pieta," Walton; Two Transcriptions, Wagner.

Ludwig Altman, San Francisco—The San Joaquin Valley Chapter of the A.G.O. sponsored Mr. Altman in a recital Jan. 5 at the First Presbyterian Church of Fresno, Cal. He played the following numbers: Concerto in A minor and "In dulci Jubilo," Bach; "O Sacred Head, Now Wounded" and Prelude in G minor, Brahms; Prelude on "To Thee We Give Ourselves," Ellis Kohs; "The Musical Snuffbox," Liadoff; "Hymn of Glory," Yon; "Suite Baroque," Telemann; Paraphrase on the Hymn-tune "Benediction," Altman; March from "King David," Honegger; Finale from Symphony 1, Vierne.

Vernon de Tar, New York City—The Syracuse, N. Y., Chapter of the A.G.O. sponsored Mr. de Tar in a recital Jan. 13 at Crouse College, Syracuse University. His program: Prelude in E flat, Six "Schübler" Chorale Preludes and Fugue in E flat, Bach; Andante Sostenuto from "Symphonie Gothique," Widor; Fantasia No. 1, Alain; Baroque Prelude and Fantasia, Arnell; "The Shepherds" and "The Angels," Messiaen; "Piece Heroique," Franck.

William H. Barnes, Evanston, Ill.—Dr. Barnes gave a recital Feb. 5 at the First Presbyterian Church in Evanston, Ill. The rebuilding of the organ in that church in 1940 by Walter Holtkamp was presented by Dr. Barnes as a memorial to his aunt and uncle. Dr. Barnes was assisted in his recital by Agatha Lewis, soprano. The organ numbers were as follows: March from the "Occasional Oratorio" and "Thanks Be to Thee," Handel; Sinfonia to "God's Time Is Best" and Toccata and Fugue in D minor, Bach; "Jesus, Still Lead On," Karg-Elert; Meditation on "Brother James' Air," Darke; Scherzetto and Berceuse, Vierne; "Poeme Mystique," Purvis; Chorale in E major, Franck.

Mrs. J. E. Stinehart, Mason City, Iowa—Mrs. Stinehart was heard in a vespere recital Feb. 1 at the First Congregational Church. She played this program: Chorale in A minor, Franck; Largo from "New World Symphony," Dvorak; "At Evening," Buck; "Swing Low, Sweet Chariot," Lemare; "Villaria Maria by the Sea," Shure; Prelude on a Carillon, Steere.

Stanley E. Saxton, Saratoga Springs, N.Y.—For his recital Jan. 25 at Skidmore College Mr. Saxton chose the following: Concerto in A minor, Vivaldi-Bach; Nocturne in E flat, Chopin; Scherzo in E minor, Rogers; Andante from String Quartet, Debussy; "Song of the Lonely Njeri," Saxton; Passacaglia, Edmundson.

William K. Meyer, Riverside, Ill.—Mr. Meyer, who is organist of the Berwyn, Ill., Methodist Church, gave a recital there Sept. 21 as a memorial to his mother, Elizabeth Busch Meyer. The program was as follows:

Prelude and Fugue in G minor and "I Call to Thee, Lord Jesus Christ," Bach; Sonatina, "Gothic March," Foschini; "Vesperale," Diggle; "What a Friend We Have in Jesus," Converse-Kohlmann; "Pilgrims' Chorus," Wagner.

Earl B. Collins, East Orange, N. J.—Mr. Collins was heard Feb. 15 at the First Presbyterian Church. His program: Suite in D, Stanley; "Mr. Ben Jonson's Pleasure," Milford; Toccata and Fugue in D minor, Bach; "Romance sans Paroles," Bonnet; Christmas Suite, James; "A Mountain Spiritual," Whitney; "The Bells of St. Anne de Beaupré," Russell; "Solitude on the Mountain," Bull; "Carillon de Westminster," Vierne.

Phyllis T. Lightner, Spry, Pa.—The York, Pa., Chapter of the A.G.O. sponsored Mrs. Lightner in a recital Feb. 10 at St. Paul's Lutheran Church. The program: Trumpet Tune, Purcell; "O Thou of God the Father," "Our Father Who Art in Heaven" and "In dulci Jubilo," Bach; Chorale in A minor, Franck; Sketch in D flat, Schumann; "Lied," Vierne; "Cortege et Litanie," Dupré.

Robert Massingham, F.A.G.O., Fort Worth, Tex.—Mr. Massingham gave a recital Jan. 12 at St. Matthew's Cathedral, Dallas. He played the following: Sonata 1, Mendelssohn; Scherzo and "Legend," Vierne; Prelude and Fugue in B minor, Bach; Chorale in A minor, Franck; "Vision of the Eternal Church," Messiaen; Fantasia and Fugue on "B-A-C-H," Liszt.

Jack Laurence Noble, M.S.M., Vermillion, S. D.—A recital was played by Mr. Noble Feb. 1 at the University of South Dakota. He was assisted by Ita Loe, oboist. The program was as follows: Concerto 10, Handel; "Air Tendre," Lully; Rondo for the Flute Stop, Rinck; Chorale Preludes for oboe and organ; "Dearest Jesus, We Are Thine" and "Father, Dwell in Every Heart," Krebs; Chorale in B minor, Franck; "In dulci Jubilo," Bach; Improvisation on "In dulci Jubilo," Karg-Elert; "Rose Window," Mulet; "Folktune," Whitlock; Toccata, Jongen.

D. DeWitt Wasson, Baltimore, Md.—Mr. Wasson played the following program preceding a service New Year's Eve at the Mount Vernon Place Methodist Church: Trumpet Tune, "Lament," Allegretto, "Ayre" and Trumpet Gavotte, Purcell; Chorale Preludes, "The Old Year Now Hath Passed Away" and "In This Is Gladness," Bach; Suite for a Musical Clock, Handel; Serenade to the Madonna from "Miniature Suite," Berlioz; "The Shepherds," Messiaen; Fanfare Fugue in C major, Bach.

Leonard B. Ballou, A.A.G.O., Montgomery, Ala.—Mr. Ballou appeared in a joint recital with Robert Williams, tenor, at the Dexter Avenue Baptist Church Jan. 25. The organ numbers were: Gigue, Fugue in C and Chorale Prelude, "From God Will I Ne'er Turn Me," Buxtehude; Toccata and Fugue in D minor, Bach; Excerpts from the "Baroques" Suite, Bingham; Meditation 2, Kay; Chorale in A minor, Franck. Mr. Williams included songs and arias by Handel, Brahms, Haydn, Gluck and Leoncavallo, and a Song Cycle by Frederick Hall. He was accompanied by Mildred G. Hall. A Baldwin organ was used by courtesy of the Jesse French Music Company.

Germaine Pellerin, Nashua, N. H.—Miss Pellerin, sub-dean of the New Hampshire Chapter of the A.G.O., gave the dedicatory recital on an organ at the First Baptist Church Dec. 28. The program: Toccata, Pastorale and Sonatina from "God's Time Is Best," Bach; Allegro Vivace, Wagenseil; Serenade and "Ave Maria," Schubert; Air in Ancient Style, Paerti; Improvisation on a Christmas Theme, Titcomb; Berceuse and "Divertissement," Vierne; Meditation, Guilmant; Toccata, Biggs.

Margaret Weber, Toledo, Ohio—Music by composers from the fourteenth to the seventeenth century was featured by Miss Weber Jan. 12 in a recital at the Toledo Museum of Art. The program was as follows: "Estampie," Robertsbridge Codex; Prelude, Illeborgh; Composition on a Plainsong, Dunstable; Verses on the Sixth Tone, de Cabezon; "Benedicta Es," des Prez; Tiento in the Sixth Tone, de Arauxo.

Ronald Arnatt, F.A.G.O., F.T.C.L., Washington, D. C.—Mr. Arnatt, organist of the Church of the Ascension and St. Agnes, gave a recital after evensong at the Washington Cathedral Jan. 4. His program was as follows: Sonatina, Sowerby; Pastorale, Bach; Seven Movements from "La Nativité du Seigneur," Messiaen.

Charles van Bronkhorst, Chico, Cal.—Mr. van Bronkhorst gave a recital Jan. 18 at the Bidwell Memorial Presbyterian Church, assisted by Oliver W. Neely, tenor. Mr. van Bronkhorst's numbers were: Air, Tartini; Prelude, Clerambault; "The Last Supper," Weinberger; Nocturne, Purvis.

Walter A. Eichinger, F.A.G.O., Seattle, Wash.—The University of Washington School of Music sponsored Mr. Eichinger in a recital Jan. 27 at the University Methodist

Temple. He was assisted by Catherine Adams Root, contralto. Mr. Eichinger's numbers were as follows: Chaconne, L. Couperin; Elevation, F. Couperin; Gavotte, Wesley; Prelude on "Rhosymedra," Vaughan Williams; "Litanies," Alain; Sonata on the Ninety-fourth Psalm, Reubke.

Eugenia Wright Anderson, Chicago—The Chicago Club of Women Organists sponsored Mrs. Anderson in a recital of pre-Bach music Feb. 2 at the Kimball organ salon. Mrs. Anderson played the following: "Toccata Chromatica," Frescobaldi; Aria, Buxtehude; "Miserere," Byrd; "Cette Journee," LeBegue; "Capriccio Cucu," Kerll.

Henry M. Cook, Rocky Mount, N.C.—Mr. Cook, organist-choirmaster of the Church of the Good Shepherd and dean of the North Carolina Chapter, A.G.O., gave a recital Feb. 1 at the Duke University Chapel. His program: Prelude and Fugue in B minor, Bach; Suite for a Musical Clock, Haydn; Chorale in B minor, Franck; "Song of Peace" and "Heroic Song," Langlais.

Sigmund Kvamme, Buffalo, N.Y.—Mr. Kvamme's recital at Holy Trinity Lutheran Church Feb. 15 marked his twentieth anniversary as a church organist. His first position, which he took in January, 1933, was as substitute organist in a church in Selje, Norway. The program was as follows: Dorian Toccata and Fantasia and Fugue in C minor, Bach; Chorale Prelude on "Seelenbräutigam," Elmore; Symphony 6, Widor; Pastorale, Fartein Valen; "Michelangelo," Kenneth Walton; Sonata in F minor, Arlt; Sandvold.

Ruth Pelton Richardson, M.M., A.A.G.O., Endicott, N. Y.—Mrs. Richardson was heard in a recital Jan. 25 at the Central Methodist Church. She played: Sonata 6, Mendelssohn; Suite for a Musical Clock, Handel; "Come, Sweet Death" and "Rejoice, Ye Christians," Bach; Fantasia and Fugue on "B-A-C-H," Liszt; "Litanies," Alain; "Communion," Purvis; "The Fountain," DeLamarer; Allegro from Sonata on the Ninety-fourth Psalm, Reubke.

Theodore W. Ripper, Pittsburgh, Pa.—Mr. Ripper, organist and choir director of the Sunset Hills Presbyterian Church, Mount Lebanon, was heard in a recital at his church Sunday evening, Feb. 1, playing these compositions: "The Trophy," Couperin; Concerto No. 10, in D minor, Handel; Chorale Prelude, "When Adam Fell," Homilius; Fugue in G major, Bach; Sonata No. 1, Hindemith; "Kleine Praeludien und Intermezzi," Schroeder.

Claude L. Murphee, Gainesville, Fla.—For his Feb. 15 recital at the University of Florida Mr. Murphee chose the following: "Rejoice, Ye Pure in Heart," Diggle; "Bell Prelude," Clokey; "Oremus," Edmundson; Five Preludes on Old Southern Hymns, Gardner Read; Allegro Giubilante, "Sunset and Evening Bells" and Scherzo-Pastorale, Federlein; "Ave Maria," Schubert; Partita on "Christ ist Erstanden," Purvis.

The Rev. Gerhard B. Bunge, Bellevue, Iowa—Mr. Bunge played the dedicatory recital on a Hammond electronic organ Feb. 8 at the Windsor Heights Lutheran Church, Des Moines. His program: Sonata in C minor, Guilmant; Andante Cantabile, Fourth Symphony, Widor; Trumpet Tune, Purcell; "Wake, Awake, for Night Is Flying," Bach; "Hark! the Herald Angels Sing," Bunge; "Ave Verum Corpus," Mozart; "Resurrection Morn.," Johnston; "Morning Mood," Grieg; "Romance," Sibelius; "Prayer" and Toccata from Gothic Suite, Boellmann; Adagio from Sonata No. 1 and Finale from Sonata No. 6, Mendelssohn; Toccata and Fugue in D minor, Bach.

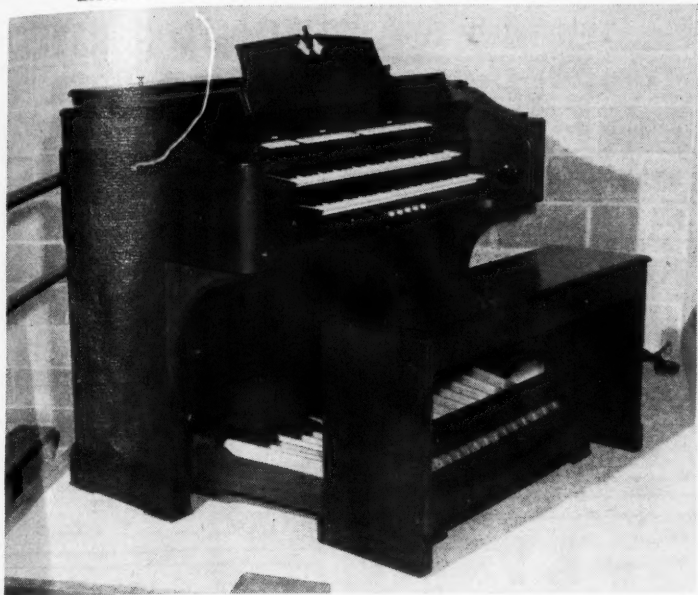
D. Robert Smith, Lewiston, Maine—For a recital Feb. 10 at Bates College Chapel Mr. Smith chose: Prelude and Fugue in E major, Lübeck; Six "Schübler" Chorale Preludes, Bach; Sonata on the Ninety-fourth Psalm, Reubke.

Royal A. Brown, F.A.G.O., San Diego, Cal.—For his recital Feb. 28 at the Spreckels Organ Pavilion Mr. Brown chose the following: "La Feria," Lacomb; Pastorale from Sonata in D minor, Guilmant; "Angels We Have Heard on High," Biederman; Rondo Espresso, K.P.E. Bach; Largo and Scherzo from "New World Symphony," Dvorak; "Coconut Dance," Hermann; "March of Triumph," Benedict.

Milton Gill, Culver, Ind.—Mr. Gill gave a Bach recital Feb. 1 at Culver Military Academy. The program: Prelude and Fugue in G minor; Sonata 1; "Fugue a la Gigue"; Chorale Preludes, "Wachet auf, ruft uns die Stimme," "An Wasserflüssen Babylon," "Nun freut Euch, lieben Christen g'mein" and "Das alte Jahr vergangen ist"; Toccata and Fugue in D minor.

Francis E. Aulbach, Oak Park, Ill.—Mr. Aulbach gave the dedicatory recital on a two-manual Casavant organ Feb. 8 at St. Paul's Episcopal Church, Kankakee, Ill. His numbers were: "Piece Heroique," Franck; "Still Waters," Weaver; "Ariel," Bonnet; Fantasia in D, Bach.

LARGE ELECTRONIC ORGAN IN EVANSTON HALL



WHAT IS DESCRIBED as the world's largest electronic organ installation has been made in McGaw Memorial Hall, Evanston, according to R. C. Roling, president of the Rudolph Wurlitzer Company. The McGaw building is the latest addition to Northwestern University's Evanston campus and was dedicated Sunday, Jan. 18. "This memorial hall will be used for basketball games, student rallies and even special church services," Mr. Roling pointed out. "The new Wurlitzer will provide music for all those events."

The new building is one of the largest auditoriums in the Chicago area. It is 332 feet long, 186 feet wide and 62 feet high, with a floor area of more than 54,000 square feet. "We solved the size problem," Mr. Roling said, "through the use of seven sound cabinets." Six sound cabinets hang from the ceiling in a specially designed steel cradle.

The building is a memorial to a famous Presbyterian minister, the Rev. Francis A. McGaw. During his sixty years of ministerial service Dr. McGaw was pastor of churches in Illinois, Michigan and Iowa. In 1937, at the age of 82, he became a missionary in British East Africa and served in Nairobi until his death in 1942. Dr. McGaw's son, Foster G. McGaw of Evanston, contributed substantially to this memorial to his father. The rest of the

\$1,225,000 fund was collected in 1951 as part of the Northwestern University's centennial year fund-raising campaign.

All items of news, as well as requests for changes of address, should be sent directly to the office of THE DIAPASON, 25 East Jackson Boulevard, Chicago 4. Letters mailed to the American Guild of Organists in New York that are intended for THE DIAPASON are delayed and make it necessary for the Guild Office to go to the trouble of passing them on to us.

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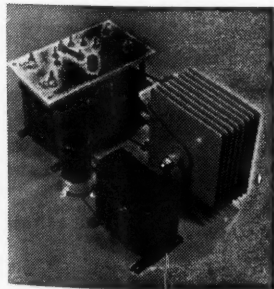
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New Music for the Choir

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The H. W. Gray Company has published a revised edition of Clarence Dickinson's well-known cantata "The Redeemer." This work was first published in 1935 and since that time it has gained wide popularity. Probably the most frequently heard portion is Dr. Dickinson's setting of the Spanish carol "In Joseph's Lovely Garden." The work is subtitled "A Meditation on the Passion and Resurrection of Our Lord Jesus Christ." It is for mixed chorus with soprano, alto and bass solos and organ accompaniment, with extra instruments *ad lib*.

Mention should be made of three Easter numbers from the Augsburg Publishing House. "Death Is Vanquished," by G. Winston Cassler, is a setting of the well-known text "I Heard Two Soldiers Talking," written by Theodosia Garrison. The scoring is for SATB with some *divisi* in all parts. "Calvary's Mountain" is a folksong from the Southern United States, arranged by Marie Pooler for SATB with soprano solo. The tune is a lovely, haunting melody, but many church musicians will object to Miss Pooler's idea of a solo accompanied by humming in four parts. "Good Christian Men, Rejoice and Sing" is L. Stanley's arrangement of a well-known chorale by Vulpius. It is straight four-part harmony throughout.

In response to many requests the Western Province of the Community of St. Mary at Kenosha, Wis., has reprinted the Antiphons of the Blessed Virgin Mary from the "Monastic Diurnal Noted," which was reviewed in THE DIAPASON in July, 1952. These are in English and are intended especially for the use of Episcopal groups. The translation and adaptation were done by Canon Winfred Douglas.

John Leo Lewis has composed a sensitive and lovely setting of Edwin Hatch's beautiful text "Breathe on Me, Breath of God." It is for SATB a *cappella*. This motet type setting will be easy to learn, suitable for a choir of any size and very effective.

The following have been received from C. Albert Scholin & Son, Inc.: "The Power of Prayer," by D. Krug, arranged by Scholin, for mixed voices with tenor solo;

"Great Mountains," by Glad Robinson Youse, for three-part women's chorus; "God Has Always Cared for Me," by Youse, for three-part women's chorus.

There are two new numbers from Elkan-Vogel, Inc. These are "Song of Peace," by Martin Kalmanoff, and "Absolve the Sins of Thy People," by J. Roff. Both are for SATB with some *divisi*. The first is accompanied and the second is a *cappella* with organ *ad lib*.

Galaxy has published a four-part setting by Richard Kountz entitled "Praise and Supplication," an orison hymn in chorale style, unaccompanied. This number is short and quite simple.

Received just in time to be mentioned in this issue are two Easter carol anthems published by the Canyon Press. One of these merits special attention—"Now Glad of Heart Be Every One!", by Richard Peek. It is a short number which might well be used at the beginning of a service, perhaps as an introit. The music is lilting and joyous (mostly in one and two parts) and there is an interesting canon near the end. This number will not be difficult to master and choirs will enjoy singing it. The other number from Canyon is "A Carol for Easter," by Charles L. Talmadge. It is a straight carol in four-part harmony on the text "That Easter Day with Joy Was Bright." The middle section is hummed.

WALLACE M. DUNN

Mus.M., A.A.G.O.

Faculty, University of Wichita

Organist-Choirmaster

St. John's Episcopal Church
Wichita, Kansas

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MRS. WALTER E. EPPES



MRS. WALTER E. EPPES, organist of the First Baptist Church, Knoxville, Tenn., from September, 1910, until her resignation Feb. 24, 1952, served under three choir directors and four pastors and in two church edifices. Mrs. Eppes' maiden name was Carlotta McCoy. She was born in Knoxville and studied with Mrs. May Holliday and Professor Frank Nelson, organist emeritus of St. John's Episcopal Church. Mrs. Eppes gave her services in every department of church activity. During the early years of radio the First Baptist Church broadcast a program Saturday afternoons over its own transmitter and Mrs. Eppes arranged the music and played for these services.

Mrs. Eppes, affectionately known to the congregation and her many friends as "Aunt Cottie", remains an active member of the Knoxville Chapter of the A.G.O., of which she was a charter member, and has accepted the post of social chairman for the year.

TOWN HALL LENTEN MUSIC

PLANNED BY SETH BINGHAM

Seth Bingham has planned programs of music for the fifth annual series of Lenten services sponsored by the Protestant Council of Churches of New York City, to be held on Fridays in Lent at 5 p.m. in Town Hall. There will be notable speakers and distinguished vocal soloists. Dr. George W. Volkel is the organist. The music is planned to center around the seven last words of Christ.

The first two services were held Feb. 20 and Feb. 27. At the March 6 service Dr. Volkel will play compositions by Buxtehude, Couperin, Bingham and Bach, and Louisa Moller, soprano, will sing Bach's "I Follow Thee Also, My Saviour." The three succeeding programs are to include music by Bach, Tournemire, Bingham, Titeomb, Stainer, Couperin and Buxtehude. On Good Friday Andrew Frirson, bass, will sing Bach's "At Evening Hour of Calm and Rest." Dr. Volkel will play the following: Hymn Prelude to "Ajalon," Bingham; "Jesus Dies upon the Cross," Dupre; Hymn Canons on "St. Cross," Bingham; "Christ Lay in Bonds of Death," Bach.

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**ELMER PHELPS, PIPE MAKER,
RETURNS TO HIS WORK AT 82**

Apparently it is just as difficult for an organ craftsman to retire as it is for organists—at least that is the way Elmer Phelps, who will be 82 years old March 2, feels about it. Having twice retired from the pipe-making bench, Mr. Phelps applied for work at the factory of Austin Organs, Inc., just before Christmas and was employed immediately. He happens to be a skilled "zincman" and the organ building firm received him "with open arms," as there has been such a shortage of men who know this work that the Austin Company recently has imported craftsmen from England, Holland and South Africa.

After sixty years in his trade Mr. Phelps retired last April. He had retired once before but the inactivity got on his nerves and he returned to work. This time he bought a home in Springfield, Mass., and attempted to "settle down." By November Mr. Phelps decided that he was growing old from not working and he went to Hartford to apply for a job at Austin Organs, Inc. In a newspaper interview Percival Stark, Austin vice-president, said: "Were we glad to see him!" Mr. Phelps had worked for Austin many years ago and the personnel manager knew his work and reputation. Now Mr. Phelps rises every morning at 5 o'clock and goes by bus and train to the factory. He is at his bench by 8:30 and works until 5 o'clock. It is about 7 p.m. when he reaches his home, but he says that he is just "comfortably" tired.

Mr. Phelps and his wife live alone in their Springfield home. They have three children, three grandchildren and seven great-grandchildren. Their oldest son is 61 years old and there is a great-grandchild 12 years of age.

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Jeanne Demessieux in American Debut at New York Recital

Mlle. Jeanne Demessieux, the young French organist, made her American public debut in a recital at the Central Presbyterian Church in New York City Feb. 2. A large congregation had gathered well in advance of the appointed hour to hear Mlle. Demessieux, who has achieved an international reputation for her playing, teaching, composition and recordings. The following program was chosen by Mlle. Demessieux for her recital: Trumpet Tune, Purcell; Prelude and Fugue in A minor, Bach; Chorale, "The Old Year Has Passed Away", Bach; Fugue in G major ("Gigue"), Bach; Pastorale, Franck; Variations ("Symphonie Gothique"), Widor; "Banquet Celeste", Messiaen; Fifth Study, "Repeated Notes", Demessieux; "Dogme", Demessieux; "Cadence" (study for pedals dedicated to Mlle. Demessieux), Jean Berveiller; Improvisation on submitted themes.

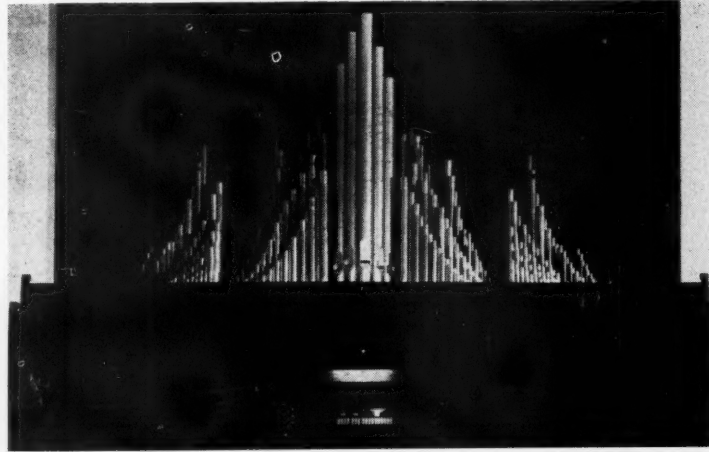
Mlle. Demessieux's playing is, as might be expected, in the grand French manner—big line, simple clean-cut phrasings, steady tempi and great clarity of part reading and articulation in general. Added to this was a simply stupendous pedal technique. (She played the entire performance in very high French heels!) The reviewer, who is familiar with nearly everything played on this program, did not catch a single wrong note all evening. The recital was, of course, played from memory.

The foregoing has been all on the credit side of the ledger. The debit side shows only those items that could be charged to nearly any other organist of the French school. Demessieux, like her many French compatriots, seems to be satisfied only with the most sharply contrasting stops available, regardless of the timbre of individual voices and their blend or lack of blend in combination or opposition. The result is the use, both for ensemble or solo playing, of the biggest, hootiest flutes, the edgiest reeds, etc. This may be appropriate at times, but as a regular procedure does not make for much subtlety in the tonal investiture of a piece of music. In a word, the French seldom display much imagination in the treatment of their registration.

The one other item on the debit side (at least from the point of view of most Americans) is the French attitude toward rhythmic flow. One can readily hear the French organist saying (in whatever the equivalent French vernacular may be), "I'll play that next phrase when I'm good and ready to play it—you'll just have to be patient." Of course this frequently makes for a "drop the other shoe" feeling in the listener.

One of the highlights of Demessieux's recital was the performance of the Bach chorale prelude on "The Old Year Has Passed Away". This was the most affecting reading of the work that the reviewer has ever heard. The registration was simple—"cornet" combination solo accompanied by a soft 8-ft. diapason with pedal to match. No expression pedals were used, yet through a subtle use of rubato and a meticulous attention to the ornaments and harmonic implications of this marvelous piece, the work was imbued with an indescribable poignancy. This was so-called

EXPOSED PIPEWORK OF NEW WASHINGTON ORGAN



THE EXPOSED PIPEWORK of the three-manual Aeolian-Skinner organ installed in the new edifice of the New York Avenue Presbyterian Church, Washington, D. C., is here shown. The specifications of this instrument appeared in the August, 1951, issue of THE DIAPASON. It was designed by William Watkins, organist of the church, and G. Donald Harrison. The church itself is one of the most famous in the capital city. President Lincoln worshipped in the original edifice. The cor-

nerstone of the new building was laid by President Truman in 1951.

The organ is an instrument of forty-five ranks. It is placed in the rear gallery of the church and it is reported by Mr. Watkins that the location has proved an unusual success from an acoustical standpoint. Part of the pipework is from the original Hook & Hastings in the old edifice, which was rebuilt by Ernest M. Skinner in 1941.

"baroque" style playing at its very best.

The big Bach, Franck and Widor works were played in fine French style and were about what one would expect. The "Fugue a la Gigue," however, was kept on a mezzo forte flute combination throughout.

Mlle. Demessieux's own "Dogme" proved an imaginatively written work in a big rhapsodic style. The composer's striking use of polytonal textures lends an exciting vitality to her music. What the French lack in imagination regarding registration they surely make up in their fertile harmonic consciousness.

To conclude the formal part of her program Mlle. Demessieux chose a tough little tidbit entitled "Cadence", by Jean Berveiller. This piece is an "ankle breaker" for organists with good pedal techniques. It is in essence a little piece of banal jazz from French cabarets of the

late twenties—very French, very cute. One prominent New York organist thought it in bad taste but the reviewer must confess that he found "Cadence", and its facile performance on a very light registration, utterly charming.

The final offering of the evening was a remarkable improvisation of a three-movement "symphony" on six themes submitted by the reviewer. The fugue which crowned the improvised work was a genuine fugue complete with an exciting stretto in which the subject (an angular one) was managed in augmentation with the right foot alone, while the left provided a counterpoint to the brilliant manual parts.

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ORDER LIMITING USE OF TIN IN ORGAN BUILDING IS REVOKED

A severe handicap to organ production was removed by the government in February when the builders were informed from Washington that tin order M-8, limiting the use of tin in the manufacture of organs, had been revoked.

This means there are no longer any restrictions on the purchase and use of tin. The order was effective Feb. 6. The filing of monthly tin reports will be continued for those using 1000 pounds or more of pig tin a month or having an inventory of 1000 pounds or more of pig tin.

MUELLER PLANS PROGRAMS THIS MONTH AT HIS CHURCH

Three programs of unusual interest have been planned by Harold Mueller for Trinity Episcopal Church, San Francisco, in March. Mr. Mueller will be assisted by Nancy Corwin and Claudine Allen in a recital March 1. They will sing numbers by Schütz, Bach and Purcell. Mr. Mueller will play works of Handel, Dupré, Bach and Reubke. March 22 Rossini's "Stabat Mater" will be sung under Mr. Mueller's direction at 11 a.m. Bach's "St. Matthew Passion" is scheduled for the evening of March 22. The choir will be assisted by the San Francisco Oratorio Society.

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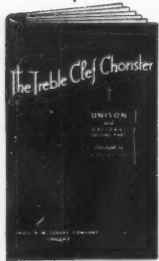
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WANTED—ORGAN MECHANICS AND helpers in Western states, to operate own business specializing in servicing Möller pipe organs. Write Eugene E. Poole, 50 Summit Circle, Walnut Creek, Cal. [tf]

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DEATH OF ROY S. STOUGHTON, BOSTON ORGANIST-COMPOSER

Roy S. Stoughton, Boston composer and organist, died Feb. 1. He was 69 years old. Mr. Stoughton had been organist of several Boston churches. He wrote many compositions for the instrument, as well as sacred and secular cantatas. At one time he was associated with Ruth St. Denis and Ted Shawn, dancers, and composed two ballets for them. At his death, he was with C. C. Birchard & Co., music publishers.

Mr. Stoughton is survived by his widow, Mildred.

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FOR SALE—REED ORGANS FOR SALE or trade. Reconditioned inside and out. Free delivery in Chicago area. H. FRANK, 4948 Waveland Avenue, Chicago 41, Ill.

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TWO-MANUAL MIDMER PIPE ORGAN, sixteen ranks, with attached console and case, with show pipes. Available in two months. Address P. O. Box 213 Lyndhurst, New Jersey. For sale, several two-manual consoles in excellent condition, built by the Hall Organ Company. Nicholas De Frino, 726 New York Avenue, Lyndhurst, N. J. [3]

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FOR SALE—ELECTRIC BLOWERS (FOR the small reed organs). Complete, ready to install inside or outside the organ. Equipped with 3-inch hose. Eliminates old wornout bellows. Ready to connect to your organ. Quiet running. \$115.00. L. M. Horstman, 457 Oneida Street, Pittsburgh 11, Pa., Hemlock 1-5540.

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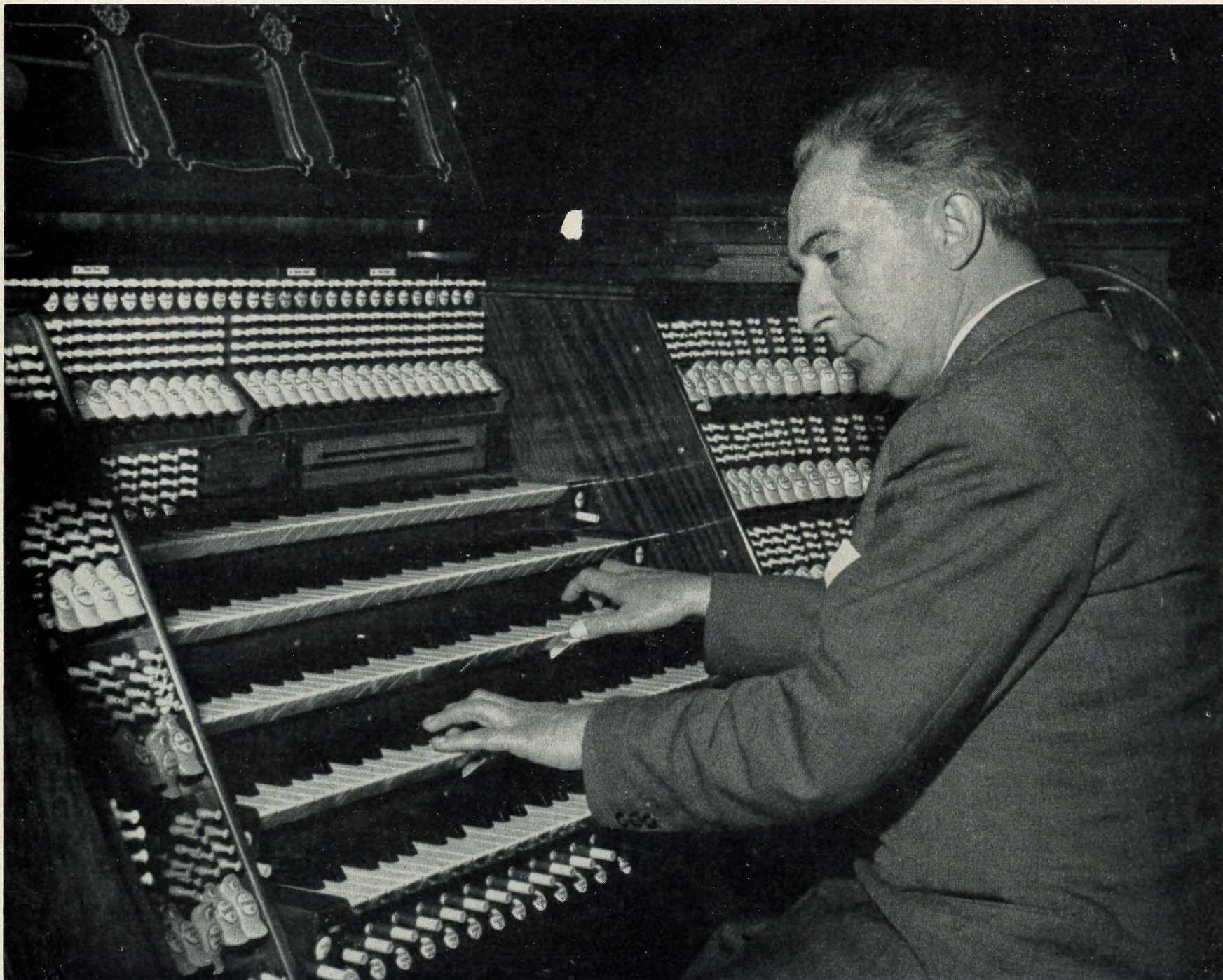
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