

# THE DIAPASON

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## DENISON UNIVERSITY ORDERS LARGE AUSTIN

### ORGAN FOR SWASEY CHAPEL

Brayton Stark, F.A.G.O., Professor of Music, Collaborates with R. J. Piper in Designing Instrument—Installation in 1954.

A large three-manual instrument will be built by Austin Organs, Inc., for Swasey Chapel at Denison University in Granville, Ohio. The chapel, erected in 1924 and named for the donor, Dr. Ambrose Swasey, serves as a landmark to travelers approaching Granville and dominates the Denison campus with its stately tower.

The university organist is Brayton Stark, A.M., F.A.G.O., who collaborated with R. J. Piper of the Austin firm in designing the instrument. Mr. Stark was a pupil of T. Tertius Noble and Joseph Bonnet, and since 1927 he has been associate professor of music at Denison University.

It is expected that the organ will be completed by the fall of 1954. The stop specifications will be as follows:

#### GREAT ORGAN. (Unenclosed)

Violone, 16 ft., 61 pipes.  
Open Diapason, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 4 ranks, 244 pipes.

#### (Enclosed)

Diapason Conique, 8 ft., 73 pipes.  
Harmonic Flute, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Quintaten, 4 ft., 73 pipes.  
Trompette, 8 ft., 73 pipes.  
Chimes (Echo), 20 tubular bells.

#### SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.  
Geigen, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Gambe, 8 ft., 73 pipes.  
Celeste, 8 ft., 61 pipes.  
Salicional, 8 ft., 73 pipes.  
Octave Geigen, 4 ft., 73 pipes.  
Chimney Flute, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Mixture, 3 ranks, 183 pipes.  
Contra Oboe, 16 ft., 12 pipes.  
Oboe, 8 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Claron, 4 ft., 73 pipes.  
Tremolo.

#### CHOIR ORGAN.

Viola, 8 ft., 73 pipes.  
Bourdon, 8 ft., 73 pipes.  
Dolce, 8 ft., 73 pipes.  
Dolce Celeste, 8 ft., 61 pipes.  
Octave Gemshorn, 4 ft., 73 pipes.  
Koppel Flöte, 4 ft., 73 pipes.  
Nazard, 2 2/3 ft., 61 pipes.  
Block Flöte, 2 ft., 61 pipes.  
Tercia, 1 3/4 ft., 61 pipes.  
English Horn, 8 ft., 73 pipes.  
Bass Clarinet, 16 ft., 12 pipes.  
Clarinet, 8 ft., 73 pipes.  
Trompette, 8 ft., 73 notes.  
Chimes (Echo).  
Tremolo.

#### ECHO ORGAN.

Cor de Nuit, 8 ft., 73 pipes.  
Viole Aetheria, 8 ft., 73 pipes.  
Vox Angelica, 8 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremolo.

#### PEDAL ORGAN.

Resultant Bass, 32 ft., 32 notes.  
Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Violone (Great), 16 ft., 32 notes.  
Contra Salicional, 16 ft., 12 pipes.  
Lieblich Gedeckt (Swell), 16 ft., 32 notes.  
Octave, 8 ft., 32 pipes.  
Violone (Great), 8 ft., 32 notes.  
Flute, 8 ft., 12 pipes.  
Dolce Flute (Swell), 8 ft., 32 notes.  
Super Octave, 4 ft., 12 pipes.  
Mixture, 3 ranks, 96 pipes.  
Bombarde, 16 ft., 32 pipes.  
Trumpet, 8 ft., 12 pipes.  
Claron, 4 ft., 12 pipes.  
Contra Oboe (Swell), 16 ft., 32 notes.  
Bass Clarinet (Choir), 16 ft., 32 notes.

## CHAPEL TO HAVE AUSTIN ORGAN AT DENISON UNIVERSITY



## AEOLIAN-SKINNER ISSUES

### RECORDS OF FAMOUS ORGANS

The first in a series of high-fidelity recordings devoted to the tone and history of the organ is being issued by the Aeolian-Skinner Organ Company. Though this LP record is not yet available for review, readers will be interested to learn what it contains. Volume I is entitled "The American Classic Organ" and on the record jacket is a well-written account of the development of the modern organ as it is being built in this country. Those who play the recorded examples are artists of outstanding ability who have not been heard before on records. Instruments represented are those at the Cathedral of St. John the Divine, New York City; Symphony Hall, Boston; the Cathedral Church of St. Paul, Boston, and the First Presbyterian Church, Kilgore, Tex.

Future volumes are to be available this winter and they will include complete performances of representative compositions of classic, romantic and modern organ periods, as well as organ and choral and organ and instrumental works. The records may be ordered directly from the Aeolian-Skinner Organ Company in Boston.

## LAVISH WICKS BROCHURE HAS

### PICTURES OF 21 ORGANISTS

A beautiful large brochure containing pictures and biographical sketches of twenty-one well-known American organists has been issued by the Wicks Organ Company in Highland, Ill. Some of the excellent photographs reproduced in this book have never been published before. The organists included are E. Power Biggs, George Markey, Mario Salvador, Virgil Fox, Walter Baker, Claire Coci, Lauren B. Sykes, Stanley E. Saxton, Frederick L. Marriott, David Craighead, Dr. H. Alexander Matthews, Grover J. Oberle, C. Griffith Bratt, Adolph Steuterman, H. William Hawke, Claude L. Murphree, Ralph A. Harris, Richard Purvis, William H. Barnes, Richard Ellsasser and Talmage F. Elwell.

## REV. THEODORE H. WINKERT,

### RECTOR, ORGANIST, IS DEAD

The Rev. Theodore H. Winkert, for the last four years rector of St. John's Protestant Episcopal Church, Brooklyn, died Oct. 22 in the Veterans Administration Hospital, Brooklyn. His age was 57 years.

Before his ordination in 1948 Mr. Winkert had been assistant organist of

the Church of the Heavenly Rest in New York from 1914 to 1921 and organist and choirmaster of the Church of the Holy Apostle, Brooklyn, from 1921 to 1945 and of St. Ann's Church, Brooklyn, 1945-48.

Surviving are his widow, who was Mabel Montgomery at their marriage in 1921, and two sons—Theodore M. and John W. Winkert.

## CHURCH HONORS MRS. MALTBY ON THIRTY-FIFTH ANNIVERSARY

Mrs. Vernon Maltby was honor guest at the evening service Oct. 25 in the Memorial Presbyterian Church, Newark, N. J. The surprise reception marked her thirty-fifth anniversary as organist at the church.

Mrs. Maltby, who began playing the organ at Memorial on Communion Sunday, Oct. 6, 1918, became organist and choir director in 1927.

Many former members of the church choir who now live in other parts of the state gathered for the reunion. Among the guests were Mrs. Alma Dobie, organist of the Elizabeth Avenue Presbyterian Church, and the Rev. Dr. Orion C. Hopper, pastor of the church from 1930 to 1951, and Mrs. Hopper.

A gift was presented to Mrs. Maltby by Louis Miraglia, president of the board of trustees, on behalf of friends and the congregation. She is a member of the executive committee of the Metropolitan New Jersey Chapter of the American Guild of Organists.

## MAX NEWKIRK, WHO WAS A.G.O.

### DEAN IN BATTLE CREEK, DIES

R. Max Newkirk, for sixteen years organist and choirmaster of the First Baptist Church of Battle Creek, Mich., died unexpectedly Sept. 29. Mr. Newkirk was dean of the Southwestern Michigan Chapter of the A.G.O. last year. He had retired from his post at the church Sept. 1. Mr. Newkirk died after suffering a heart attack while riding in a city bus. He was 48 years old.

Mr. Newkirk was born in Lawton, Mich., and attended Western Michigan College, where he received his bachelor's degree in 1937. The same year he married Muriel Lindsey. Before going to Battle Creek Mr. Newkirk taught in Kalamazoo. He was a member of the boards of the Michigan Music Teachers' Association, the Battle Creek Music Teachers' Association and the Battle Creek Symphony.

Mr. Newkirk is survived by his widow, a daughter, Linda C., and his mother.

## DAYTON CONVENTION COVERS THREE DAYS

### REGIONAL MEETING IS HELD

Members of A.G.O. from Ohio, West Virginia and Kentucky Enjoy Varied Program—Recital and Cantata by Elmore.

By EDYTHE L. LIVINGSTON

The regional convention of the American Guild of Organists for Ohio, West Virginia and Kentucky began its three-day session Oct. 19 at the Van Cleve Hotel in Dayton, Ohio, with the Dayton Chapter as host. A full schedule of activities had been arranged by the host chapter, including a pre-convention program Sunday, Oct. 18, at the Unitarian Church. In this program the Dayton Chamber Music Society collaborated with the Dayton Chapter of the A.G.O.

The program was opened with two organ sonatas, No. 9 and 13, by Mozart for organ and string quartet, with James Porter, organist; Gottfried Guderley, violin; Martha Ziemann, violin; Mrs. H. F. Plaut, viola, and Dr. J. L. Plaut, cello. Catherine Barnes, pianist of Troy, Ohio, played the Prelude, Chorale and Fugue by Cesar Franck. The Dayton Madrigal Singers, under the direction of Ellen Jane Lorenz Porter, sang the Bach Cantata No. 4, "Christ Lay in the Bonds of Death". The flow of musical line was especially fine in this cantata. The program was concluded with the Trio-Sonata, Op. 8, No. 4, by Haydn and Largo by Charles Ives, performed by a trio from Antioch College—Walter Anderson, piano; Piers Bellugi, violin, and William Dustin, clarinet.

After registration was completed on Monday afternoon, the group assembled at the First Lutheran Church to hear an address on "Colorful Organ Registration" by Lawrence C. Apgar, head of the organ department at Earlham College, Richmond, Ind. Mr. Apgar gave a most interesting and helpful lecture and illustrated his points by playing: Allegro Moderato e Serioso from Mendelssohn's First Sonata, Brahms' Chorale Prelude on "How Heartily He Desires to Leave This World," Adagio-sissimo, by Dupré, and "Legend of the Mountain," by Karg-Elert.

On Monday evening at Grace Methodist Church the Lenten cantata "The Cross," by Robert Elmore, was performed by the fifty-five voice senior choir of Grace Methodist Church, directed by Clark Haines, with Frank Michael at the console of the Casavant organ. This cantata is an inspiring work, modern and difficult, demanding the highest musicianship from both choir and organist. Mr. Elmore, the composer, was in the audience and in commenting on the performance he said: "The spiritual quality of the work came through in a very real way, and it was art for the Lord's sake and not art for art's sake, which should be the essence of all church music, be it complex or simple."

One of the unique features of the convention took place Tuesday morning. A recital by advanced organ students from colleges in the area was played at St. Paul's Lutheran Church. These young people reflect the fine quality of teaching in the music departments of our colleges. The colleges represented were Oberlin, Wittenberg, Miami University and Ohio Wesleyan.

Delegates had the opportunity of hearing demonstrations of electronic organs. Paul Jones, organist of the First Lutheran Church, played a varied program on the Wurlitzer and Robert Reed of Cincinnati demonstrated the Baldwin. A concert-model Hammond was available for examination.

The highlight of the convention came Tuesday evening when Robert Elmore appeared in a recital at Westminster Presbyterian Church. Mr. Elmore is organist

and choirmaster at Holy Trinity Church, Philadelphia. He is also head of the organ department at the Philadelphia Conservatory of Music and is a composer of note. This fine program included: "Christus Resurrexit," Ravello; Pasticaglia, Bach; Scherzo in G minor, Bossi; Prelude and Fugue on B-A-C-H, Liszt; "The Night of the Star," Elmore, and Reger's Fantasy on "Ein feste Burg."

An interesting experience was enjoyed by the delegates Wednesday morning when they visited Carillon Park. This park and the carillon were gifts to the city from Mrs. E. A. Deeds and the historical exhibits were presented by Colonel E. H. Deeds. The carillon was explained and played by Robert Kline, a Dayton organist and director of education at the National Cash Register Company. A program of fine recorded music was heard from the celestron after inspection and explanation by Frank Michael. The group toured the museum and had luncheon in the cafeteria of the National Cash Register Company.

A business meeting was held in the gold room of the Van Cleve Hotel Wednesday afternoon, with Dr. J. Henry Francis of the Kanawha Chapter, West Virginia, the regional chairman, presiding. Dr. Francis spoke on "Objectives in the Guild." William MacFarlane of Louisville extended an invitation for the group to meet in Louisville in October, 1955, and this was accepted. It was also decided to name this the Ohio Valley Region, subject to approval by headquarters.

The final program of the convention was the Guild service, held at the First Baptist Church Wednesday. The service opened with preludes played by A. E. Kerr, F.R.C.O., organist at Christ Episcopal Church. The Dayton Chorale, under the direction of William Rapp, sang "Look Down from Heaven, O God" by S. Russel, and "Come, Thou Beloved of Christ," by Willan. The choir of Westminster Presbyterian Church, with Carleton McHenry directing, sang two anthems—"Salvation is Created" and "Jesus, Our Lord, We Adore Thee." The sermon, "The Song in the Heart," was preached by Russell L. Jaberg, chaplain of the Dayton Chapter. The offertory was played by Stanley Dunkelberger, organist of the First Baptist Church, and the postludes by Paul Ray Jones, organist of the First Lutheran Church.

This service concluded the convention and the host chapter, only two years old, felt that it had been a wonderful experience and a real challenge.

#### BIGGS BROADCAST DEC. 6 FROM BUFFALO SCHLICHER ORGAN

CBS Radio will move its originating microphone to Buffalo for the E. Power Biggs broadcast Sunday morning, Dec. 6. The program, at the usual hour of 9:30 to 10 Eastern time, will originate in the auditorium of the magnificent new medical buildings of the University of Buffalo. Featured will be the first hearing of a new organ just completed by Hermann Schlicker of the Schlicker Organ Company, Buffalo. The program will include a Handel Concerto, played by Mr. Biggs with a string group under the direction of Cameron Baird, head of the music department of the University of Buffalo. Heard also will be one of the Double Concertos by the "Merry Monk of Madrid," Antonio Soler, with the second keyboard part played on another new Schlicker instrument by Squire Haskin.

Details of the Schlicker "Portative" organ, which Mr. Biggs plans to take anywhere, as the occasion demands, for recitals, recording or radio, will be announced later.

#### CLAIRE COCI IN NEW YORK RECITAL WITH ORCHESTRA

A New York recital by Claire Coci is announced for Dec. 9 at the Academy of Arts and Letters. Miss Coci will play with the Mannes Orchestra, conducted by Carl Bamberger. Her program will include Handel's First Concerto, in G minor, the Reubke Sonata on the Ninety-fourth Psalm and Poulenc's Concerto for organ. John Wummer, first flutist of the New York Philharmonic Orchestra, also will appear on the program. Admission will be by invitation only. Applications for seats should be sent to Mannes College, 157 East Seventy-fourth Street, New York City. Miss Coci is the official organist of the New York Philharmonic.

#### WALTER M. DUNHAM



WALTER M. DUNHAM, who in October began his twenty-sixth year as organist and choir director of St. Mark's Episcopal Church, Travis Park, San Antonio, Tex., has served under five rectors before his association with the present rector, the Rev. Harold C. Gosnell. All the previous rectors except one are now bishops in the Episcopal Church.

Mr. Dunham was the recipient of numerous honors and tributes on his twenty-fifth anniversary. The rector and vestry of St. Mark's tendered him a dinner with members of his choir as guests.

Mr. Dunham has held important posts before and during his tenure at St. Mark's. From 1926 to 1933 he was organist at the San Antonio Municipal Auditorium. From 1935 to 1942 he was in charge of the Federal Symphony Orchestra. He has served as organist of the First Baptist Church of San Antonio, the Scottish Rite Cathedral and the Knights Templar. During his service in the army air force, he was commanding officer of the winged victory unit and as such had general oversight of the musical production "Wings," which opened in San Antonio and toured the country, including a stay on New York's Broadway. He has received the Legion of Merit for his service during the war and the commendation ribbon with oak leaf cluster.

#### VAN DUSEN CLUB OF CHICAGO HEARS RECITAL BY FACULTY

The Van Dusen Organ Club of Chicago began its twenty-seventh season with a meeting Oct. 26 in the organ studio of the American Conservatory of Music. A large group of members heard a recital by three faculty members. Miss Emily Roberts played the Franck Chorale in E major. Dr. Edward Eigenschenk chose a concerto movement by Dupuis, d'Andrieu's "The Fifers," Intermezzo from the Third Symphony of Verne and the first movement of the Concerto in A minor after Vivaldi, by Bach. Robert Lodine was heard in these numbers: Prelude and Fugue in A minor and Chorale Prelude, "Nun komm, der Heiden Heiland," Bach; "Postlude pour l'Office de Compline" and "Litanies," Alain. There was a social hour after the program.

#### WIDOW OF J. C. DEAGAN DIES IN CALIFORNIA AT AGE OF 90

Word was received in Chicago Nov. 15 of the death Nov. 14 in Riverside, Cal., of Mrs. J. C. Deagan, 90 years old, widow of J. C. Deagan, founder and former president of J. C. Deagan, Inc., manufacturers of chimes and other musical instruments. Mrs. Deagan maintained a home in Laguna Beach, Cal. She leaves a daughter, Mrs. Richard J. Welch. A grandson, J. C. Deagan III, now is general manager of the business.

THE CHURCH OF THE HOLY TRINITY in Covina, Cal., has announced a special series of recitals on the four Sundays in Advent, starting at 4:30. The first recital was by Kathryn Knapp James Nov. 29. Joseph Clokey will play Dec. 6, Marcia Hannah Dec. 13 and Loren Adair Dec. 20. The purpose of these recitals is the beginning of an organ memorial fund.

#### THE DIAPASON.

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Following the gratifying interest in the announcement of our new series of recordings, "The King of Instruments," and to answer many inquiries, we would like to tell you more about the first volume.

Volume I, "The American Classic Organ," explains by narrative and illustrates by excerpts from organ literature of all periods, the tonal components of the modern organ. Various instruments of note were used for this first recording and among the tonal examples is an improvisation on the State Trumpet of the organ in The Cathedral of Saint John the Divine. For another example the same music is played, first on the modern organ, and then on a romantic instrument, showing clearly the differences in the musical results. To illustrate the tremendous scope of frequency ranges, a scale is played on the organ at Symphony Hall, Boston, extending from 16 to 8,000 cycles per second. In all there are fifty-two tonal examples showing the timbres of individual stops, their uses in the appropriate literature, and the way in which they may be combined.

The literature from the several periods, encompassing nearly five hundred years, makes almost mutually exclusive demands on one instrument in one acoustical setting. The light, clear, transparent flue ensembles for early music, dramatic reeds for the French literature and the massive sound for romantic music, must all co-exist.

It is the welding of these different sounds into one cohesive whole that is the most important single factor in artistic organ building. It is relatively simple to make highly characteristic sounds, but not at all simple to control these extremes so that in combination they will also blend perfectly to form new and worthy tonal elements. It is this task which takes thoughtful experience and a sure hand. In this control lies the RAISON D'ETRE of the American Classic Organ.

The first volume is a technical survey of what has been accomplished in this field of artistic endeavor. Future volumes, to become available during the winter and spring, will feature complete performances of representative works of the literature of all periods.

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## Dream of a Negro Boy Comes True; Studies with Dupré in Paris

When Kenneth Goodman was 5 years old he announced to his family that he would soon be playing a big organ on Broad Street in Philadelphia, near their home. Kenneth was the youngest of nine children in a Negro family. His brothers and sisters smiled at his childish boast, but his mother, Lucy Goodman, went out and worked so that Kenneth could have piano lessons. Kenneth's wish came true and ten years later he sat at the console of the organ at the Tindley Temple Methodist Church, said to be the fourth largest Methodist congregation in the world.

Since childhood Kenneth's life has been devoted to music, and so sincere was his devotion that he has been helped on the road to a career as an organist by many persons. One of these was Marian Anderson, a neighbor, who assisted Kenneth financially in his musical education and engaged him to accompany her at a Philadelphia recital. In 1945 Dr. John H. Graves, a Negro surgeon, gave Kenneth a four-year scholarship at the Juilliard School of Music. There he studied with Lilian Carpenter and was graduated in the class of 1949. He also had lessons from Dr. Rollo Maitland.

Mr. Goodman is now in France studying with Marcel Dupré. This was made possible by a fellowship from the Barnes Foundation of Merion, Pa. When Mr. Goodman went to France it was the first time he had been away from his organ post at the Tindley Temple Methodist Church since he began playing there in his high school years. While at Juilliard he commuted to Philadelphia every weekend.

Mr. Goodman has been a member of the faculty of the Settlement Music School in Philadelphia. He founded the Fellowship Choir of Fellowship House, which is now under the direction of Elaine Brown of Temple University. Besides his study in France, Mr. Goodman has been assistant organist in the American Church, Paris, and has played in several other Protestant churches there. He was presented in a recital at the Church of the British Embassy and played for American troops stationed at Verdun.

Mr. Goodman hopes to establish himself as a recitalist when he returns to America. He was encouraged in this ambition after an audition with the late Bernard LaBerge.

### Volume on Hymn-Tunes

"English and Scottish Psalm and Hymn Tunes," by Maurice Frost, just published by the Oxford University Press, no doubt will be looked upon in years to come as a milestone in hymnological research. Those who have pursued study in this field are familiar with such source books as Zahn's "Die Melodien der deutschen evangelischen Kirchenlieder," but up to now there have been no corresponding works in English dealing with British tunes. When one considers that, outside of the German chorales, the ancient plainchant melodies and a few miscellaneous sources such as the French Psalm-tunes, all of our hymn-tunes not composed in America were drawn from British sources, one realizes the importance of this work.

The period covered in this compilation is roughly that which lies between the issue of Coverdale's "Goostly Psalmes and Spirituall Songs" and the publication of Playford's "Whole Book of Psalmes" in 1677. The main section of the work contains the tunes associated with the Old Version of England and Scotland. Here the tunes are given in the order of the psalms to which they were attached when they first appeared in an English dress. Appended to these are two groups—those "common tunes" from the Scottish Psalters which were unattached to particular psalms and the four-line tunes from Ravenscroft. In Part 2 are tunes from a variety of sources, grouped according to the books from which they are taken. The tunes are given exactly as they originally appeared, including the errors.

Certainly no one interested in hymnology will want to be without this book in his library. And lovers of hymns and their histories should be deeply grateful to Mr. Frost for the splendid job he has done on this monumental research project.

### ROBERT ELMORE, ORGANIST AND COMPOSER



ROBERT ELMORE is here shown playing the three-manual Wicks organ recently installed at St. Stephen's Church, Philadelphia. Mr. Elmore gave the dedicatory recital on that instrument.

A series of eight choral performances to be presented under Mr. Elmore's direction has been announced at the Church of the Holy Trinity, Philadelphia, where he is organist and choirmaster. The first of these was Clokey's "The Divine Commission," Oct. 4. Others take place as follows: Nov. 1, "Christ Reborn," Sowerby; Dec. 20, "The Incarnate Word," Elmore; Jan. 3, "The Sages of Sheba," Bach; Feb. 3, "Gloria," Vivaldi; March 7, Requiem, Faure; April 11, "The Crucifixion," Stainer; May 2, "The Messiah," Handel.

A Christmas organ piece written by Mr. Elmore, "The Night of the Star," was published just before the Yuletide season last year and has appeared on recital programs of many of the leading concert organists. The Galaxy Music Corporation, which published the piece,

predicts that it will be one of the most popular Christmas numbers this year. It has been played by Alexander Schreiner on the Mormon Tabernacle Choir program broadcast every Sunday over the CBS network.

The first performance in Philadelphia of Leo Sowerby's oratorio "Christ Reborn" was presented Sunday evening, Nov. 1, at the Church of the Holy Trinity under the direction of Mr. Elmore, organist and choir director. The oratorio "Christ Reborn" is controversial in the extreme. Seeking to deliver the message that Innocence still comes at Christmas in spite of war, starvation and hate. Dr. Sowerby uses every device of the modern idiom. The voices of Mars and Mammon are expressed in tonal and rhythmic dissonance, but always are resolved in clear, true climaxes of Divine Triumph. Although the organ is exact in setting the mood for choral entrances, it is used not only as an accompanying instrument, but as a "voice" by itself, seldom merely supporting vocal parts.

### BILLY J. CHRISTIAN HEARD IN RECITAL IN LAGRANGE, ILL.

Billy Jack Christian, who is in his first year as minister of music at the First Presbyterian Church of LaGrange, a large suburb of Chicago, gave a recital there Oct. 18. Mr. Christian's program included offerings by Bach, Brahms, Widor, Purvis, Haines and Karg-Elert. There was a reception for Mr. Christian and other new members of the church staff after the recital.

Mr. Christian went to LaGrange in September after having served the Webb Horton Memorial Presbyterian Church of Middletown, N. Y., for four years. He is a native of Athens, Ga., and a graduate of the University of Georgia, with an M.S.M. degree from Union Theological Seminary in New York. At the time of the war he served in the navy for thirty-nine months and while stationed at Pensacola, Fla., played the organ at the base and at the First Baptist Church. After a year of over-seas duty he was associated with the First Baptist Church of Athens until he resumed his studies at Union Seminary.

A TOTAL OF \$500 IN PRIZES will be offered by the National Federation of Music Clubs in its twelfth annual young composers' contest, of which Halsey Stevens of the faculty of the University of Southern California is chairman. Awards of \$150 and \$100 each are offered as first and second prizes in two classifications. The first is for a sonata or comparable work for piano, or for solo wind or string instrument with piano, the minimum duration of the composition to be eight minutes. The second is for a work for any combination of three to nine orchestral instruments, of which the piano may be one, minimum duration of this, also, to be eight minutes. The competition is open to any citizen of the United States, native born or naturalized, who will have reached his eighteenth birthday, but not passed his twenty-sixth, by March 25, 1954. In the case of veterans in the armed services, the age limit may be increased by the amount of time spent in uniform. Manuscripts must be submitted anonymously, and the closing date for the mailing of entries is not later than midnight March 25.

### ALBERT L. JONES, VETERAN MAINTENANCE MAN, IS DEAD

Albert L. Jones, veteran organ maintenance man of Belmont, Mass., died Nov. 2 at the age of 69 years. Mr. Jones was born in Reading, Mass., and when 17 years old he began working with F. I. White in the voicing room of the Samuel Pierce Organ Pipe Company. Later he worked for E. M. Skinner, the Robert Hope-Jones Company and the Hutchings Company. After the first world war he became maintenance man for the Paramount Theaters throughout New England. In more recent years Mr. Jones serviced the organs in many churches in that section of the country.

THE ALUMNI ASSOCIATION of the choir school of the Cathedral of St. John the Divine in New York announces its first anthem contest. Composers are invited to submit unpublished anthems or other ecclesiastical works. The stipulations are: They must be suitable for performance by both large and small choirs; texts must conform to the rubric on church music and canon 23, which may be found on page 11 of the "1940 Hymnal"; they may be written for any combination of solo voices and chorus, with or without accompaniment; and works no longer than approximately eight octavo pages will be most favorably considered. The first performance of the winning work must be at the association's old boys service at the cathedral in June, 1954. The winner will receive a diploma marking the award, a cash prize of \$100 and a guaranty of publication by the H. W. Gray Company on a royalty basis. All entries must be in the mail by Jan. 15, 1954, and should be addressed to F. S. Billyou, Choir School Alumni Association, Cathedral Heights, New York 25, N. Y.

THE FOX VALLEY CHOIR ASSOCIATION, directed by John Leo Lewis, F.A.G.O., organist and choirmaster at Trinity Episcopal Church, Aurora, Ill., sang its first fall evensong Oct. 25 at St. Mark's Church, Geneva. Dr. Howard S. Kennedy, rector of St. James' Church, Chicago, preached the sermon. The association consists of fifty choristers and was organized last year.

### 1954 Peters Music Calendar

The Peters Edition Music Calendar for 1954 has just come from the press and as usual it promises to be a source of pleasure to those who are interested in fine art and musical history. Each leaf covers a two-week period and included in the fine reproductions of paintings and drawings are works by Delacroix, Hogarth, Holbein, Michelangelo and van Gogh. There are also interesting pictures of Bach, Beethoven, Chopin, Frescobaldi, Lully, Luther, Monteverdi, Palestrina, Purcell and Scheidt. In addition to other fascinating works of art there are several musical manuscripts with examples of ancient and modern notation.

Factual information appears on the reverse side of each page, concerning important dates of music history and biography. The calendar is printed on superior paper and bound attractively in the familiar Peters Edition green cover. It will make a splendid Christmas gift for any musician.

### MAAS-ROWE CARILLON USED IN TWO MOTION PICTURES

The Maas-Rowe "Symphonic Carillon" has been selected for musical parts in two of Hollywood's newest pictures just recently released. The Twentieth Century Fox epic "The Robe" uses the Symphonic Carillon for playing the bell background music which was scored by Alfred Newman. Chauncey Hainers, Jr., Hollywood's motion picture production organist, plays the carillon which blends harmoniously with the beautiful musical score.

Republic Studios' newest release, "Sea of Lost Ships," is a story of the United States Coast Guard in action with scenes of the Coast Guard Academy at New London, Conn. The symphonic carillon used in this picture is identical with the Maas-Rowe carillon at the academy. Del Roper, staff carillonneur for the Maas-Rowe Corporation, plays a carillon solo, "Silent Night," for a Christmas scene in the picture. The Symphonic Carillon is unique because it is possible to play bells that sound in tune at all times. This is made possible by the use of two bells of identical pitch for each note. One of these bells is tuned to a minor tonality and the other to a major tonality.

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**Large Three-Manual Instrument To Be Built for Imposing Edifice Adjoining Grounds of Marquette University.**

The Rev. R. A. Cahill, S. J., pastor of the Gesu Catholic Church, Milwaukee, has placed an order for a large three-manual organ with the Kilgen Organ Company. This church, one of the largest in Milwaukee, adjoins the grounds of Marquette University and is one of the imposing edifices in that area.

The organ will be placed in the choir gallery at the rear of the church. It will have low pressures for the diapasons and upper work and higher pressures for the reeds. Some of the ranks from the old organ will be incorporated in the new instrument and the organ will be screened by an attractive case. Installation is planned for early 1954.

The specifications are to be as follows:

**GREAT ORGAN.**

- Violone, 16 ft., 61 pipes.
- Diapason 1, 8 ft., 61 pipes.
- Diapason 2, 8 ft., 61 pipes.
- Hohl Flöte, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Full Mixture, 4 ranks, 244 pipes.
- Tromba, 8 ft., 61 pipes.
- Chimes, 25 tubes.

**SWELL ORGAN.**

- Lieblich Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Viola de Gamba, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Geigen Octave, 4 ft., 73 pipes.
- Kleines Gedeckt, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Scharf, 3 ranks, 183 pipes.
- Fagotto, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.

**CHOIR ORGAN.**

- Dulciana, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Quintadena, 8 ft., 73 pipes.
- Dolce, 8 ft., 12 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Fugara, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Harmonic Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 7 pipes.
- Sifflöte, 1 ft., 5 pipes.
- Cornet, 3 ranks, 183 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes, 25 notes.
- Harp, 8 ft., 44 bars.
- Celesta, 4 ft., 44 notes.

**PEDAL ORGAN.**

- Contra Bourdon, 32 ft., 32 pipes.
- Diapason 1, 16 ft., 32 pipes.
- Diapason 2, 16 ft., 32 pipes.
- Violone, 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 pipes.
- Contra Dulciana, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Violoncello, 8 ft., 32 notes.
- Bass Flute, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Quinte, 5 1/2 ft., 32 notes.
- Block Flöte, 4 ft., 12 pipes.
- Doublette, 2 ft., 12 pipes.
- Mixture, 3 ranks, 32 notes.
- Trompette, 8 ft., 32 notes.
- Trombone, 16 ft., 12 pipes.
- Clarion, 4 ft., 32 notes.

**THREE RECITALS BY NOEHREN AT UNIVERSITY OF MICHIGAN**

Robert Noehren, organist at the University of Michigan, gave three recitals in October at Hill Auditorium, Ann Arbor. The first of these, Oct. 11, was devoted to music by Bach and included the following numbers: Fugue in E flat major; Chorale Prelude, "Deck Thyself, My Soul, with Gladness"; Prelude and Fugue in A minor; Passacaglia in C minor; Pastorale; Toccata in F major. For his program Oct. 18 Mr. Noehren chose the three Franck Chorales and Tournemire's "L'Orgue Mystique." The recital Oct. 25 consisted of works by Reger. They were: Fantasia and Fugue in D minor, Op. 135b; "Benedictus," Op. 59; Toccata in D minor, Op. 59, and Variations and Fugue on an Original Theme, Op. 73.

**JOSEPH LEONARD APPOINTED TO CHURCH IN VICTORIA, TEX.**

Joseph Leonard, M.S., has been appointed organist-choirmaster at Trinity Episcopal Church in Victoria, Tex. For the last two years Mr. Leonard has been choirmaster at the First Methodist Church in Corpus Christi, Tex.

Trinity Church in Victoria, the Rev. Paul H. Kratzig rector, is building a new edifice and parish hall of contemporary design and a three-manual organ will be purchased.

Mr. Leonard studied organ at Texas Wesleyan College in Fort Worth with Mrs. George Orum. After four years in the navy as chaplain's assistant he entered the Juilliard School of Music, studying under David McK. Williams, Franklin Coates and Vernon de Tar. He received his master's degree there in 1949. Further study followed with Marcel Dupré and Rolande Falcinelli at Fontainebleau, France. Mr. Leonard was organist-choirmaster at the Hillside Presbyterian Church in Jamaica, N. Y., and of the Lutheran Church of the Incarnation in Brooklyn. He was also an assistant to Vernon de Tar at the Church of the Ascension in New York during his studies there.

Mr. Leonard is married and Mr. and Mrs. Leonard have a daughter, one year old. Mrs. Leonard is a 'cellist, with her master's degree from the Eastman School of Music in Rochester, where she studied with Luigi Silva.

**MAEKELBERGHE AND CHOIR HEARD IN FOURTH FESTIVAL**

The fourth annual music festival at St. John's Episcopal Church, Detroit, where August Maekelberghe is organist and choirmaster, was held Oct. 25, 26 and 27. The festival opened with a concert by St. John's choir and Marilyn Mason, organist. There was an assisting group of instrumentalists. The program was as follows: Variations on "La Ci Darem," by Mozart, for string quintet; Cantata, "Lauda Sion," Buxtehude; Sonata 6, Handel, for violin and organ; "O Whither Shall I Fly," Bach, for altos, strings and organ; Andante Cantabile, Tschai-kowsky, string quintet, and Faure's Requiem.

The two other events were recitals by André Marchal. The first of these was a program consisting of works by Mendelssohn, Schumann, Liszt, Vierne, Widor, Barie and Dupré. The second was devoted to the music of Bach.

A series of seven pre-Christmas concerts is in progress at St. John's. Most of these programs take the form of organ recitals with assisting artists. In November Mr. Maekelberghe played three Sunday afternoons and Raymond Keldermans was heard Nov. 15. Marilyn Mason is to play Dec. 6 and the program Dec. 13 will be by St. John's choir under the direction of Mr. Maekelberghe, who will appear again in a recital of Christmas music Dec. 20.

**SCHANTZ COMPANY PLACES ORGANS IN THIRTEEN CITIES**

The Schantz Organ Company of Orrville, Ohio, recently has installed instruments in thirteen cities. Two were built for Concordia Teachers' College in River Forest, a suburb of Chicago, and others have gone to the following churches: St. Cecilia's Catholic Church, Kearny, N. J.; St. Paul's Lutheran, Ringsted, Iowa; St. Patrick's Catholic, Kent, Ohio; St. Dominic's Catholic, Shaker Heights, Ohio; Trinity Lutheran, Monroe, Mich.; College Hill Presbyterian Church, Beaver Falls, Pa.; Holy Ghost Catholic, Knoxville, Tenn.; Christian Reformed Church, Oak Park, Ill.; Seventh Reformed Church, Grand Rapids, Mich.; St. Stephen's Lutheran, Wausau, Wis., and West Creighton Avenue Christian Church, Fort Wayne, Ind.

THE CANTATA CHORUS of Concordia Teachers' College, River Forest, Ill., will present "The Messiah" Dec. 13 in the college gymnasium, 7400 Augusta Street. Carl L. Waldschmidt will conduct the 200-voice choir, which will be accompanied by orchestra and organ. The organ accompanist will be David Jones, a senior at Concordia. The Concordia Cantata Chorus was organized in 1945 by Professor Walter Buszin, now at Concordia Seminary, St. Louis. Carl Waldschmidt is assistant professor of music at Concordia. He is well known in the Chicago area as an organist and choir director.

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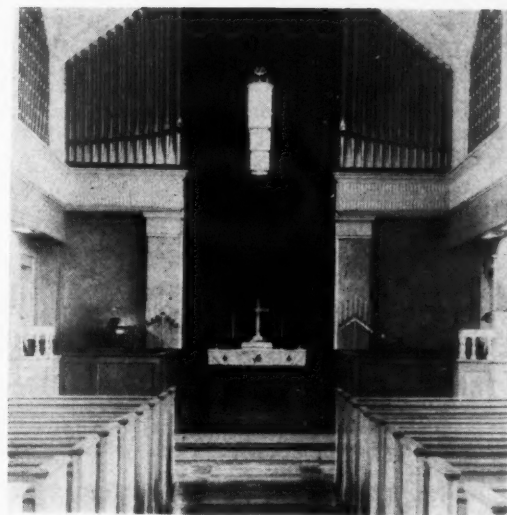
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**MRS. REES POWELL HONORED  
ON SIXTIETH ANNIVERSARY**

The morning service Oct. 11 at the First Methodist Church of Milwaukee took the form of a tribute to Mrs. Rees Powell, who on that day marked her sixtieth anniversary as organist there. The choir sang one of her favorite anthems, an arrangement of "Jesus Calls Us O'er the Tumult," and the topic of the sermon was "Sixty Years." The congregation presented a watch to Mrs. Powell, replacing one given on her fiftieth anniversary which she had lost. Flowers from her choir, family and the Wisconsin Chapter of the A.G.O. adorned the interior of the church.

At the age of 77 Mrs. Powell is active not only as an organist but in many other ways long since given up by younger people. Not long ago she and her husband joined a group of young people in square dancing. She is still a board member of the Y.W.C.A. and a charter member of the Travelers' Aid Society, having served the former organization for fifty years. Mrs. Powell says that she is not ready to retire.

Mabel Greenwood was only 17 when she became organist of the First Methodist Church, then situated where the large Schroeder Hotel now stands. When she was 19 she was married to Rees Powell, who began his courtship by waiting at the church for her while she practiced and after services. "He has been waiting ever since," she laughed. At that time she practiced at least four hours a day. Mr. Powell, who retired fifteen years ago from the Northwestern Life Insurance Company, was honored in 1945 for forty years as treasurer of the church.

Mrs. Powell was one of the charter members of the Wisconsin Chapter of the Guild and she served as dean from 1924 to 1926.

Among experiences which Mrs. Powell related to a reporter of the *Milwaukee Journal* was the story of the time she was practicing and heard "the most pitiful little cries." She found the caretaker and together they went inside the organ. In the back of the chamber was a mother cat with four kittens. Rather than being annoyed, Mrs. Powell's main concern was getting food in for them.

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*that the message*

*of the Prince of Peace*

*be heard throughout*

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**SIX MEMBERS ARE ADDED TO UNION SEMINARY FACULTY**

Dr. Hugh Porter, director of the School of Sacred Music, Union Theological Seminary, New York City, has announced the appointment of six new members to the faculty. Dr. Robert S. Tangeman, who for several years has been a lecturer in the school, has been appointed associate professor of sacred music. Dr. Tangeman has been on the faculties of Ohio State University and Indiana University, and since 1946 has been the musicologist of the Juilliard School of Music. Dr. Tangeman's work includes teaching courses in the history of sacred music and applied theory and supervising the writing of theses.

A class in the interpretation of sacred vocal repertory, to replace the class in oratorio solo formerly taught by Clarence Dickinson, is taught by Mack Harrell, baritone of the Metropolitan Opera Association. Mr. Harrell is widely known in Europe and America for his opera and oratorio performances. In addition he is an instructor of voice at the Juilliard School of Music. Dr. Ruth Ellis Messenger, associate professor emeritus of history, Hunter College, is teaching hymnology in conjunction with Dr. Porter. A course in music for young people is being taught by Ethel K. Porter. Mrs. Porter is a graduate of Northwestern University and the Juilliard School and was formerly on the faculty of the Dalton School, New York City. Miss Margaret Hillis, assistant choral director to Robert Shaw, director of her own concert choir and faculty member of the Third Street Music School Settlement, is a newly-appointed instructor of conducting. A graduate of Indiana University, Miss Hillis taught at the Juilliard School for the last three years and has directed numerous choral clinics. Miss Hillis will continue to direct the seminary chamber orchestra. Seth Bingham, former organist and choir-master of the Madison Avenue Presbyterian Church, New York City, and associate professor of music at Columbia University, supervises the class in composition for candidates for doctor's degrees. Professor Bingham is known throughout the country for his compositions.

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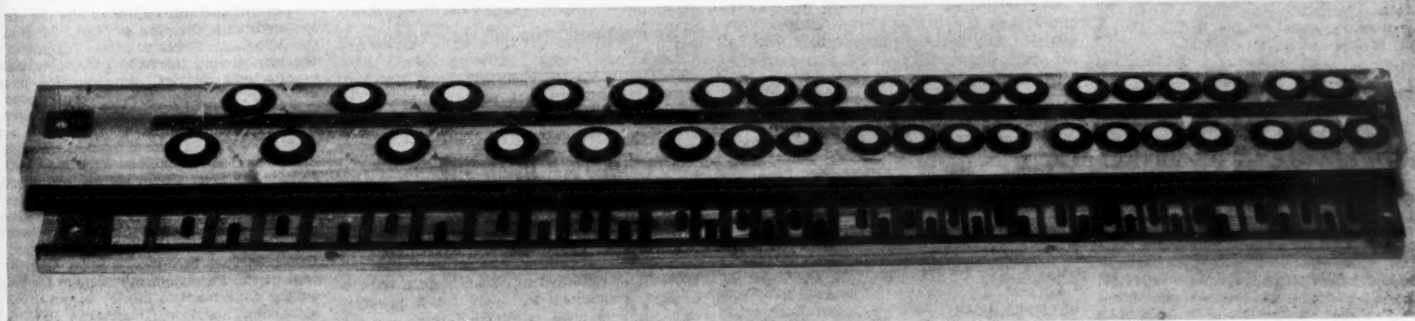
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## The President's Column

A Christmas holiday rallying call is herewith issued to all members of the American Guild of Organists in all chapters, north, south, east and west, who can find it possible to avail themselves of the opportunity of attending the annual national midwinter conclave, to be held this year in Richmond, Va., Dec. 28-30. The Richmond Chapter is the gracious host and this invitation is extended by national headquarters and the host chapter. William H. Schutt, the dean, and Dr. James R. Synnor, chairman of the conclave committee, with their co-workers have sent us the following program announcement:

**Monday, Dec. 28** (all afternoon sessions at Grace Covenant Church)—12-2:30 p.m. registration at Grace Covenant Church. Fee \$1.50. 2:30-3:30, concert by Madrigal Singers of Washington and Lee High School, Arlington, Va., conducted by Miss Florence Booker, director of vocal music. 3:30-4:15 lecture on choral methods for amateur choir trainers. Miss Becker, 4:30-5, program by women's voices, organ and violin, directed by Mrs. Mary Ann Mathewson Gray, organist-director at the First Presbyterian Church, Richmond. 5-6, free time for fellowship and visit to exhibits. 6 p.m., dinner at Grace Covenant Church, price \$1.50. 8:15, organ recital at St. Paul's Episcopal Church by Arthur Rhea, organist of the Bruton Parish Church, Williamsburg, Va.

**Tuesday, Dec. 29** (morning and afternoon sessions at Grace Covenant)—8:30 a.m. national president's breakfast to deans, regents, regional and state chairmen at the Hotel Jefferson. 10-11 a.m., lecture-demonstration on hymns and hymn playing by Seth Bingham, F.A.G.O., national vice-president. 11-12:30, forum on worship, architecture and acoustics; moderator, Bertram Y. Kinzey, Jr., Department of Architecture, Virginia Polytechnic Institute, Blacksburg, Va., A.G.O. committee on architecture and acoustics, assisted by a prominent clergyman and architect. 1 p.m., luncheon at Hotel Jefferson. Greetings by National President S. Lewis Elmer. 2:30-3:30, folk music; a lecture demonstration by Hilton Ruffly, composer; department of music, University of Richmond, assisted by soloists. 3:45-5, lecture on methods of improving children's choirs by Mrs. Madeline Dean Ingram, Memorial Methodist Church, Lynchburg, Va., department of music, Lynchburg College, nationally-known lecturer on children's choirs. 5-6:00, free time for fellowship and visit to exhibits. 8:15, organ recital at St. Stephen's Episcopal Church by William Watkins, organist of the New York Avenue Presbyterian Church, Washington, D. C.

**Wednesday, Dec. 30** (morning sessions at Grace Covenant)—9:30-10:30, lecture and demonstration: Repertoire for organ and choir, by Seth Bingham, assisted by choral group. 10:30-11:30, lecture on music in the life of the church by the Rev. Lowell P. Beveridge, professor of music, Episcopal Theological Seminary, Alexandria, Va. 12, luncheon, Grace Covenant Church; price \$1.25. 2-4, tour of historic Richmond and environs.

The official Hotel is the Jefferson. Rates, single, are \$4 and up, double \$8 and up. Other hotels: William Byrd, single \$4.50 and up, double \$6.50 and up; Hotel Richmond, single, \$4 and up, double \$4.75 and up.

After this great midwinter national A.G.O. event attention will be directed intensively to the summer national convention July 12-16 when "all roads lead to the twin cities". Mrs. G. S. Stephens, publicity chairman, announces some additional program attractions to be heard in St. Paul and Minneapolis:

The Minnesota Chapter is bubbling with enthusiasm over the coming convention. A beautiful twilight Guild service will be heard in Central Lutheran Church in Minneapolis July 12 at 5. A program of liturgical music will be presented by St.

John's College of Collegeville, Minn., at St. Paul's Cathedral July 13 at 1:30. Arthur Poister, University of Syracuse, N. Y., will give a recital on the Northrop Memorial Organ, University of Minnesota, Minneapolis. At 8 p.m. Alfred Greenfield, conductor of the Oratorio Society of New York, will present an uncut performance of "Messiah" in the St. Paul Municipal Auditorium. Further details will appear in each issue of THE DIAPASON. Chapters are urged to make plans early to send delegates. The registration fee is \$15. The St. Paul Hotel is the official hotel.

S. LEWIS ELMER

Eva Gauthier and Ernest White Speak.

Eva Gauthier and Ernest White were the speakers at the dinner of the New York City Chapter at the Town Hall Club Oct. 12. As an introduction to the Vierne Symphonies recital series Mr. White spoke of the organs in the churches of France for which these works were written. He spoke of the effect of acoustics on the tempi of the works of Widor and Vierne, both pupils of Cesar Franck, mentioning, by way of illustration, the familiar Toccata from Widor's Fifth Symphony, which the composer played in a broad, slow tempo, making one conscious mainly of the rhythm of the left hand rather than of the pedal theme. Eva Gauthier's major point was: Real artistry is the product of a wide knowledge of and intimate association with all art. She deplored the fact that too often musicians restrict themselves to the small area of their own specialized interest, whether they be violinists, singers or organists. She made the rather interesting comment that the music of Ravel and Debussy was influenced by the Javanese, whose music they studied during a tour of the Orient. Mme. Gauthier stressed the importance of the poetry to the song and does not recommend that a composer should try to be his own poet. Mme. Gauthier has given first performances of 2,000 works. We quote in part from the Campion citation made at their festival of September, 1949, in the San Francisco Museum of Art: "She has devoted a lifetime to the study, performance and teaching of the best in song literature in all its phases, her rare open-mindedness and unorthodox enthusiasm having been initially responsible for the recognition of many vital and important modern composers."—ANNA SHOREMOUNT RAYBURN and JAMES BARHAM.

## Choir Festival in Vermont.

Approximately 200 choristers from twelve Vermont communities presented a program of sacred music before more than 350 persons at the Congregational Church, Brattleboro, Oct. 18 at the fifth annual choir festival sponsored by the Vermont Chapter. The festival opened at 4 o'clock with a rehearsal. Dr. Roland P. Rice, pastor of the church, conducted a festival service. The chorus was under the direction of Frances Weinrich of Burlington, while Mrs. C. Allen Shufelt, also of Burlington was accompanist. Other organists taking part in the service were Charles Page, St. Johnsbury, who played the prelude; Mrs. Miriam N. Marston of Burlington, who played the offertory, and Robert McMahon of Rutland, who played the postlude. The program included "Ave Verum," Mozart; "Surely the Lord Is in This Place," Coke-Jephcott; "Holy, Loving Father," Palestrina; "Praise the Name of the Lord," Ivanoff; "A Song in Praise of the Lord," Nagler-Dickinson; "In the Shelter of Thy Wings," Balamos, and "Psalm 150,"

## Change in Membership Dues

## IMPORTANT NOTICE TO ALL CHAPTER AND BRANCH OFFICERS:

## MEMBERSHIP DUES.

To be collected from members: Annual dues, Jan. 1—Dec. 31, \$5.00. To be remitted by chapters and branches as follows: to headquarters, Jan. 1—Dec. 31, \$1.25; directly to THE DIAPASON, Jan. 1—Dec. 31, \$1.75; retained by chapters and branches, \$2.00.

To be collected from members: Prorated monthly, .45. To be remitted by chapters and branches as follows: To headquarters, .11; directly to THE DIAPASON, .16; retained by chapters and branches, .18.

Dual membership fee, \$2.00. To be paid where such membership is held—in a chapter or branch.

Initiation or reinstatement fee to be collected from member is \$2.00. N. B. When forwarding applications or reinstatements to headquarters, please send \$1.00 initiation or reinstatement fee (which represents one-half the amount collected from the member), together with dues Jan. 1—Dec. 31 \$1.25 or dues at the rate of 11¢ a month, prorated to Dec. 31.

Applications should be completely filled out.

Franck. Communities represented at the festival included Burlington, Brattleboro, Brandon, Windsor, Hartford, Montpelier, Middlebury, Norwich, White River Junction, Rutland and Hanover, N. H.—MRS. PAUL PICHER, Registrar.

## Events in Harrisburg, Pa.

The Harrisburg Chapter opened its fall season Sept. 15 in Zion Lutheran Church. The meeting was begun with a dessert luncheon, followed by a preview of Thanksgiving and Christmas music, both choral and organ, with Mrs. Mary Jelly Good and Mrs. J. L. Steele in charge. On Oct. 17 Guild members were invited to St. Stephen's Episcopal Cathedral to hear evensong conducted by the Very Rev. Thomas H. Chappell, dean of the cathedral. The music was provided by the choir of the church under the direction of the organist-director, Gordon Breary. . . . Included in the program for the coming year are visits to churches of different denominations so as to enable members to become better acquainted with the varying orders of worship. Each service will be explained by the pastor and organist.

On Oct. 27 chapter members met in the Fourth Evangelical and Reformed Church. The theme for the evening was "The Origin of the Music of the Church," beginning with the early Hebrew art of cantillation; antiphonal singing; plain-song; the first appearance of harmony; part singing; religious folk songs; Palestrina and the "Golden Age of Church Music"; and the part the Protestant Reformation played in giving us the German chorales; early English church music, with emphasis on the influence of Tallis, Byrd and Purcell; Lowell Mason's influence in New England; the singing school movement in America in 1720; revival songs of 1800. Of special interest was the subject of Welsh music. J. Humphrey Roberts, accompanied by his wife, gave a history of Welsh hymnody, interpreting the origin of the hymn-tunes "Cwm Rhondda," "Aberystwyth" and "Ton-y-Botel," singing one stanza of

each of these hymns in the Welsh language. The final topic was with regard to present-day trends in both English and American hymnody. Those who took part in reading papers on the above study were Laura E. Garman, Mrs. Robert K. Jones and Irene Bressler, who prepared the study. Miss Helen Runkle, organist-director of the host church, was the accompanist for group singing of hymns.

Tuesday evening, Nov. 3, a memorial service under the auspices of the Guild was held in St. Stephen's Episcopal Cathedral for John H. Treder, chaplain of the Guild for many years, whose death occurred Aug. 21 as the result of an automobile accident. A choir made up of members of choirs whose organists are Guild members sang Noble's "Souls of the Righteous" and Cesar Franck's "150th Psalm." Gordon Breary directed the chorus, Arnold S. Bowen played the service and organ numbers were played by Miss Violette E. Cassell, Mrs. John R. Henry and Robert S. Clippinger. Dean Chappell conducted the service. A beautiful tribute to the Rev. Mr. Treder was composed by Miss Laura E. Garman and read by Mr. Clippinger.

IRENE BRESSLER, Registrar.

WESTERN PENNSYLVANIA—In the golden pink of the sun before it sets the Western Pennsylvania Chapter on Oct. 26 drove up the Allegheny River as far as Tarentum. With the brightening intensity of russets, yellows, greens and scarlet painting the pictures, we stepped into the First Presbyterian Church, 121 years old, and pinned on for acquaintanceship a miniature artist's palette, whereon our names were sketched. After dinner, at which Arpad J. Heutchy, Jr., was host, Dean Hollister conducted the monthly business meeting. Members and guests from Tarentum, New Kensington, Parnassus, Springdale, Brackenridge, Freeport and Natrona were introduced. The principal business subject was the recital at the Pennsylvania College for Women, on the four-manual Möller organ, by André Marchal. The New Kensington High School choir, directed by Betty Jo Wareham, contributed a group of songs to the program in the church. Arpad Heutchy played a short recital which included the Toccata and Fugue in D minor of Bach, three pieces by Dupré and the Boellmann "Suite Gothique," and a piece by Vierne. Then we drove to the Parnassus United Presbyterian Church, where Dr. Marshall Bidwell, our Carnegie Institute organist, played some Bach, Vierne and Weber selections from a recital which he had given previously to dedicate a two-manual Hillgreen-Lane organ and a new chancel in this church.—ANN LYNN YOUNG, Registrar.

SYRACUSE, N. Y.—On Oct. 5, at Plymouth Congregational Church, our opening meeting was followed by a program which was most enjoyable and informative. Miss Helen Homer, director of the Crane music department of Potsdam Teacher's College, gave us some very practical methods of training a choir, using the members of the chapter as "guinea pigs". On Oct. 24, at Crouse College, we were privileged to have an evening recital by André Marchal. At our second meeting, held at St. Patrick's parochial school, James Sadowski, a faculty member of LeMoyne College, spoke on Gregorian chant.—M. LILLIAN JEROME, Registrar.

PORTLAND, MAINE—On Oct. 19 the Portland Chapter held its first meeting of the season. Roy Carlson, well-known organ maintenance man and consultant, spoke to the group on organizing organs. Many different kinds of pipes and parts were displayed and their use was explained. Mr. Carlson described some of the emergencies that arise and how to cope with them. Finally through the medium of tape recordings he took the chapter on a tour to all parts of the world to hear organs which are famed for their tonal design.—FRED THOMAS, Secretary.



## News of the American Guild of Organists—Continued

**BOSTON CHAPTER**—The opening recital of the season in Boston was marked by playing of perfection in detail, command and facility of execution. Melville Smith, director of the Longy School of Music in Cambridge, a member of the chapter, presented a program of early French organ music at St. Mary's Church, North End, Oct. 19. The chapter co-sponsored this recital with the Harvard Organ Society. The music was from the sixteenth and seventeenth centuries. As if this fine music and artistic playing were not enough to make this a truly memorable evening, the "discovery" of an amazing old Johnson organ of about fifty-four ranks in this out-of-the-way church constituted a real find for Boston music-lovers. The music and performance seemed in perfect accord with the surroundings.—MARSHALL S. WILKINS, Registrar.

**NORTHERN VALLEY CHAPTER**—The October meeting took place at Zion Lutheran Church in Westwood, N. J. Ruth Guenzel, organist, and Helen Doshier, choir director, presented a fine program of choral and organ music. The organ numbers were: Festival Prelude, "Ein feste Burg," Faulkes; "Fairest Lord Jesus," Matthews; "Thou Art My Rock," Mueller; "Hark! A Voice Saith All Are Mortal," Bach; "Carlion," Talmadge; Toccata, Dubois. The choral numbers included "Blow Ye the Trumpet in Zion," Woodman; "Now Thank We All Our God," Crueger; "Thou Crownest the Year," Maker. Helen Doshier and Minna Berner were soloists. A large number of members, guests and visitors heard this interesting program. After the musical portion of the meeting an informal gathering of the chapter members was held in the church house, with Dean Harvey presiding. He announced the programs for the season and urged all members to plan to attend the national convention in July in Minneapolis and St. Paul. He also displayed interesting music that organists and choir directors would find of value in their work. The meeting was concluded with refreshments served by the women of the church.—Mrs. E. W. WINFIELD, Secretary.

**NORTHERN NEW JERSEY**—The Northern New Jersey Chapter provided music for the Reformation Day service Oct. 27 in the Central Reformed Church, Paterson. This service is sponsored by the Greater Paterson Council of Churches and choirs of A.G.O. members took part. The choral numbers selected were: "A Mighty Fortress Is Our God" and "I Greet Thee, My Redeemer," arranged by Dickinson, words by Calvin. Jack Sechrist, dean of the chapter, directed the combined choirs. This event took the place of a regular chapter meeting in October.—ELIZABETH B. STRYKER, Publicity.

**BRIDGEPORT, CONN.**—The October meeting of the chapter was held Oct. 13 at the First Congregational Church in Stratford, Conn. Miss M. Louise Miller, sub-dean and organist of the church, was hostess. A "new music clinic" was conducted by Valmond Cyr of the Boston Music Company. He presented copies of music for Christmas and for general use by Catholic, Protestant and junior choirs. An impromptu chorus was formed of those present, thus giving an opportunity to hear each number. John Alves, organist and choir director of Trinity Episcopal Church in Southport, played some new organ music for Christmas. Robert Lenox, the dean, conducted a business session.—FLORENCE BEEBE HILL, Publicity Chairman.

**WATERBURY, CONN.**—Thirty-six members from Waterbury, Bristol, Thomaston, Naugatuck, Torrington and Middlebury attended "an evening in a musical workshop" conducted by George Morgan at his home Oct. 24. Mr. Morgan is organist at the Congregational Church and music director at the Taft School in Watertown. He gave a brief history of each chorus before the members sang it. These selections, both in English and Latin, were composed in the last seven centuries. Charles Billings, the dean, appointed a telephone squad which is to call various members two days previous to future meetings. Mrs. Robert Birt, program director, outlined the next five months' activities. Mary Rice and Mrs. Robert McKiernan, assisted by Mrs. George Morgan, were hostesses.—Mrs. ROBERT J. MCKIERNAN, Registrar.

**METROPOLITAN NEW JERSEY**—Walter N. Hewitt, A.A.G.O., was host to the Metropolitan New Jersey Chapter Oct. 12 at the Prospect Presbyterian Church, Maplewood. Mr. Hewitt presented his 14-year-old pupil, Janice Conway, in an organ recital which included the following: "If Thou but Suffer God to Guide Thee" and Little G minor Fugue, Bach; "Black Cherries," Bingham; "Glimmering Tapers," "Flocks from the Distant Hills" and "Sculptured Clouds," Alfred Johnson; "The Cheerful Fire," "Wind in the Chimney," "Grandfather's Wooden Leg" and "The Kettle Boils," from "Fireside

Sketches," Clokey; Concert Toccata, d'Evry. Mr. Hewitt added to the recital with his program notes. We were invited to inspect the new chancel, with the relocation of the organ, which has been cleaned and revoiced. The choir rooms have been remodeled and were the envy of many organists. Our secretary, Ernest F. White, who represented the chapter at the regional convention in Utica, N. Y., told of his enjoyable experiences. Refreshments brought our evening to a close.—MILDRED E. WAGNER, Registrar.

**BROCKTON, MASS., CHAPTER**—The First Baptist Church of Brockton was the scene of an outstanding musical event Oct. 19 when the Brockton Chapter presented Virgil Fox for its third annual recital. This was a return engagement for Mr. Fox and a capacity house thrilled to his performance. The chapter met at the home of Mrs. Elizabeth Appleton Oct. 26 to hear the very favorable reports of the recital. Plans were discussed to hold a public service after the first of the year. Following the meeting refreshments on a Halloween theme were served by Ralph E. Chase and Mrs. Gladys S. Porter, assisted by the hostess.—BARBARA PACKARD, Registrar.

**PRINCETON CHAPTER**—Our first meeting this year was a duo piano recital by Marion and Vittorio Versé at the home of Mrs. Paul McKinney, Princeton, Oct. 29. Vittorio Versé is on the faculty of the New Jersey College for Women. The program included a work by our hostess, Mrs. McKinney.—ROGER P. TURNER, A.A.G.O., Secretary.

**DISTRICT OF COLUMBIA**—The District of Columbia Chapter met Nov. 3 in the New York Avenue Presbyterian Church, Washington. Our capable dean, Nancy Poore Tufts, introduced the celebrity of the evening, our own remarkable William Watkins. He pointed out that the organ is somewhat small—only one rank in the pedals, with ten stops on the great, eleven on the choir and fourteen on the swell. Furthermore, though the interior of the church, with its soft gray walls and cherub-crowned pillars, is a beautiful piece of architecture, its balconies and ceiling interfere with the sounds from the organ. However, as could be expected, Watkins gave a brilliant reading of Bach's Prelude and Fugue in E minor, Bach's Fantasia in C minor and Widor's Sixth Symphony. The interpretation of the Widor work was stunning in its range from deep tenderness, through scintillating brilliance, to dramatic power. All the numbers were played from memory. Equally outstanding to the eye was the organ, with its exposed pipes set in the recess back of the console. The zinc and lead alloy in the pipes gleamed softly against the glowing dark maple of the swell shutters. Some of these pipes were in the old organ, but their beauty of tone and appearance satisfied the most discriminating taste. With one last look at the beautiful colonial interior of the sanctuary, we went to the dining-room via a very modern elevator to a feast of tea, coffee, sandwiches, cookies and much chatter. . . . We are looking forward to a Guild service in April, a demonstration of the Allen organ, a clergyman-musician forum and a talk by Theodore Schaefer on choral conducting from the console. We are also planning to have an organ festival Feb. 15, 16 and 18 at the Foundry Methodist Church.—BERNICE G. FRASER, Registrar.

**DELAWARE CHAPTER**—The Delaware Chapter was entertained Oct. 26 at Longwood Gardens through the courtesy of Pierre S. du Pont and Firmin Swinnen. Mr. Swinnen played the following recital: Sixth Sonata, Mendelssohn; Prelude to "Le Deluge," Saint-Saens; "Piece Heroique," Franck; Andante, Fifth Symphony, Tschalkowsky; Toccata and Fugue in D minor, Bach; Aria, Swinnen; "Finlandia," Sibelius; Largo and Finale, "New World Symphony," Dvorak. A group of musicians from Wesley Junior College attended the recital. Mr. Swinnen explained the organ, which is a seven-manual condensed into four manuals. Then the guests were invited to tour the organ chamber.—CAROLYN CONLY CANN, Registrar.

**WILKES-BARRE, PA.**—The Wilkes-Barre Chapter opened its season Oct. 18 with a meeting in St. Stephen's Episcopal Church, Wilkes-Barre. Clifford Balshaw, dean of the chapter and organist and choir director at St. Stephen's Church, discussed the total rehabilitation of the organ at St. Stephen's and Kenneth Roberts demonstrated these changes. The organ, a Hutchings installed about 1898, was rebuilt in 1905 by Austin and in 1948 a new console was installed. During the last year numerous tonal changes have been effected, including treating the walls of the chambers for better resonance, relocation of the swell division, revoicing of numerous ranks of pipes by Aeolian-Skinner and the addition of new pipes. Mr. Roberts demonstrated the principal, flute, reed and string choirs, solo stops and many tone combinations. Outstanding among the ensembles is a reed choir on the swell consisting of a bombard, 16 ft., trompette, 8 ft., and clarion, 4 ft. By

means of a unique electrical connection, S. G. Bullions, a local organ builder who did most of the work on the organ, has made it possible to cut off the chest containing this reed choir and play it from the solo manual while the rest of the swell division remains unchanged. On Nov. 1 Mr. Balshaw played the dedicatory recital on the new organ.—PHYLLIS CLARK, Registrar.

**CENTRAL HUDSON VALLEY**—The first meeting of the Central Hudson Valley Chapter was held at Zion Episcopal Church, Wappinger Falls, N. Y. Mrs. Bernice Samuel, organist of the church, was the hostess. Donald Lockwood introduced our new chaplain, the Rev. Wilbur M. Franklin of Calvary Presbyterian Church, Newburgh. After the secretary and treasurer's reports were read, the dean gave a resume of the programs planned for the year. Our next meeting was to be held at the First Baptist Church, Poughkeepsie, Nov. 16, at which time a film on organ construction was to be shown, and it was hoped that Henry Lehr of Middle Village, L. I., would give a talk on organs. On Nov. 21 we planned to have a tour of the Austin organ factory in Hartford, Conn., and to hear two or three new organs in churches in that area. Our program for the first meeting was: "Presentation of Anthems," Mrs. Adah Mase Curran of Newburgh presented the following anthems: "The King's Highway," David Williams; "Holy Lord of All," Frances Williams; "Springs in the Desert," Jennings, and "Give Me a Faith," Bitgood. Miss Gloria Massa of Kingston, N. Y., presented: "Christmas Story," Holst; "Rise Up, O Men of God," Scull; "I Will Lift Up Mine Eyes," Sowerby. Our special guest of the evening was T. Carl Whitmer, composer of LaGrangeville, N. Y., who presented three of his numbers: "God of the Dew, God of the Sun," "Behold, I Stand at the Door" and "Take Up, Therefore, Thy Cross."—ELSI E. SCHMIDT, Secretary.

**CHARLESTON, S. C.**—The monthly meeting of the Charleston Chapter was held in St. Andrew's Lutheran Church on the evening of Nov. 6. A program was presented by the St. Andrew's choir under the direction of William Quarterman, organist and choir director. The business meeting was held in the parish building. After the meeting refreshments were served by the organist and choir members. Mr. Quarterman displayed his music so that other organists may be able to add to their repertoire.—ELIZABETH MCCRANIE, Reporter.

**LOUISIANA CHAPTER**—The Louisiana Chapter held its second meeting of the 1953-54 season at Temple B'nai Israel in Baton Rouge Oct. 26, through the courtesy of Rabbi Walter Peiser. G. Frederick Holler, director of choirs at the First Methodist Church, was the moderator of a panel discussion on various choir problems. Participating were Dr. Barrett Stout, director of the school of music at Louisiana State University; L. Bruce Jones, director of bands at the university and director of the choir at the First Baptist Church; Frank Crawford Page, associate professor of theory at the university and organist and choirmaster at the University Chapel of Christ the King, and Mrs. Helen Baker, director of choral groups at Istrouma High School.—FRANK CRAWFORD PAGE, Reporter.

**NORTH LOUISIANA CHAPTER**—The North Louisiana Chapter met Oct. 11 at St. George's Greek Orthodox Church in Shreveport. Twenty-three members and several guests were present. Dean Norman Z. Fisher presided over the business session and appointed a committee to gather information concerning a special membership to be offered to those who are not organists but are interested in the work of the Guild. One new member, Mrs. Arthur Bliese, was introduced. The program consisted of an explanation of the liturgy of the Greek Orthodox Church by the priest, the Rev. Michael Makrides. The choir and organist presented three of the beautiful hymns of their church and George Booras, tenor soloist, chanted one of the chants included in the service. It was the first time a meeting had been held at the Greek Orthodox Church and every member appreciated the opportunity of meeting the priest, organist and choir, and of seeing the building.—HAZEL DANIELS, Secretary.

**ALABAMA CHAPTER**—This chapter got off to a flying start on the evening of Oct. 6, when its opening meeting was held at the Woodlawn Highlands home of Mr. and Mrs. W. C. Steele. Besides the social features of the evening, including refreshments, a very attractive program was presented. Eva Clapp White (Mrs. Gaston), soprano, opened this program with Dvorak's "Gypsy Songs," followed by Carol Owens (Mrs. Sam), who played Brahms' Rhapsody in B minor. William Baxter, baritone, closed the program with fourteen songs by H. Frazer Simpson from "When We Were Twenty-one". Mrs. White is an auditions winner with the Birmingham Symphony and Mr. Baxter, after an absence of seven years studying

and teaching, has come back to join the faculty of the Birmingham Conservatory. Mrs. Winfield Crawford and Sam Batt Owens were the perfect accompanists for the singers. . . . During the past year Uncle Sam's draft boards have made serious inroads in the ranks of our organists. Five are now at Fort Jackson, S. C. The Birmingham Music Club announces as the first event in its special recital series for this season an organ program Dec. 6 at the Independent Presbyterian Church by Sam Batt Owens, minister of music at the Episcopal Church of St. Mary's-on-the-Highlands. . . . On Sunday, Oct. 4, the evening service at the Ruhama Baptist Church was embellished with a group of organ numbers played by the organist, Betty Sue Shepherd (Mrs. Niel) and an aria from "The Messiah" by G. Stanley Powell, baritone and minister of music. Mr. Powell sang "The People That Walked in Darkness" and Mrs. Shepherd's numbers were: Larghetto, Tartini; Concerto No. 2, in D minor, Vivaldi-Bach; Fugue in G minor, Bach; Chorale No. 3 Franck; "Rhosymedre," Edwards, and "Litanies," Alain.—LAURA JACKSON DAVIS.

**COLUMBIA, S. C.**—The Columbia, S. C., Chapter met Oct. 12 at St. Paul's Lutheran Church with Mrs. Latta Johnston and Miss Dorothy Gilham as hostesses. About thirty-five members were present. The new dean, L. Gregory Pearce, presided and turned the meeting over to Robert L. Van Doren, chairman of the junior choir festival, who presented the material to be used in this Christmas event, held annually at Trinity Episcopal Church. Plans for the year were discussed and committee members were presented. . . . Twenty years ago a charter was presented to the South Carolina Chapter of the American Guild of Organists, and Russell Broughton, director of music at St. Mary's School in Raleigh, N. C., became its first dean. Another charter member, Fred H. Parker, followed him as dean of this first chapter in the state. Since that time two other chapters have been formed and it was deemed necessary to change the original name given to the Columbia group, thereby indicating that the state had more than one chapter. Recently the original South Carolina Chapter officially became the Columbia Chapter. Officers for the coming year are: L. Gregory Pearce, dean; Fred H. Parker, sub-dean; Mrs. Curran L. Jones, treasurer; Mrs. Sam Taylor, secretary; the Rev. T. Robert Fulton, chaplain. Oct. 27 the annual organists-ministers' dinner was held at the Eastminster Presbyterian Church, with about forty members and guests present. James Ferguson, minister of music at the First Baptist Church and a newcomer to the city, spoke on the duties of a choir-master and gave valuable information on the Southern Baptist Church music program. Graded choirs from the smallest children through the senior choir are important educational units of the church. There is a definite move to improve the standard of music in the churches and workshops are held at various centers to that end.—Mrs. ISABELLE H. MAUTERER, Publicity chairman.

**LEXINGTON, KY.**—Mrs. Ruth Stallings Osborne, dean of the Lexington Chapter, had as her guests the members of the chapter for a dinner meeting Oct. 13 at the Old South Inn, Winchester. This was the first meeting of the year with a perfect attendance, minus three. After a dinner the dean presided over the business session. The sub-dean, Mrs. Era Wilder Peniston, served as chairman of the program committee and presented the program planned for the year, which we agreed would be most helpful and interesting. Mrs. Aimo Kiviniemi presented the new dean, Mrs. Osborne, with a beautiful silver tray, a wedding gift from the chapter.—LURLINE DUNCAN, Corresponding Secretary.

**CENTRAL MISSOURI CHAPTER**—The November meeting of the Central Missouri Chapter was held at the Swinney Conservatory of Music in Fayette Nov. 2. Dr. Heinz Arnold reviewed his recent European tour of famous cathedrals and churches and their organs in a descriptive lecture. Many pictures were exhibited and recordings of foreign organs were played. The attentive audience included several chapter members and many students in the music department of Central College. Plans for the January and March meetings were discussed.—Mrs. OWEN WISE, Secretary.

**CHIPPEWA VALLEY CHAPTER**—The October meeting of the Chippewa Valley Chapter was held at Our Savior's Lutheran Church in Menomonie, Wis., on Oct. 26. The program of the evening consisted of a demonstration of work done at a choir rehearsal of the seventy-voice junior choir of that church. Mrs. E. T. Boe was the inspiring director. There was a discussion of the final preparations for the Robert Baker recital at the First Lutheran Church, Eau Claire, Nov. 17. Refreshments were served by a committee.—VIRGINIA CARLEY ZORN, Publicity Chairman.

## News of the American Guild of Organists—Continued

**BUFFALO CHAPTER**—The Buffalo Chapter had two outstanding events in November. One was the recital by André Marchal in St. Paul's Cathedral, Episcopal, Nov. 5. A large audience thoroughly enjoyed the very fine program artistically presented. The following morning Mr. Marchal conducted a master class in Trinity Episcopal Church. The dinner meeting and business session of the chapter were held Nov. 17 at the Kenmore Methodist Church. Dean Roy W. Clare, M. Mus., presided. The program of the evening was a lecture on organ building and design by Ernest White and Victor I. Zuck. The lecture was illustrated with slides.—EDNA L. SPRINGBORN, Secretary.

**SPRINGFIELD, MASS.**—The seventh annual birthday meeting of the Springfield, Mass., Chapter was celebrated in the First Congregational Church at Suffield. This church is one of the oldest in the Connecticut Valley, having been organized in 1670. The organist, Alan Kirk, gave a short historical sketch and the Rev. Richard P. Carter, the pastor, spoke briefly. The speaker for the evening was S. Lewis Elmer, whose subject was the A.G.O. Refreshments were served by the choir in the parish hall. The Hartford Chapter had been invited to participate in this meeting.—BEATRICE B. LITTLEFIELD, Secretary.

**EASTERN NEW YORK CHAPTER**—A meeting of the chapter was held Nov. 3, at St. John's Episcopal Church in Troy, Wellington Stewart choirmaster. After a few remarks by the rector, the Rev. Bradford Burnham, the curate, Kendall Edkins, was introduced. His hobby is collecting rare recordings, most of which are no longer obtainable, made on the organs in the cathedrals of England and Europe. Some of these beautiful old instruments were destroyed in world war 2. On Nov. 8 the Guild sponsored a choir festival of 500 voices representing forty-six churches. We appreciated the kindness of the Cathedral of All Saints in Albany in offering its facilities. The directors were Miss Helen Henshaw of the First Presbyterian Church in Albany and Dr. Elmer Tidmarsh of Union College, Schenectady, with Wellington Stewart of St. John's Episcopal Church in Troy as accompanist. The prelude was played by Miss Betty Valenta of Trinity Methodist Church, Albany, the offertory by Miss Winifred Wagner, First Church of Christ, Scientist, Schenectady, and the postlude by A. T. Chamberlain, First Methodist Church, East Greenbush, the latter being chairman of the committee on arrangements, assisted by George Bayley, choirmaster at the cathedral.—BETTY GALER, Registrar.

**LANCASTER, PA.**—In lieu of the November meeting of the Lancaster Chapter, the group sponsored a junior choir hymn festival in Zion Lutheran Church Sunday afternoon, Nov. 6. This was attended by 700 persons. Two hundred and fifty children from twelve choirs participated. The festival featured familiar hymns. In addition, these two anthems were used: "Gracious Spirit, Dwell With Me," and "The God of Abraham Praise," arranged by Mueller.

Richard W. Harvey, organist and choir director of Trinity Lutheran Church, led the chorus. The descants for the hymns were written by Frank A. McConnell, organist of St. James' Episcopal church, who played the service; Reginald Lunt, organist of the First Presbyterian, and Mr. Harvey. The prelude was played by Joseph Rader, the offertory by Harold R. Hunt and the postlude by Miss Nancy Kahler. The Rev. Frederick S. Wackernagel, pastor of Zion church, and the Rev. Robert C. Batchelder, rector of St. James' Episcopal Church and Guild chaplain, read the service.—FRANCES M. McCUE, Registrar.

**NORTHEASTERN PENNSYLVANIA**—The chapter held its first meeting at St. John's Lutheran Church, Scranton, Oct. 29. Lemuel Lindsay of Dickson City, Pa., gave an illustrated talk on organ construction. An invitation from Ruth White, past dean of the chapter, to hold the annual Christmas party at her home was accepted. Mrs. N. M. Taci, Mrs. William Newman and Mrs. Robert Sisson served as the hospitality committee.

**SOUTHERN ARIZONA CHAPTER**—The Southern Arizona Chapter met Nov. 2 at Grace Episcopal Church, Tucson. Dean Helen Whitmarsh Summers announced that the chapter will present Claire Coci in a recital Feb. 7 at the Masonic Temple. Miss Coci will conduct a master class the next day for A.G.O. members. On May 2 the Tucson Chapter will present Virgil Fox. Mr. Fox's recital will be co-sponsored by the Tucson Festival Society. The program which followed was presented by Charles Budden, formerly of St. Petersburg, Fla., now acting organist of Grace Episcopal Church, Tucson, and the chancel choir of Grace Episcopal, directed by Miss Helene Link.—Mrs. M. H. HUME, Publicity.

**TEXARKANA, TEX.**—The Texarkana Chapter met Oct. 24 at the Highland Park Baptist Church. Miss Ruth Turner, the dean, presented Mrs. Dwight Phillips, who introduced the book "Steps Toward a Singing

Church," by Donald Kettering. The chapter plans to use this as a study book for the year. Mrs. Irene Pelley had charge of the program, which began with an informative talk on "Development of Choral Improvisation" by David Ogle, sub-dean of the North Louisiana Chapter. The musical part of the program consisted of the following numbers: "A Mighty Fortress," Luther, arranged by Faulkes, organ solo played by Mrs. Jonecie Young; "The Lord Is My Shepherd," arranged by Koschat, organ solo by Miss Mary Dorothy Fletcher; two hymn-tunes arranged by Lorenz for piano and organ, "Holy, Holy, Holy," Dykes, and "To God All Praise and Glory," from Bohemian Brothers Songbook, with Mrs. Pelley at the organ and Mrs. Harry McCrossen, Jr., at the piano; chorale prelude, "Our Father Which Art in Heaven," Bach, organ solo by Miss Alice Ann Miers; a piano and organ duet based on the hymn "Fairest Lord Jesus," with Mrs. Young at the piano and Mrs. Pelley at the organ, and an organ solo, "O for a Closer Walk," Verrees, Mrs. Pelley.—DOROTHY ELDER, Registrar.

**FORT WORTH CHAPTER**—An organ recital featuring two of its own members was presented by the Fort Worth Chapter as its opening program meeting of the 1953-1954 season. The recital was played on the new four-manual, seventy-rank Casavant organ at Southwestern Baptist Theological Seminary Oct. 12. The players, Adrienne Moran Reinsner and Joyce Gilstrap Jones, each gave brilliant performances. The program was as follows: Toccata, Adagio and Fugue, Bach; "A Little Tune," Felton; "Benedictus," Rowley, and Toccata, Sowerby (Mrs. Reinsner); Chorale in B minor, Franck; "Mist," Doty, and "Pageant," Sowerby (Mrs. Jones). Preceding the recital dinner was served at Price Hall and a business meeting was conducted by Dean Robert R. Clarke. It was announced that the next meeting of this chapter, in November, would feature composer members of the Guild.—WILLIAM BARCLAY.

**SABINE CHAPTER, BEAUMONT, TEX.**—Installation of officers and a recital Oct. 20 were well attended by a group of musicians from all parts of the Southwestern area. A fine talk was delivered by the Rev. Charles Wyatt Brown, rector of St. Mark's Episcopal Church, Beaumont. Hugh Edwards Thompson, now a student at Texas University, played the recital program. He is a former student of the dean of the Sabine Chapter, Dr. Lawrence Meteyarde. Dr. Meteyarde was for eleven years organist and master of the chorists of St. Mary's Episcopal Cathedral, Memphis, Tenn., and former head of the Lamar College music department. . . . The Sabine Chapter's well-planned program for the season is as follows: November, demonstration program of instrumental music and short talks on the present state of church music; January, review of the volume "Music, Illusion or Reality," Davidson; March, playing and singing of hymns and anthems; May, public meeting, organ recital by nationally known organist.

**HOUSTON, TEXAS**—The Houston Chapter presented two of its members in a program of contemporary organ music at the First Presbyterian Church Oct. 12. The two artists who skillfully performed a demanding program were Anthony Rahe, organist at Trinity Episcopal Church and Temple Beth Israel, and Charles Pabor, minister of music at the First Presbyterian Church. The program included: Sonata No. 1, Hindemith (Mr. Pabor); Prelude in A major and "Jesus Has a Little Garden," Peeters, and "Partite Diverse Sopra Psalm 101," Piet Post (Mr. Rahe); Chromatic Study on the Name of Bach, Piston; "Rhythmic Trumpet," Bingham, and "Requiescat in Pace," Sowerby (Mr. Pabor); "Antiphon III," Dupré; "Song of Peace" and Gregorian Rhapsody, Langlais.—RUTH MARY RUSTON, Reporter.

**LUBBOCK, TEX.**—The annual organist-ministers' banquet and recital was held Nov. 2 at the First Presbyterian Church. Dean Cecil Bolton presided. Problems met in the church services were ably discussed by a panel made up of ministers, choir directors and organists. Wedding and funeral music were included. Those forming the panel were the Rev. William A. Slaughter, Marshall Gordon, Mrs. Carl Scoggin, Miss Genelle Olenbusch and Lee Belknap. Our recital was by Mrs. Maudell Meredith, faculty member of the Wayland Baptist College, Plainview, Tex. She presented the following program: Fugue in E flat, "St. Anne's," and Prelude in G, Bach; Andante in B major and "Piece Heroique," Franck; "Noel Basque," Benoit; "Praise the Lord," Op. 65, and "Now Thank We All Our God," Karg-Elert.—MRS. L. B. HAGERMAN.

**OKLAHOMA CITY CHAPTER**—Music for a Reformation festival held Nov. 1 at the Municipal Auditorium was provided under the auspices of the Oklahoma City Chapter. Mrs. John S. Frank, dean, and Robert Moore were the organists. Mrs. Frank played the service and accompanied the choir of more than 200 voices in Dickinson's "Lord, We

Cry to Thee" and Haydn's "The Heavens Are Telling." The choral conductors were Merl Cornelius and Glenn Kezer. Edwin Karhu and John Hoyt shared the responsibility of making the plans for the music. Before the processional Mr. Moore played the following program on the four-manual organ: Trumpet Voluntary, Purcell; Three Chorale Preludes from "The Catechism," Bach; "Now Thank We All Our God," Karg-Elert; Three Hymn-tune Preludes, Bingham.—ROBERT MOORE.

**SAN DIEGO, CAL.**—The San Diego Chapter had an enjoyable evening Nov. 2 at the First Methodist Church. The program chairman, Vesta Goff, opened the meeting by presenting Mrs. Bertha Parrette and her children's choirs of the Mission Hills Methodist Church. The cherubic choir of twenty children, 8 to 12 years of age, sang several Christmas and sacred numbers. The St. Cecilia choir of junior high age young people sang several sacred numbers and then was joined by the cherubic choir for the singing of "The Lord's Prayer," by Malotte. Dr. Earl Rosenberg presented a few anthems as examples of fine church music which were sung by his choir of the First Methodist Church and Guild members. A.G.M. Strowger gave a humorous talk on "Memories of a Chorister in Westminster Abbey." The group then adjourned for a social hour.—GWENDOLYNN H. MYERS, Publicity Chairman.

**SANTA BARBARA, CAL. CHAPTER**—The Santa Barbara Chapter met at the Queen of the Missions Oct. 27 for its regular meeting. Frater Alexander Manville was host to the group. He told of the founding of the Santa Barbara Mission in 1786 and subsequent development. The members were privileged to visit the organ loft and play the recently-rebuilt two-manual Estey organ. Because of the acoustics of the mission and the installation of the organ one feels upon listening that it is at least a three-manual. From the calm and serenity of the mission to an atmosphere of spooks and hobgoblins seems like an impossible transition, but the organists took it in their stride, and at the W. Robert Nitske home they were confronted by luminous skeletons in the most unexpected places. The evening was so beautiful that many of the guests tarried to visit on the terrace and enjoy the sparkling city spread out below.—BETTY L. NITSKE, Registrar.

**SEQUOIA, CAL., CHAPTER**—The First Methodist Church choir presented a program of organ music played by members of the Sequoia Chapter Oct. 18. The program was as follows: Hymn Preludes, "Our Father Which Art in Heaven," "My Heart Is Filled with Longing" and "In Thee Is Gladness," Bach; "Blessed Spirit, Dwell with Me," "Jesus, Lover of My Soul" and "Rock of Ages," Bingham (James T. Mearns, Humboldt State College); "A Cloister Scene," Mason (Miss Helen Crozier, Fortuna Methodist Church); Prelude, Mauro, and "Dreams," McAmis (Ross Ring, Congregational Church, Ferndale); Cradle Song, Soinney, and Toccata from Symphony 5, Widor (Evan Danks, Christian Church, Eureka), and "O Blessed Spirit" and "A Rose Breaks into Bloom," Brahms; Fantasy on the Hymn "Once to Every Man and Nation," Purvis (Sidney Smith, Community Church, Garberville). A reception was held in the church parlors after the recital.

**KERN COUNTY, CAL., BRANCH**—Mrs. C. M. Flanigan is the new regent of the Kern County Branch, with headquarters in Bakersfield. The branch has announced that an organ scholarship for 1953-54 has been awarded to Donna Risley, who is entering the University of Southern California at Los Angeles. This is the second such scholarship which the branch has awarded. . . . Plans are being made to sponsor a recital by Claire Coci at the Harvey Auditorium April 26. . . . In the last season the group promoted a concert by the Redlands College Choir, of which Marilyn Brobst, last year's winner of the Kern County Branch organ scholarship, is a member and organist. Another event was the playing of recordings of Honegger's "King David," with the local clergy, priests and rabbis as special guests. Mrs. Keith McKee acted as narrator. On another occasion one of the members who directs the Temple Bethel choir played recordings of a Jewish cantata and explained them. Dr. Glen Puder, pastor of the Presbyterian Church, presented a program on churches and cathedrals in Europe, illustrating his lecture with slides made by him. . . . Because of the damage to local churches by an earthquake last year, there was only one organ recital. This was played by Mrs. Henry Butcher, a past regent, in the Chapel of the Chimes at the First Baptist Church.—MRS. HAROLD BURR, Registrar.

**CENTRAL CALIFORNIA CHAPTER**—"The Unenclosed Cymbalstern," Volume 1, No. 1, the dean's newsletter, announced the first meeting of the season for Oct. 1 at the home of the secretary-treasurer, Mrs. Lewis A. Pryor. A film, "Music in America," was shown, and Allan Bacon, A.A.G.O., gave a preview of his forthcoming DIAPASON series on the chorale improvisations of Karg-

Elert. The dean told of the regional convention at the University of Redlands and how the chapter was unable to snag the '55 regional. The officers agreed with the dean that too many members were "sitting around on their degrees" instead of participating in chapter meetings, and so a large-scale plan of public programs for the new season was listed: Three artists, Richard Ellsasser, Richard Purvis and Claire Coci; a Thanksgiving service (Emma Diehm Pratt) and Guild service (the Rev. C. T. Abbott, Jr., Gwyn Gray Clark and John McCarthy); a Bach program (E. C. Brommer); romantic organ composers (Walter Kiesz); Sowerby program (Allan Bacon); manuscript program (Fred Tulan); wedding music (Wilhelmina Harbert); organ-piano program; program with Stockton Symphony Orchestra (Fred Tulan); lecture by Stanley W. Williams of Aeolian-Skinner on "Contemporary Trends in Organ Design"; potluck dinner (Mrs. Gus Emerson); Christmas party with illustrated lecture on Gothic music and art by Virginia Short, professor of music history at the College of the Pacific; joint meeting with Sacramento and Stanislaus County Chapters (recital by Charles Martin and Richard Tumilty, dean of Sacramento Chapter); program of newly-recorded organ music; the Kodaly Mass in a Catholic church. The chapter has accepted fourteen new members since September.—FRED TULAN, Dean.

**LONG BEACH, CAL.**—The Guild and the First Methodist Church of Long Beach, Cal., jointly presented Lloyd Holzgrafe in a recital at the First Methodist Church, Nov. 3. The recitalist has been resident organist of the church for the past year. This recital marked his first formal appearance since assuming his duties. He is a charter member of the Orange Coast Chapter and a dual member of the Long Beach Chapter. For the past four years Mr. Holzgrafe has been staff organist for the Methodist annual conference, a group of ministers and lay delegates from all Methodist churches in Southern California and Arizona. It is held at the University of Redlands. The program presented on the four-manual Skinner organ included: Concerto in A minor, Vivaldi; Two Chorale Preludes, Bach; Noel for the Flute Stops, d'Aquin; Prelude and Fugue in G minor, Dupré; Pedal Study, Langlais; "Angelus Snow; Sonata on the Ninety-fourth Psalm, Reubke. The Long Beach Chapter now has seventy-one colleagues.—EDITH MARRINA WYANT, Reporter.

**REDWOOD EMPIRE CHAPTER, CALIFORNIA**—The beautiful Gothic architecture of St. Mary's Episcopal Church in Napa formed a fitting background for the meeting of the chapter on the evening of Nov. 3. Hans Hoerlein, organist of the church, opened the program with the following organ numbers: "Psalm XVIII," Marcello; "Concerto Grosso" No. 8, Corelli-Moschetti; "Cantilene Pascale sur L'Alleluia," Benoit; "How Brightly Shines the Morning Star," Buxtehude. Mrs. Nathan Fay and Mr. Hoerlein next presented the Concerto No. 3 by Albert. The program was brought to a close with the following group of numbers played by Warren Becker, head of the organ department of Pacific Union College, Angwin: "Rejoice Ye Christians," and Prelude and Fugue in G major, Bach; "Rhythmic Trumpet," Bingham; Atonal Fugue, Honegger; Finale, Symphony 1, Vierne.

**SANTA ROSA STUDENT GROUP**—The Guild student group of Santa Rosa Junior College met at the home of the sponsor, Gordon Dixon, Nov. 4 for the first social event of the season. A potluck supper was followed by a session at the Consonata organ, which was partly highbrow and partly on a definitely lower level. Mary Lou Van Es, Joanne Lyle, Sylvia Norman and Betty Porter, new members, were initiated with the presentation of a cake which had been baked and decorated by the group sponsor. Officers elected were: Georgia Tenter, president; Don Rock, vice-president; Joanne Lyle, secretary. Plans for a trip to San Francisco to visit several large organs were made.

**STANISLAUS CHAPTER, Modesto, Cal.**—This chapter has made steady growth in membership since its inception in February, 1952, with a 25 percent increase so far this fall and prospects for additional members. Officers for the year are Frances Pierce McKnight, dean; Neva Carroll, sub-dean; Ruth Gandolfo, corresponding secretary; Roma Olson, registrar; Josephine Ransom, treasurer. The chapter sponsored the appearance of Ludwig Altman Oct. 20 in St. Paul's Episcopal Church, Modesto. Mr. Altman played to a capacity audience and was warmly received. He showed skill and ingenuity in his registration on the small Möller organ. His program included: Concerto in A minor (after Vivaldi), Bach, as well as the Triple Fugue in E flat major ("St. Anne"), Four Chorale Preludes of Max Reger, a traditional and liturgical version of "Kol Nidre," "Ronde Francaise," Boellmann, and his own "Hymn-tune Benediction," as well as many others. Chris Boss, local member, will be sponsored by the chapter in a recital at St. Francis' Episcopal Church in Turlock in December.—R. G. WARREN, Publicity Chairman.

## News of the American Guild of Organists—Continued

## Conclave in Richmond, Va.

Elaborate plans have been made in Richmond, Va., for the annual midwinter conclave of the A.G.O., to be held in the historic Southern city this year. The conclave will occupy the last week of the year. The complete program is published in the president's letter in this issue.

Originally designed as a meeting of regional chairmen, deans and regents of Guild chapters, the scope of the conclave has been extended to make it a get-together of Guild members from all parts of the country and it has drawn a large attendance from many chapters. Until two years ago the sessions were held in New York.

## Guild Service in Chicago.

Members of the Illinois Chapter gathered Nov. 15 at the First Congregational Church in Chicago for a Guild service. The music was under the direction of Lester Groom, organist, and Francis Gregory, choirmaster. Before the service Mr. Groom played the Bach "St. Anne" Fugue and David's Partita "Macht hoch die Tür" on the four-manual Kimball organ, said to be the largest church instrument in the Chicago area. There were three choral offerings—Bach's "Jesus, Joy of Man's Desiring," Schütz's "O Sing We to the Lord" (sung by a quartet) and an anthem written by Mr. Groom, "Praise Ye the Lord". Mr. Groom's composition elicited favorable comments from those who heard it. It was in a contemporary idiom and the setting of the words was done effectively. The organ accompaniment was nicely woven into the fabric of the choral writing. It was agreed that this was an unusually fine piece of work from a composer so young. The Scripture was read by the Rev. Charles S. Jarvis, chaplain of the host church, and there was a "sermonette" by the minister, the Rev. George Ogden Kirk. Hymns included Vaughan Williams' setting of "For All the Saints" and Bach's great Advent chorale "Sleepers Wake" (it was noted with interest that in the hymnal used at this church the latter was listed as an Ascension hymn). As a postlude Mr. Groom played Franck's "Piece Heroique".

The Illinois Chapter sponsored a luncheon at the Republic Dining Room Nov. 9. The guest of honor and speaker for this occasion was Reginald Foort, who included in his "Reminiscences" a resume of experiences in his native England. The story, unique in the fact that Mr. Foort toured England with a portable Möller organ for a period of eight months until a world war interrupted, proved an enjoyable saga.

On Monday evening, Dec. 7, the Illinois Chapter and the Chicago Club of Women Organists, combining forces in pre-holiday festivity, will have a dinner party at the Oak Park First Methodist Church.

**DECATUR, ILL., CHAPTER**—The chapter held its November meeting at the George M. Kreker music store, where it both heard and played the large Baldwin electronic organ and the Baldwin Orga-sonic organ. After this enjoyable experience a short business meeting was held. It included discussion of plans for the forthcoming recital by George Markey on Jan. 19.—VAL JAYNE, Corresponding Secretary.

**OTTUMWA CHAPTER**—The first meeting of the fall season was held Oct. 12 at the home of our dean, Mrs. Jesse J. Miller. Mrs. Dillon Lowell of Fairfield gave a very interesting talk on her recent trip to Europe, which was sponsored by Columbia University. She told of concerts and churches she attended while there. Following a social hour, Mrs. Lowell sang several of her own compositions, which were enjoyed by all.

The November meeting was also at the home of Mrs. Miller, with a good attendance, including several new members. Mrs. E. G. Linder, organist of the First Methodist Church in Fairfield, presented the program for the evening. She spoke on proper wedding music and accompanied Mrs. Lyle Mitchell and Mrs. Dillon Lowell, who sang several numbers appropriate to be used at weddings, including one of Mrs. Lowell's own compositions that she had written for her daughter's wedding. Mrs. Linder is to give a recital at the First Methodist Church in Fairfield Dec. 6. This will take the place of the December meeting.—MARGARET MITCHELL, Secretary.

**MASON CITY, IOWA, CHAPTER**—The Mason City Chapter presented its dean, Earl Stewart, in a public recital Oct. 20 at the new First Methodist Church in Mason City. Three hundred people attended the recital, the first in the new church. The program was as follows: "Te Deum Laudamus" and

Chorale Prelude on Hassler's "O Lord, to Me, Poor Sinner," Buxtehude; "Psalm 20," "The Lord Hear Thee in the Day of Trouble," Marcello; "The Cuckoo," d'Aquin; Andante from Sonata No. 3, Bach; Allegro from Fourth Concerto for Organ, Dupuis; "Bible Poems," Weinberger; Two Psalm Fantasies, "How Lovely Is Thy Dwelling-Place, O Lord of Hosts," (Psalm 84) and "O Lord, Rebuke Me Not in Thy Wrath," Hans Huber (This group was dedicated to Mr. Stewart's first organ teacher, Mrs. Bertha Patchen, an A.G.O. member in our chapter and organist at the First Methodist Church for twenty-eight years); "Dreams," McAmis; "The French Clock," Bornschein; "Triumph" (based on "St. Theodolph"), Elmore; "Pax Vobiscum," Edmundson; Finale from "Sonata da Chiesa," Adriessen. The organ was originally built and installed by the Verney Organ Company in Mason City in 1907. Two years ago it was modernized and recently was moved to its new location. Its action is electro-pneumatic and the new console is a Reuter. The Dean's cathedral chimes are playable from the great. Immediately following the recital a reception for members and guests was held at the beautiful home of Mrs. George Marolf.—MRS. JEROME HUSTED, Registrar.

**CENTRAL OHIO CHAPTER**—The Central Ohio Chapter opened its season with a dinner meeting at St. Stephen's Episcopal Church in Columbus. After the potluck dinner examples of organ music suitable for the church service were played by Elmer Blackmer and Ernest Bedell. Vacation reminiscences, with emphasis on musical activities, were presented by Mrs. J. C. Strickler, Lowell Riley, William S. Bailey, Miss Gertrude Schneider and Dean Lawrence S. Frank. . . . The second meeting of the season was held at the new Overbrook Presbyterian Church in Columbus. Professor M. Emmet Wilson of Ohio State University gave a very interesting and informative talk on his experiences last year as an exchange professor in England. The meeting was concluded with a demonstration of the organ in the church by Wilbur Held. . . . On Sunday afternoon, Nov. 1, the Central Ohio Chapter sponsored a hymn festival at Trinity Episcopal Church in Columbus in charge of Wilbur Held, organist-director. Participating choirs included those from the Broad Street Presbyterian, Broad Street Methodist, First Congregational and Trinity Episcopal Churches. Dr. Gordon Fay, rector of Trinity Church, made comments on the hymns. The organ postlude was played by Larry Weiss. The attendance at the service was very gratifying.—W. H. SHAFER, Secretary.

**PORTLAND, ORE.**—The Oregon Chapter met at the beautiful country home of Dr. Manning in McMinnville for a pleasant afternoon Sunday, Oct. 25. Lauren B. Sykes played a group of solos on the Baldwin electronic organ which Dr. Manning has installed in his living-room. A very fine rendition of Pietro Yon's "Concerto Gregoriano" completed the musical part of the program. In this number Mr. Sykes was at the organ and Mrs. Gertrude Higby at the piano. Refreshments were served to sixty guests, a number of whom were from the Albany and McMinnville Chapter. Nov. 9 the members met at the Central Lutheran Church for a business meeting and dinner. Florence Abel was in charge of arrangements. New music was on display. A program was played by the following members: Mildred Waldon, Catherine Miller, Ethel Robertson, Jean Harper and Tom Nicholson. Three types of music were featured—church, concert and liturgical. Everyone enjoyed the fine dinner and the hospitality of the church.—HOWARD BACKLUND.

**SOUTH DAKOTA CHAPTER**—The South Dakota Chapter sponsored Miss Florence Bergan, our dean, in a recital Sunday afternoon, Oct. 18, in the First Congregational Church of Sioux Falls. Her program was as follows: Variations on an Old English Song, Scheidt; "Ach, Herr, mich armen Sünder," Kuhnau; "Vom Himmel hoch," Pachelbel; Prelude and Fugue in A minor, Bach; Prelude on "Iam Sol Recedit Igneus," Simonds; Prelude and Fugue on a Theme by Alain, Maurice Durufle; Modal Suite, Peeters; Prelude and Fugue on "B-A-C-H," Liszt. Our student branch of the chapter, which is composed of students of Yankton College and the University of South Dakota, met in Yankton Oct. 19 for a tour of several church organs. We visited the three-manual Casavant at Mount Marty Chapel, the two-manual Möller at Trinity Lutheran and the beautiful old Johnson organ at the First Congregational Church. The last-mentioned organ proved to be the largest of the three and has an interesting history, having been brought to South Dakota seventy-five years ago when there was only a mission in Yankton.—JACK NOBLE, Correspondent.

**WHITEWATER VALLEY**—The opening meeting of the season was held Sept. 8 at the residence of Mr. and Mrs. Omar Moehring in Richmond, Ind. Following a carry-in supper a panel discussion was conducted on "Ministry and Church Musician" by the Rev. George DeWitt, the Rev. Robert Simen, Mrs. W. N. Pickett, Mrs. Marjorie Beck Lohmann and Robert Grove. . . . A recital of music for or-

gan and piano to which the members of the Whitewater Valley Chapter were invited was played Oct. 6, by Lawrence Appgar, A.A.G.O., Ch. M., in Goddard Auditorium, Earlham College, Richmond, Ind. Mr. Appgar is sub-dean of this chapter. He spoke informally about his program numbers and while he played them contemporary paintings were flashed on a screen. The theme was "Progress of Style in Composition from Bach to Bartok". Compositions by Bach, Mozart, Haydn, Mendelssohn, Chopin, Ravel, Brahms and Bartok were featured. . . . A tour of the Christian Church at Columbus, Ind., and a demonstration of the Aeolian-Skinner organ there was held Sunday, Oct. 18. Wayne Berry, organist, brought out the exceptionally fine possibilities of this organ in his program. . . . On Nov. 2 a recital and talk on the Hammond organ was presented to the members of the chapter and guests by Ruth Noller and R. L. Clairmont, who represented the Wilking Music Company of Indianapolis. This program was given at the First Church of Christ, Scientist, in Connersville, Ind. A business meeting and social hour followed at the home of Mr. and Mrs. Carl Weist. They were assisted by Mrs. Wesley Harrison and Miss Ethel Martindale.—MISS LORETTA HIZES, Registrar.

**SOUTHERN NEW JERSEY**—Understanding each other's problems and promoting good fellowship was the purpose of the Southern New Jersey Chapter's November meeting, held at the Berean Baptist Church in Bridgeton. The evening began with the organists entertaining their ministers at a turkey dinner in the social hall of the church. After a business meeting conducted by Dean Carrie Livingston the meeting was turned over to Lowell C. Ayars, program chairman. Mr. Ayars presented a panel of organists and ministers to serve as "experts" in the discussion of the problems to be considered. The Rev. Robert DeRemer of the host church and the Rev. John Hutchinson of Bridgeton's First Presbyterian Church represented the clergy, while Mrs. DeRemer and Dean Livingston represented the organists. Major and minor problems were aired and a lively discussion ensued, with everyone taking part.

**MONMOUTH, N. J.**—The Monmouth Chapter met Nov. 9 at the First Presbyterian Church, Asbury Park, N. J. Mrs. J. Russell Garvin was the hostess. A rehearsal of the anthems for the choral festival in May was held, using the choir of the First Presbyterian Church. The anthems to be performed are: "Create in Me a Clean Heart, O God," Muller; "Praise," Rowley; "With a Voice of Singing," Shaw; "All in the April Evening," Robertson; "Sweet Is Thy Mercy," Barnby; "Pierce Was the Wild Willow," Noble; "Give Us Faith for Today," Wilson. After the rehearsal refreshments were served by the choir. Dean Paul L. Thomas read a letter from national headquarters on the change in dues. It was voted that subscriber dues be raised to \$2. The deadline for the original hymn-tunes was set for the December meeting. Dean Paul L. Thomas and Barbara Jean Fielder were presented with their A.A.G.O. certificates.—BARBARA JEAN FIELDER, Registrar.

**ST. PETERSBURG, FLA.**—Our first console meeting was held at St. Paul's Church Oct. 31. This was an informal get-together with Sister Regina Katherine and three other sisters. A discussion of the problems of organizing youth choirs as well as developing them took place. A board meeting and luncheon were held at Hotel Detroit Nov. 2. A report was made by Mrs. Earl N. Henderson, membership chairman, that our active members now number seventy, while our subscriber membership list has reached a total of 293. A rising vote of thanks was given Mrs. Ann Ault, who was directly responsible for the procuring of 100 of these memberships. Mrs. Ruth Belmont presented our dean, Mrs. Kermit Foster, with a gavel. Dr. Earl Evans, minister of music of the First Methodist Church, gave a fine illustrated talk on the subject "My Recent European Trip". Miss Eunice Baker, accompanied by Mrs. Emma Corey Ware, was soloist for the day. . . . At a recent "Good Neighbor Program" the state chairman, Mrs. Ann Ault, introduced each of the performing members. They were Mrs. Charlotte Gross, organist of Calvary Baptist Church, Clearwater, who played a group of Bach numbers; then with Mrs. Esther Evanhouse of the Tampa Gulf Coast Chapter at the piano and Ralph Cripe, dean, of that chapter as organist, a fine rendition of the Fantasia by Demarest was heard. "Siciliano," Bach, was the offertory played by Mrs. Eloise Adcock, pianist, and Mrs. Helen Mangan, organist. The closing number was the singing of Richter's "The Creation" by the Fifth Avenue Baptist Church choir under the direction of Floyd Eaddy. This was preceded by a group of Negro spirituals sung by Mr. Eaddy. . . . On the evening of Nov. 10 a Spanish program was presented at the North Side Baptist Church under the chairmanship of Mrs. Ann Ault. Highlights of this evening of music included organ solos by Ray Chase, Mrs. Ella Houk and Mrs. Myrtle Duffy; accordion and Spanish guitar duets by Kay and Evan White, who were in costume, as was Mrs. Ruth Hultquist, soprano, who also entertained in her charming manner with Spanish songs. A vocal quartet

sang "Faith of Our Fathers" in Spanish, the translation having been made by Mrs. Ault. The closing feature was a "travelogue and moving pictures" presented by Dr. and Mrs. Earl N. Henderson of their Mexican travels. Background music was by George Shackley, organist-director of the First Congregational Church, who improvised music to fit the picture.—DOROTHY BERRY KIRK, Corresponding Secretary.

**CHICO, CAL., CHAPTER**—The Chico Chapter presented Richard Purvis in a recital at the Bidwell Memorial Presbyterian Church Oct. 20. Mr. Purvis is organist and master of choristers of Grace Cathedral, San Francisco. The recital was attended by a large and appreciative audience. A special feature of interest on the program was a group of improvisations on themes submitted by members of the audience. A reception for Mr. Purvis was held in the parlors of the church. About sixty persons, including members of the A.G.O. and their guests, attended the reception. In the receiving line with Mr. Purvis were James I. Davis, dean of the chapter; Charles van Bronkhorst, organist of the Bidwell Memorial Presbyterian Church, who made arrangements for the recital, and Mrs. van Bronkhorst.—MARJORIE V. ROBERTS, Publicity Chairman.

**SAN JOSE CHAPTER**—The San Jose Chapter met at the First Church of Christ, Scientist, in Los Gatos, Cal., Sunday afternoon, Oct. 11, for a recital by Miss Violet Thomas, organist of the church, and David McDaniel, baritone, soloist of the church. Miss Thomas played: Aria, Op. 51, Peeters; Andante Cantabile, Widor; "Song of the Basket Weaver," Russell, and Fantasia in A major, Franck. Mr. McDaniel sang "Feed My Sheep," one of Mary Baker Eddy's poems set to music by Thomas A. Ainsworth of San Jose, and three excerpts from "St. Paul," Mendelssohn. We then went to St. Luke's Episcopal Church for refreshments and a business meeting as guests of Mrs. Gustafson, organist of the church. . . . The San Jose Chapter plans to present young artists in recital this year. Uncle Sam already has taken one from us, but we have many young artists in our Bay area and are thrilled by the idea of helping them to become better known to all. . . . First Church of Christ, Scientist, in San Jose, has completed its new building and it contains a new three-manual Möller organ. We were invited to a recital there by Richard Purvis Oct. 2. Trinity Episcopal Church also presented Mr. Purvis Nov. 16 to play on the new console installed by the Austin Company, to which we were invited. For our Christmas meeting we will be at the St. Luke's Episcopal Church in Los Gatos for an evensong service with Mrs. Viola Gustafson as organist. This will be followed by a supper and Christmas party.—MARION FRAZIER, Sub-dean.

**PASADENA, CAL.**—The Pasadena and Valley Districts Chapter held its November meeting in the First Presbyterian Church of Alhambra Nov. 9, opening with a dinner in the social hall. A business meeting was held, with the dean, Mrs. Ruby Kahn, presiding. The first program in the master concert series was announced for Nov. 23, in Thorne Hall, Occidental College, by our own Guild member and ex-dean, David Craighead. The December meeting will be in the form of a Christmas party, at the home of Dr. and Mrs. Heidenreich in Arcadia.

The meeting was adjourned to the sanctuary, where a recital was presented by Mrs. Violet Severy and John S. Stewart, minister of music of the host church. Mrs. Severy played: Prelude in B minor, Bach, as well as works of Pachelbel, Peeters, Hindemith, Demessieux and Sowerby. Mr. Stewart presented the Fantasia and Fugue in G minor, Bach; "Fairest Lord Jesus" and "Begin, My Tongue," Edmundson; Cathedral Prelude, Clokey, and the Finale from the First Symphony, Vierni.—MELBA WOOD, Registrar.

**OKLAHOMA CHAPTER**—The Oklahoma Chapter held its second meeting of the fall season the night of Nov. 3 at St. Paul's Methodist Church in Tulsa. The most important event to be announced is the first appearance of the Oklahoma A.G.O. Chapter newspaper, to be published monthly. Miss Mary Brantly is editor and publisher of the paper, which as yet does not have a name. At our October meeting Esther Handley told of her summer vacation in Mexico and Dorothy Bowen spoke of her study at the University of Michigan. . . . At the November meeting Mildred Hawks gave an account of the convention of the Canadian College of Organists. Organ recitals have been resumed at the Philbrook Art Center, each afternoon from 3 to 4:30. Mrs. George Eckel was heard Oct. 25, Mrs. A. L. Springfield Nov. 1 and our secretary, Miss Fannielle Perrill, Nov. 22. Two of our members spent the summer in European travel.—Mrs. Tom A. Grewell of Tulsa and Mrs. G. U. N. Yates, organist and choir director of the First Presbyterian Church of Bartlesville. We welcome the return of Edward Flynn to Tulsa. He resumes his former post as organist of the First Christian Church. The big date on our calendar is Jan. 18, when the chapter brings Carl Weirich of New York for a recital at the First Methodist Church, Tulsa.—JOHN KNOWLES WEAVER, A.A.G.O.

## News of the American Guild of Organists—Continued

*Martin W. Bush Omaha Speaker.*

The October meeting of the Nebraska Chapter was held Oct. 12 at the First Presbyterian Church in Omaha as guests of Miss Margaret Kiewit, the organist. Martin W. Bush, F.A.G.O., talked to the group on "Heritages of Music". He selected one heritage, the modes handed down from Greek civilization. He stated that there are two broad, basic components of all music—melody and rhythm—and that there is no melody without a scale. The speaker refreshed us on the development of scales among all peoples forward to the Gregorian modes. He called attention to the different concepts of music and their consideration of the moral influence of music and carried forward through whole-tone scales, succession of twelve tones, which we call atonality, and to the present use of modal scales in writing modern and contemporary music. He cited Vaughan Williams, Brahms, Schoenberg and Harris, in giving specific examples. He summarized, pointing out how slowly the whole structure developed from centuries before Christendom to A.D. 900 or 1000, with no chords, harmonization, or measured music, tracing our heritage of music back to the Greek.

Members brought their favorite Christmas anthems, organ selections and vocal solos for examination. Miss Kiewit served doughnuts and coffee.

Flor Peeters was presented in a recital at Dowd Memorial Chapel, Boys Town, Neb., Oct. 7 by the Boys Town music department. A reception was held after the recital at the music hall. The Nebraska and Lincoln Chapters were invited to attend.

The first fall meeting was held Sept. 14 at All Saints' Episcopal Church as guests of Cecil C. Neubecker, the dean. Mr. Neubecker appointed a program committee, composed of Miss Hope Yates, sub-dean, as chairman; Helen Manning, Enid Lindborg, A.A.G.O., and Miss Margaret Kiewit. The Rev. Francis P. Schmitt, director of the Boys Town Choir, a member of the Nebraska Chapter, was introduced to the group. Mrs. Janette Mowers, accompanied by her husband, Milford I. Mowers, presented a group of vocal selections. Mrs. Cecil C. Neubecker, our hostess, served refreshments.

HELEN MANNING, Secretary

**INDIANA CHAPTER**—The opening meeting of the Indiana Chapter at Indianapolis Oct. 13 was the largest in many years. A dinner was served at Zion Evangelical and Reformed Church with a recital following by Robert Noehren of the University of Michigan. Dean Mallory Bransford greeted guests and members in a cordial welcoming speech and outlined these objectives for the year: 1. Improve our personal standards of performance. 2. More emphasis on choral music. 3. Sponsor student competition in organ playing. Winners to play on our March program. Information regarding this may be obtained from Miss Elsie MacGregor, 6 West Twenty-Sixth Street, Indianapolis. 4. Increase A.G.O. chapter membership to 200. 5. Set up an employment bureau to assist churches in securing competent organists. The recital was outstanding because of Mr. Noehren's scholarly and clean-cut playing.—SUSAN SHEED HEMINGWAY, A.A.G.O., Secretary.

**KNOXVILLE, TENN.**—The Knoxville Chapter held its November meeting Nov. 2 at the Church of the Holy Ghost. The topic was "The Liturgical Year" and a discussion of each season was led by the following members: Mrs. W. Cecil Anderson, Mrs. Frank Alexander, Miss Jane Wauford and Joseph E. Lee, Jr. The significance of each season, along with appropriate anthems and organ selections, was included in the discussions. The members present were able to hear the newly-installed Schantz organ, which is a two-manual classic type instrument with the great and pedal pipework exposed.—JANE E. WAUFORD, Corresponding Secretary.

**RICHMOND, VA., CHAPTER**—The chapter met Nov. 10 at All Saints' Episcopal Church. After a business meeting at which plans were made for future programs and for the midwinter convocation to be held in December in Richmond, Dean William H. Schutt introduced the guest speakers. They were John Hose and L. B. Buterbaugh of M. P. Möller, Inc., who spoke on "Organ Construction and Design," illustrating the talk with slides. Stating that the trend was toward classic or ensemble organs, Mr. Hose spoke of the proper procedure in purchasing an organ for the church. The organist should be included on the committee, whose first job is to decide how the instrument will be used—for services only or for concert work and other purposes also. The architect must

consult the builder and work closely with him. Mr. Hose emphasized the careful study of acoustics and the importance of a good organ chamber and warned that in planning allowance must be made for carpets, seat cushions and clothing, all of which tend to deaden sound. Specifications of organs were discussed, as well as an interesting percentage study given of costs of an organ, 60 per cent of which goes for materials and 40 per cent for labor. The slides, showing scenes of activity at the Möller factory in Hagerstown, Md., helped clarify the picture of organ construction for the members.—BARBARA DAVIS WALTERS, Registrar.

**MIAMI, FLA., CHAPTER**—The Miami Chapter held the first meeting of the season Oct. 26 at White Temple Methodist Church. Fifty members and friends enjoyed a turkey dinner served by the women of the church. Several local clergymen were guests of their organists. Dr. John Bitter, dean of the Miami University School of Music, was made an honorary member of the Guild. After the usual business meeting members gathered at the console of the three-manual Wicks organ and played various numbers which they considered especially suited for church services.—ETHEL S. TRACY, F.A.G.O., Secretary.

**LYNCHBURG, VA., CHAPTER**—The Lynchburg Chapter opened its fall program Sept. 15 at the home of Mrs. T. J. Ingram, Jr. Theodore Herzl, the newly-elected dean, presided. After the business session the meeting adjourned to the music-room and the members were entertained with a program of recorded choral and organ music. The October meeting was held in the parish-house of St. John's Episcopal Church Oct. 23. The program was devoted to "Solo Repertoire for Church Services". Solos were sung by Miss Sandra Smith, Mrs. Royall Hinnant, Mrs. Earle Brown, Theodore Herzl and H. Caleb Cushing, with Mrs. S. H. Williams, Jr., as accompanist. An original composition by Henri Emurian of the West End Baptist Church was of special interest to the group. Solos lent by Dr. Henry Hallstrom were on display for examination.—FRANCES C. PETERS, Registrar.

**KANSAS CITY, MO.**—The Kansas City Chapter held its monthly meeting Nov. 10 in the Unitarian Church. Mrs. Raymond Maltby gave a travel talk on European churches and organs.

**CHARLOTTE, N. C.**—William E. Pilcher, Jr., addressed the Charlotte Chapter at its meeting, Oct. 26, held at the Myers Park Baptist Church. Mr. Pilcher, Southern representative of M. P. Möller, Inc., spoke on organ building and showed slides of the various stages in the construction of an organ. At a business meeting Sub-dean Richard Peek presided. A contribution was approved to a scholarship fund in memory of Mrs. Harvey L. Woodruff, wife of the dean of the chapter, who died Oct. 16. The treasurer reported that the recital by André Marchal, which the chapter sponsored Oct. 9, resulted in an increase in the chapter's funds. An invitation was accepted to go to Winston-Salem for a joint meeting with that chapter in November.—PHILIP GERHING, Registrar.

**GREENWOOD, S. C.**—The Greenwood Chapter met Oct. 27 at the Main Street Methodist Church. A program of sacred duets was presented by Mrs. George Parsons and Miss Diana Belk, accompanied by Miss Roberta Major. A discussion of the development of good congregational singing from the standpoint of choir director, organist, and congregation was presented by Charles Ellis, Henry von Hasseln and Mrs. Joe Jenkins respectively. Appreciation was expressed to all who assisted in making the recital by Flor Peeters an outstanding success. Mr. Peeters was presented Oct. 20 by the Guild. Dean von Hasseln also thanked the members for their help in planning the reception for Mr. Peeters after his concert and the luncheon honoring him the next day at the Oregon Hotel. Announcement was made of the forthcoming vesper series which is presented annually by the Guild. The meeting then adjourned to the home of Mrs. Frederick Terry, who served as hostess with Mrs. J. C. Dalton for the social hour.

**LOUISVILLE CHAPTER**—The monthly meeting of the Louisville Chapter took the form of a dinner at Christ Church Cathedral Nov. 9. Thirty-two members were present. Announcement was made by Robert Crone of the combined St. Andrews' Episcopal and St. Paul's Episcopal choirs under his direction, giving the "Messiah" on Dec. 6 at St. Andrews' Church. The program of the evening was a splendid talk on "Voice Problems in the Choir" by Fletcher Smith, professor of voice at the University of Louisville.—EVELYN A. DORSEY, Registrar.

**MISSISSIPPI CHAPTER**—The Mississippi Chapter began its season with an all-day meeting at the First Baptist Church in Meridian Oct. 31. After the invocation and two hymns played and directed by Dean Harry McCord, interesting talks were presented on "Making Church Music a Vital

Part in the Service," "How Important Is Your Organist?" and "Music in the Bible". Selections by the Temple Beth Israel quartet and organ selections by R. Cochrane Penick were enjoyed. The morning session ended with a lively panel discussion on "Music in Worship". At the afternoon session the following organists played groups of selections on the new four-manual Reuter organ: Miss Jean Maxwell, Mrs. Carleen Cessna, Miss Jane Martin, Miss Mai Hogan, Mrs. Valerye Bosarge and R. Cochrane Penick. The day closed with a business meeting.—ESTHER OELRICH, Secretary.

**WESTERN MICHIGAN**—The feature of the November meeting of the Western Michigan Chapter was an organ recital by Dorothy Howell Sheets, A.A.G.O., in the Samuel Lutheran Church at Muskegon. Mrs. Sheets showed the organ to best advantage with colorful, skillful registrations and her fine artistry and technical ability were apparent throughout the recital. Mrs. Sheets played the following program: "Ein feste Burg ist unser Gott" and "Auf meinen lieben Gott," Hanf; "Was Gott tut das ist wohlgetan," Kellner; Fugue in E flat (St. Anne), Bach; "La Nativité" and "Hymne d'actions de Graces," "Te Deum," Langlais; Passacaglia from Symphony in G, Sowerby; Pastorale, Rowley; Toccata, Titcomb. Miss Irene Kolke, Miss Bertha Leenstra and Mrs. G. Olsen were in charge of the reception which followed the recital. Dean William Burhenn of the Second Congregational Church, Grand Rapids, conducted the business meeting, at which further plans for junior and senior choir festivals were discussed and a report was made by John A. Davis, Jr., on the series of artist recitals which the chapter is presenting later this season.—HELEN HAWES, Corresponding Secretary.

**SOUTHWESTERN MICHIGAN**—The Rev. Dan L. DeCoursey of the First Congregational Church in Battle Creek gave his firsthand impressions of the Holy Land, gained on his tour last summer, at the meeting of the chapter held in the First Methodist Church of Kalamazoo Nov. 2. The lecture, illustrated with color slides, included comparisons of modern Israel with the Palestine of Bible times. The organists and their ministers enjoyed a fine dinner served by the women of the church with Mrs. Cameron L. Davis, sub-dean, as hostess.—MRS. ELMER HARRISON, Registrar.

**AKRON, OHIO, CHAPTER**—Members and friends of the Akron Chapter enjoyed a profitable evening at the Westminster Presbyterian Church Nov. 2. After a business session, the dean, Mrs. Dorothy Deininger, introduced the guest speaker, Farley Hutchins, head of the organ department at Baldwin-Wallace College. Mr. Hutchins gave a lecture-recital, illustrating his remarks by the numbers which he played. "Transcriptions should be chosen with care," said Mr. Hutchins. He then played some of the "Water Music" of Handel and the Fantasy in A minor by Mozart. The greatest weakness of most organists is their pedal technique, he said. To illustrate what could be done on the pedals, he played ten Pedal Studies by Flor Peeters. Mr. Hutchins advised organists to keep abreast of the times in organ music. He concluded his lecture with two movements from a Sonata by Robert Russell Bennett. A social hour followed in the parish-house.—MRS. R. H. MARTIN, Registrar.

**ST. JOSEPH, MO. CHAPTER**—A dinner honoring the ministers of the city was held Oct. 19 by the St. Joseph, Mo., Chapter, at the Maples tea-room. Twenty-three members and twelve ministers attended the event. The Rev. Frederick Steorker and Dr. Abel Moncrief were the principal speakers. Speakers representing the Guild were Mrs. Maude Jewel, Mrs. Elsie Barnes Durham and James Lawbaugh. A business meeting followed the dinner.—MRS. LEWIS DUCKWORTH.

**ROCKY MOUNTAIN CHAPTER**—The annual choir festival sponsored by the Rocky Mountain Chapter was held Oct. 18 in St. John's Cathedral, Denver, Colo. The combined chorus was composed of choirs whose organists or directors are members of the Guild. The full chorus this year had approximately 200 members, representing ten choirs. Roger Fee, director of the Lamont School of Music of Denver University, directed the chorus. David Pew, organist of St. John's Cathedral, was the accompanist. Other members of the Guild participating in the service were Miss Ruth Spicer, who played the prelude; Mrs. John Replogle, who played the offertory, and William Birdwell, who played the postlude. The anthems were: "The King's Highway," Williams; "Worship," Shaw; "Prayer to Jesus," Oldroyd; "Praise the Lord," Christiansen, and "Salvation Is Created," Chesnokoff. Eugene Abernatha of the Baldwin Piano Company was the host at the meeting of the Rocky Mountain Chapter in Denver Oct. 5. After a business meeting Rowland W. Dunham, dean emeritus of the school of music of Colorado University, was introduced as the speaker of the evening. Mr. Dunham gave a review of his three new books—"Pedal Mastery," "Practical Trans-

position" and "The Baldwin Organ Book". He also discussed several other books which will be useful to organists. Following the book reviews Mr. Dunham spoke about some of his piano and organ compositions. Mr. Dunham at the piano and David Pew at the organ played some of these compositions, still in manuscript. The program chairman, Mrs. Lillian Healey, displayed a collection of Christmas music, both choral and organ.—ESTELLA C. PEW, Chairman.

**CENTRAL ARIZONA**—The Central Arizona Chapter held its first meeting of the season Oct. 19 at the home of Mrs. Ferald Capps in Phoenix. At the business meeting the yearbooks were issued and plans for the year were outlined. Ruth Kuhl was elected to fill the vacancy caused by the resignation of the sub-dean. Frances Crites was elected to succeed Mrs. Kuhl on the executive committee and Dorothy Hobart was elected to assist the secretary as corresponding secretary. Berniel Maxey played a flute solo and reports on the regional convention were made by Dean Thyra Leithold, Ruth Kuhl, Mrs. Capps and Grace Weller. The hostess was assisted by Clara Taylor in serving refreshments.—MARVIN ANDERSON, Secretary.

**UTAH CHAPTER**—The Utah Chapter began its season in a very successful manner Oct. 16. A dinner was served at the Temple Square Hotel and a large group of Guild members and friends attended it. A business meeting was held, at which time Errol W. Miller, dean, introduced the officers for the coming year. Mr. and Mrs. Edward Shippen Barnes were guests of Alexander Schreiner, Tabernacle organist. After dinner Guild members and their friends attended a recital by Roy M. Darley, Tabernacle organist, and past dean. His program consisted of selections by Bach, Vieme, Edmundson and McAmis. His playing was enjoyed by a large audience.—MARCUS CROSBY, Registrar.

**WASHINGTON CHAPTER**—The chapter met Nov. 9 at the Ballard First Lutheran Church in Seattle. Dean Lois Peterson outlined plans for the forthcoming member recitals and details on the Robert Noehren recital Nov. 24 at the University Presbyterian Church. The speaker of the evening was Mrs. Bessie Rasmussen, whose subject was "The Development and Form of the Lutheran Service".—MRS. VERA M. PETERSON, Publicity.

**PEORIA CHAPTER**—The chapter held its first get-together and business meeting Sept. 15 at the home of the new dean, Harold L. Harsch. Among the many announcements made was the recital by André Marchal at St. Mary's Cathedral Nov. 8. . . . A delightful evening was enjoyed by the Peoria Chapter Oct. 27, when they were entertained in nearby Pekin by the vested choir of Grace Methodist Church, under the direction of Harry G. Langley, minister of music, with Mrs. Irving M. Welmer at the organ. The group presented the oratorio "St. Paul," by Mendelssohn, with thrilling effect, ably assisted by Mrs. Charles Dancy and Orle Potts as narrators. A large number of members from Peoria and surrounding towns were in attendance and were royally entertained after the program in the parlors of the church. The Peoria Chapter was fortunate in securing André Marchal for a recital at the First Methodist Church Nov. 8. A large audience was present to hear the great artist. His program consisted of compositions by Couperin, Marchand, Bach, Franck, Messiaen, Alain and Litaize. One of the highlights of the performance was an improvisation on the hymn presented by the church organist and minister of music, Charles F. Ingerson. Refreshments were served after the program.—ANNA LUCY SMILEY, Registrar.

**QUINCY, ILL., CHAPTER**—Members of the Presbyterian Church choir of Mount Sterling, with their director, Mrs. Charles Turner, entertained members of the Quincy Chapter, of which Mrs. Turner is a member, at dinner Oct. 17 in the church parlors. Guests other than those from Quincy included Esther Duncan, sister of Mrs. Turner, who, as director of choral music at the Lanphier High School in Springfield, brought her excellent girls' ensemble to sing several numbers for the group. After dinner the meeting adjourned to the church, where several members of the Guild played organ selections. These were followed by group singing of hymns. . . . The artist recital sponsored by the Guild will be played this year by Dr. Robert Baker of New York City Feb. 4.—MRS. BOVD E. WHITE, Registrar.

**DUBUQUE, IOWA**—The Dubuque Chapter met at Loehle Chapel, Wartburg Seminary, Oct. 26. A general explanation of the 1953 associateship examination was made. Allegro Moderato and Adagio, Sonata No. 1, Mendelssohn, was played by Mrs. Bernard Holm; Canzone in D minor, Bach, and "Romance sans Paroles," Bonnet, by Mark Nemmers; "Angels We Have Heard on High," Bunge; "From Greenland's Icy Mountains," Bunge, and Toccata in G, Dubois, by the Rev. G. Bunge.—GERHARD R. BUNGE.

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DEDICATES NEW ORGAN**

**THREE-MANUAL BY REUTER**

Instrument Installed by F. C. Wichlac & Son at Redeemer Lutheran Is Heard with Mrs. Ella Furholmen at the Console.

A three-manual Reuter organ installed by F. C. Wichlac & Son of Chicago in Redeemer Lutheran Church, Elmhurst, Ill., was dedicated at a special service Sept. 27. Mrs. Ella Furholmen, the organist, played these numbers: Chorale Prelude, "Oh Man, Bemoan Thy Grievous Sin" and "Jesus, Joy of Man's Desiring," Bach; Sonata 6, Mendelssohn; "Chorus of Angels," Guilman, and Toccata from Symphony 5, Widor. Other musical selections were offered by the choir and a vocal soloist.

The stop specifications of the organ are as follows:

- GREAT ORGAN.**  
Diapason, 8 ft., 73 pipes.  
Viola, 8 ft., 73 notes.  
Clarabella, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 notes.  
Traverse Flute, 4 ft., 12 pipes.  
Octave, 4 ft., 73 pipes.  
Mixture, 3 ranks, 183 pipes.  
Chimes, 25 notes.
- SWELL ORGAN.**  
Rohr Bourdon, 16 ft., 73 notes.  
Diapason, 8 ft., 73 pipes.  
Rohr Flöte, 8 ft., 85 pipes.  
Viol da Gamba, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Chimney Flute, 4 ft., 73 notes.  
Rohrmasat, 2½ ft., 61 notes.  
Flautino, 2 ft., 61 notes.  
Trumpet, 8 ft., 73 pipes.  
Oboe (synthetic), 8 ft., 61 notes.  
Tremolo.
- CHOIR ORGAN.**  
Viola, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 notes.  
Dulciana, 8 ft., 85 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Nachthorn, 4 ft., 73 pipes.  
Dulcet, 4 ft., 73 notes.  
Dulciana Twelfth, 2½ ft., 61 notes.  
Dulciana Fifteenth, 2 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.

- PEDAL ORGAN.**  
Principal Bass, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 12 pipes.  
Principal, 8 ft., 12 pipes.  
Cello, 8 ft., 32 notes.  
Gedeckt, 8 ft., 32 notes.  
Fugara, 4 ft., 32 notes.

**TOWER AT UNION SEMINARY  
OPENED FOR MUSIC SCHOOL**

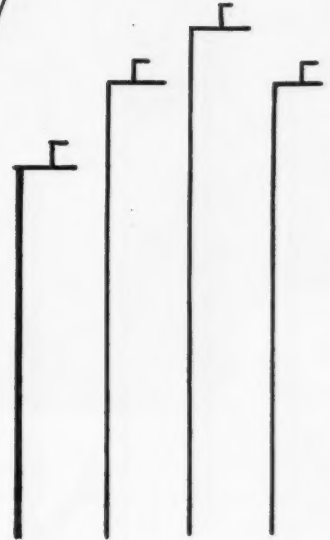
A program of sacred music by the seminary choirs of Union Theological Seminary, New York, was presented Nov. 9 in recognition of the opening of the James Chapel tower for the use of the School of Sacred Music. The performance was conducted by Dr. Hugh Porter, director of the school. The program was opened with two instrumental preludes, played by violin, harp and organ—"Elegie" and "En Priere," by Faure, followed by the Faure "Requiem," performed by the choirs, soloists and the instrumental trio. The program also included: Cantata 118, Bach; "O Praise God in His Holiness," Robert Whyte; "Benedixisti," Gabrieli; "Festival Te Deum," R. Vaughan Williams, and "Rest In Peace," Schubert-Dickinson. Fred Swann was organist for the performance; Eugenie Dengel played the violin and Christine Starrache was the harpist. The entire program was repeated the next night for the benefit of invited guests.

Completion of the James Chapel tower, for the use of the School of Sacred Music was made possible by a \$225,000 grant from the James Foundation. Six floors of the eight-story tower house a classroom with a three-manual organ, record listening rooms, sixteen organ and piano practice rooms, the school director's studio and the alumni library of choral literature.

**JACK SCHNEIDER IS NAMED  
TO CHURCH IN LOS ANGELES**

Jack H. Schneider has been appointed minister of music at the McCarty Memorial Church of Los Angeles. Mr. Schneider is a student at the University of Southern California. Before going there he studied at the American Conservatory of Music in Chicago and was a member of the Van Dusen Organ Club. He was a pupil of the late Dr. Frank W. Van Dusen.

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GREAT		SWELL		PEDAL	
8' Gemshorn	61 Pipes	8' Gedackt	61 Pipes	16' Untersatz	32 Pipes
8' Quintadena	61 Pipes	8' Dutzfloete (Prepared)	61 Pipes	8' Prinzipal	32 Pipes
4' Prinzipal	61 Pipes	4' Rohrfloete	61 Pipes	4' Koppelfloete	32 Pipes
2' Waldfloete	61 Pipes	2' Oktav	61 Pipes	11' Rauschpfeife	64 Pipes
IV-V Mixture	293 Pipes	11' Terzian	122 Pipes	16' Fagott	32 Pipes
		8' Krummhorn	61 Pipes		

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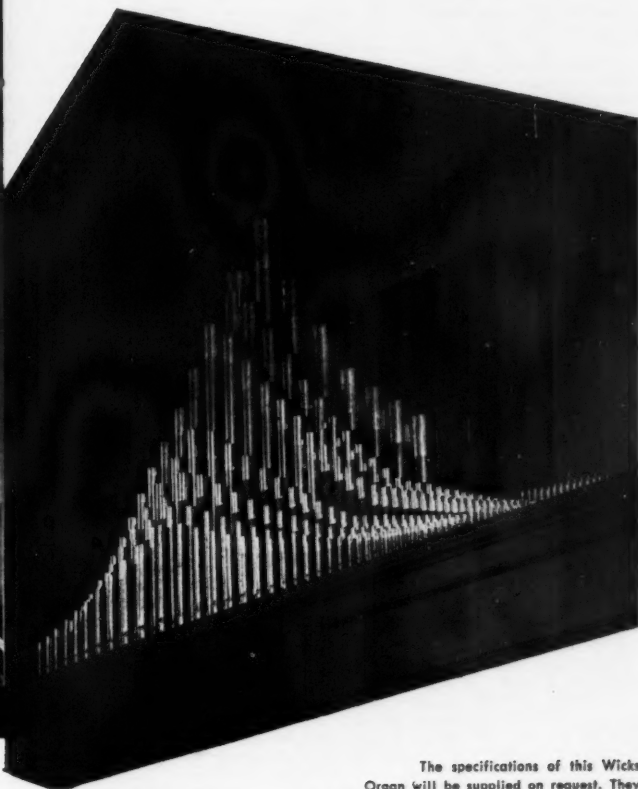
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... IN HOLY TRINITY EPISCOPAL CHURCH AND CHAPEL OF ST. BEDE, OXFORD, OHIO. A combination of classic exposed organ coupled with additional organ under expression made possible this unusual Wicks Organ installation. Every phase of tonal design was carefully planned to meet the needs of the organist and congregation.



The specifications of this Wicks Organ will be supplied on request. They will be of special interest to organ committees where costs must be carefully considered.

Architect David Briggs Maxfield, A.I.A., collaborated with Wicks Organ technicians in planning the unusual location of this superb instrument.

**WICKS ORGAN COMPANY • HIGHLAND, ILL.**

## Sister Mary Elaine Adapts Folk Music in Composing Masses

Sister Mary Elaine has been both criticized and congratulated, but she intends to carry on her work of adapting masses from American folk music, says *The Catholic Choirmaster*, bulletin of the Society of St. Gregory of America, in its summer issue. Her latest work, the interesting article goes on to say, a mass in honor of Kateri Tekakwitha, is based on four Indian religious melodies, and the undaunted sister of Divine Providence doesn't expect it will escape controversy. It was her "Mass in honor of Blessed Martin de Porres" that caused a furor among church musicians back in 1947. That work was based on Negro spirituals: the Kyrie from "Nobody Knows de Trouble I've Seen"; the Sanctus from "Goin' Home" (from Dvorak's "New World" Symphony); the Benedictus from "Swing Low, Sweet Chariot"; the Agnus Dei from "Deep River."

One irate liturgist wrote: "...Regret you missed 'Mr. Five by Five' and 'Mairzy Doats.'" But congratulatory messages dominated and the mass is still sung. The sister believes "Missa Kateri Tekakwitha" will not stir quite as much controversy.

"The general mold of many Indian melodies is very reminiscent of the Gregorian chant," she explains. The religious chant of the American Indians, she believes, "is beautiful in its Gregorian 'feel' and I think it has its place in the Catholic ritual along with the beautiful plainchant melodies in the 'Liber Usualis' and other Gregorian manuals."

Sister Elaine points out that America's first Christmas carol was written in the Huron language by the Jesuit missionary Father Jean de Brebeuf. The French noel to which it was set as arranged for

women's chorus by Sister Elaine and translated by Jesse Edgar Middleton, is now sung in United States churches. For her mass in honor of the venerable Indian girl, the sister used Kiowa Indian melodies. She has traveled throughout the Southwest and Mexico collecting primitive Indian chants. Her compositions today number over 500. They range from simple children's music to concert overtures and masses. Described by friends as a "tall, blue-eyed Texan," Sister Elaine teaches—and receives these verbal brickbats and bouquets—at Our Lady of the Lake College in San Antonio.

A NEW CONNISONATA electronic organ has been installed in the auditorium at Peru, Neb., of the State Teachers' College—the oldest institution for higher education in the state and the second of its kind west of the Mississippi. Widely known for its picturesque campus, claimed by many to be the most beautiful possessed by any small college in the United States, and for its football team, which has not been defeated since 1951, the college is rapidly gaining a reputation also as a cultural center. It considers the addition of organ instruction to the curriculum an important forward step. Robert T. Benford, organ instructor, holds an artist diploma from Michigan State Teachers' College at Ypsilanti in organ and piano and a master of music degree from the University of Michigan. He has served as organist and choir director at the Woodward Avenue Baptist Church in Detroit and the First Presbyterian Church in Pueblo, Colo., and has for many years been piano and organ instructor at Peru State College. During that time he has been organist and choir director at the First Methodist Church. A dedicatory recital on the new organ was played by Mr. Benford in the college auditorium Oct. 27.

ETHEL A. TRACY, F.A.G.O., has been appointed organist-director at Trinity Methodist Church in Miami, Fla. She has been serving as organist since January, 1946, and was only recently appointed director of music. She conducts an adult choir with a quartet of paid soloists and a youth choir and presides at a Möller organ of three manuals. Mrs. Tracy is secretary of the Miami Chapter, A.G.O., and a former dean of the Hartford, Conn., Chapter.

SEARLE WRIGHT, F.A.G.O., organist and choirmaster of St. Paul's Chapel, Columbia University, directed the chapel choir in performances of Stravinsky's "Symphony of Psalms" and David McK. Williams' "Hymn of the Immortals" Nov. 8. Also heard on the program were Gibbons' Magnificat, Tschaiakowsky's "How Blest Are They" and Ives' "Psalm 67." As a postlude Mr. Wright played the Toccata, Fugue and Hymn on "Ave Maris Stella," by Peeters.

WILLIAM BIRDWELL conducted the fifty-five-voice choir of Messiah Lutheran Church, Denver, in a presentation of Pietro Yon's "Thy Kingdom Come" and Buxtehude's "Jesu, Joy and Treasure" Nov. 20. Mrs. Clarence Lund sang Buxtehude's solo cantata "In Thee, Lord, Do I Trust". The organ accompaniment was strengthened by a small string orchestra.

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**TORONTO CENTRE**—An interesting evening of music for organ and strings was presented before a large audience Oct. 26 at the First Unitarian Church. The organist for the occasion was Dr. Charles Peaker and Gerald Bales conducted the string ensemble. Harry Maude, bass, added pleasing variety to the recital with several effective vocal renditions. The first half of the program consisted of the Concerto No. 1 of Handel and three Mozart Sonatas for organ and strings and the last two movements of the Bach Trio-Sonata No. 4, played by organ alone. Mr. Maude opened the second part of the concert with his vocal group, consisting of the aria "Omnia mai Fu" from Handel's "Xerxes" and two of the Five Mystical Songs by Vaughan Williams. He then sang, from the "wings", the plainsong melody "Ecce Jam Noctis" as a preface to Dr. Peaker's playing of the organ prelude by Healey Willan based on it. In the group of three dances by Tchaikovsky interesting orchestral use was made of the organ as it was combined with the strings in two excerpts from the "Nutcracker Suite," while the strings were heard alone in the Waltz from the Serenade for Strings. The recital closed with a stirring performance of the Partita in G minor for organ and strings by Joseph W. Clokey. Members of the centre enjoyed a social hour following the musical program.—JOHN DUBICK.

**MONTREAL CENTRE**—The first meeting of the current season was held on Oct. 31 in the Knox Crescent and Kensington Presbyterian Church. A varied program followed the business session and included as the main item a talk by Hibbert Troop, organist of the Westmount Baptist Church, on the Royal School of Church Music. This was followed by a report of the convention in Hamilton, presented in prose form (twenty-seven verses) and set to music by John Robb. The final item on the program was a musical quiz compiled by Dr. Drummond Wolff and John Ringwood in which the members of the centre were divided into two teams. Prior to the serving of refreshments the members were conducted on a tour of the church buildings by Mr. Ringwood, organist of the church.—W. GORDON BELSON, Secretary.

**OSHAWA AND DISTRICT CENTRE**—The Oshawa Centre opened its season Oct. 26 with a dinner in the new parish hall of St. George's Anglican Church. The Right Rev. F. H. Wilkinson, D.D., coadjutor bishop of the Diocese of Toronto, was the guest of honor and speaker of the evening. As their other guests the organists entertained the members of clergy of Oshawa and district. C. H. Osbourn, chairman of the centre, extended a warm welcome to the large number of the clergy present. He offered the congratulations of the centre to R. G. Geen, who recently was awarded the coronation medal by Her Majesty the Queen for his fine work as national president of the Canadian College of Organists during the last two years. Canon David Rose, in introducing the speaker of the evening, pointed out that Bishop Wilkinson enjoys a fine reputation as a musician and organist. Bishop Wilkinson emphasized the necessity for full co-operation between the clergyman and the director of music. He acknowledged the great difficulty of organists in effecting a compromise between the natural desire of congregations for the repetition of familiar music and the equally natural desire of organists to add variety to the service and utilize the best in church music. The bishop made several suggestions as to methods of introducing new hymns as painlessly as possible.—Mrs. G. K. DRYNAN, Secretary.

**OTTAWA CENTRE**—The Ottawa Centre opened the season's activities with a meeting Oct. 10 in St. Andrew's Presbyterian Church, with the chairman, Carman Milligan, presiding. Reports were heard on the recent convention by William France and Bryant Robinson. Other members of the centre told of their activities during the summer. Mrs. L. Forsyth told of attending musical festivals in Great Britain, Leonard Foss gave an account of his work as musical director at an Anglican summer camp, Carman Milligan told of his sojourn at the Eastman School of Music and Harry Hill gave an account of his work as an instructor in school music at the Summer School in Gimli, Man. Two new members were welcomed and plans for the season were discussed and approved. . . .

Oct. 23 the centre was host to the men and boys of St. Paul's Cathedral choir of London, England, who were touring America. A cavalcade of cars took the party into the Gatineau Hills. There we spent a delightful afternoon with our English colleagues, finishing with a typical Canadian picnic meal of hot dogs, ice cream, soft drinks, apples and marshmallows. The food was cooked over an open fire in true Canadian style. Everyone had a good time with perfect weather among the autumn glories of the Gatineau Hills.—HARRY HILL, Secretary-Treasurer.

**HALIFAX CENTRE**—The Halifax Centre held its opening meeting of the season Saturday evening, Oct. 17. Twenty-four organists and their friends made up the gathering, which started with a dinner served in the new St. Matthias' Church Hall. The rector, the Rev. Herbert R. Deering, brought a welcome from the church and C.C.O. member Dr. Paul Fleming proposed the vote of thanks to the ladies of the church for the efficient manner in which they had made all the arrangements. It was reported that £10 had been donated by this centre to the Westminster Abbey restoration fund. The main attraction of the evening was an open forum with Chairman Harold Hamer in charge. This evoked some lively discussion on various pertinent topics. The first was introduced by Dean Collins when he stated that the shape of the Canadian pedal and its position in relation to the manuals seems to be a compromise between the French and English ideals, the question arising whether or not this is a good idea. The Canadian pedalboard seems to be suitable for players who rely largely on toe work but is not conducive to good heel work. Irving Balcom introduced the possible use of electronic substitutes where space in organ lofts is limited, but this was discounted because of temperature variations. It was generally felt that the technical quality of many of the broadcast church services could be improved by a more judicious location of microphones. Fees for weddings and funerals also came up for discussion. Appreciation was expressed to the secretary for his capable work. Two new members were welcomed in the persons of Harold King and Clifford Gates, L.R.S.M., newly-appointed organist at St. Matthew's Church in Halifax. Printed folder programs were distributed. Listed on the program are several organ recitals, a carol service, a hymn festival and a meeting with clergy to discuss "music in worship". The officers for the season are: Harold Hamer, chairman; Natalie Littler, vice-chairman; Bernard Munn, secretary; Murray Vanderburgh, treasurer; Dr. Paul Fleming, Joseph MacDonald and Eric Tennant, executive, and Maitland Farmer, immediate past president.—BERNARD A. MUNN, Secretary.

**KITCHENER CENTRE**—The Kitchener Centre held its first meeting of the season Saturday night, Oct. 24, in St. Matthew's Lutheran Chapel, where a newly-installed memorial organ by Kemper of Germany was the topic of discussion. Gordon Jeffery, noted organist of London, Ont., was introduced by Eugene Fehrenbach. Mr. Jeffery spoke about the organ and played several selections, including compositions by German composers. A large number of guests were present from the Galt and Brantford Centres. James Hopkirk, president of the local centre, took charge of the meeting. Refreshments were under the supervision of Miss Esther Becking.—ELEANOR SINGLE-NEURST, Reporting Secretary.

**HAMILTON CENTRE**—The Hamilton Centre launched its new season with a social held Saturday evening, Oct. 17, in the parish hall of St. John's Anglican Church. The program was arranged by Misses Joyce McGill and Eleanor Girard, with refreshments under the convorship of Mrs. Florence Bissex. Our chairman, Howard W. Jerome, reported 196 registrations at the '53 convention and said that upon the settlement of a few accounts we will have a small surplus. He was also pleased to welcome seven new members at this meeting.—EDGAR SEALY-JONES, Secretary.

**CALGARY CENTRE**—The first regular meeting of the Calgary Centre was held Oct. 10 at the Central United Church. The evening was profitably spent listening to Bach recordings, the property of Bob Kerr, music commentator at radio station CFCN, Calgary, who was an enthusiastic commentator. Baroque organs being one of his specialties, performances by Heitmann on the Schnitger organ (1706) at the Charlottenburg Palace and some by Walcha on the St. Jacobi organ formed part of the program. As an extra Mr. Kerr presented Ellsasser's "Marche Fantastique".

On Nov. 1 the newly-formed centre sponsored a recital by Gordon D. Jeffery of London, Ont., at Central United Church. Following this a reception was held so that the organists of Calgary could become acquainted with Mr. Jeffery. Not only is Mr. Jeffery a fine organist, but he is an excellent speaker and gave a most informative talk on the C.C.O.

**ORILLIA, ONT.**—A meeting was held early in October to establish the new centre of Orillia. Ten members were received, with J. D. Gordon as chairman and Mrs. Audrey Kimberley secretary. R. G. Geen, past president of the College, was a guest at this meeting and assisted in the formation of the new centre.



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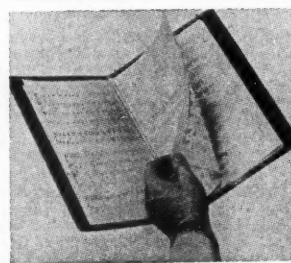
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**New Publications for Choir**

By JAMES S. DENDY, MUS.B.

The Canyon Press, Inc., of East Orange, N. J., is doing an exemplary job in publishing the works of younger composers and in encouraging writers of church music to work in a contemporary idiom. Another very favorable thing which may be said is that most of their publications are music which can be performed by the choir of average size and ability. One sometimes wonders how many churches there are in the land with choirs accomplished enough to perform some of the more modern church music issued today.

We would like to mention three new Canyon publications. "Festival Song," by George Brandon, is an easy anthem to perform; yet it is in a fresh idiom and the musical effect is a stirring one. The harmonies are not discordant—they are only arranged in a "different" way. This is good, strong music and suitable for almost any festival occasion. The length is six pages. Robert Crandell's "Close to the Heart of God" is slightly longer and a little more difficult, but by no means beyond the reach of any good choir willing to do a little part drilling (and directors who try to avoid part drilling because it is tedious or monotonous are simply multiplying the ultimate sum total of their headaches). The music is expressive. In "Peace I Leave with You" Austin C. Lovelace has used a 5/4 rhythm most of the time. And he has used it to good advantage, with slight syncopations here and there and harmonies which are just flavorful enough to make the composition interesting without distracting from the serenity of the text.

The Chantry Music Press, Ltd., (Fremont, Ohio) has published an eleven-page *a cappella* SATB setting of the Beatitudes by Richard T. Gore. A short foreword by the publisher should be quoted: "In this setting the composer has endeavored to preserve the prose rhythm of the text by using a melodic style strongly reminiscent of plainsong, without actually quoting from existing Gregorian melodies. \*\*\* The tonality is the Phrygian mode on A." Aside from the lovely melodic lines composed by Mr. Gore, he has woven his music in a polyphonic fashion all too often neglected by musicians of our generation.

Chantry has made a second printing of Yury Arbatsky's "All People that on Earth Do Dwell," first published in 1950. The composition is founded on a well-known melody of Johann Crüger and is handled in a modern but not rash manner. From the same press we have an excellent new edition of Buxtehude's cantata "Command Thine Angel to Appear" ("Befiehl dem Engel dass er komm"). It is ably edited by Richard T. Gore.

Two new anthems from Galaxy that merit attention are Julia Perry's "Be Merciful unto Me, O God," for SATB with soprano and bass solos, and Mary Weaver's "Confess Jehovah Thankfully." The Perry number has an organ part scored on three staves. The main sections are quiet and restful, but there is a contrasting "Tempo alla Marcia" section on the words "I will cry unto God." The Weaver number is straightforward and not difficult.

Homer Whitford's "God of the Universe" (J. Fischer & Bro.) is a virile setting, up to Mr. Whitford's high standards. It is, as the title suggests, a "praise" anthem. The same publisher has brought out an *a cappella* anthem by Haydn Morgan called "Speak Peace, O Lord."

Carl Fischer has issued three two-part treble chorus settings in the "Singable Psalms" series by Carl F. Mueller. These are "O Sing unto the Lord" (Psalm 96: 1, 3), "O Magnify the Lord with Me" (Psalm 34: 3, 4) and "Show Me Thy Ways" (Psalm 25:4, 5).

There are several new issues in the Presser "Early Choral Music" series. These are: "From God Shall Naught Divide Me," Schütz; "All Men Living Are but Mortal," Rosenmüller; "Wake, Awake, for Night Is Flying," Praetorius; "The Will of God Is Always Best," Praetorius; "In the Midst of Earthly Life," Erythraüs; "In Peace and Joy I Now Depart," Jacob Praetorius; "In Peace and Joy I Now Depart," Michael Praetorius; "Jesus Christ, My Sure Defense," Crüger; "Glory Be to the Father," Schütz. All of these are SATB *a cappella*.

C. C. Birchard has issued Clokey's "O Make Our Hearts to Blossom" from "For He Is Risen." It is a short and easy number but there is *divisi* in all the parts except the tenor.

The following are the new issues in the "Concordia Motet Series": "Jesus Said to the Blind Man," Vulpius (SATB, for Quinquagesima Sunday); "Ascendente Jesu in Naviculam," Vulpius (SSATTB, for the fourth Sunday after Epiphany); "O Lux Beata, Trinitas," Walter (SATB); "Christe, Qui Lux Es et Dies," Walter (SAATTB).

It is now too late to order Christmas music and prepare it properly, but here are a few for our readers to jot down in their notebooks for next year: "Long, Long Ago," Edwin Fissinger, SATB, Canyon Press; "When Christ Was Born," Michael Mullinar, SATB carol, Novello; "A Shepherds' Carol," Hubert du Plessis, SATB *a cappella*, Novello; "The Birds," Geoffrey Bush, SATB *a cappella*, Novello.

Those directors who are called upon to assist in church school activities at Christmas should by all means examine "The Legend of St. Christopher's on the Hill," written, composed and arranged by Dr. J. Henry Francis. This short musical dramatization was written originally for the students at one of the junior high schools in Charleston, W. Va. It incorporates many carols in which the audience may participate and the narrative is an interesting one. Dr. Francis says: "It is not intended, at all, as a musical playlet, but rather as a simple exposition of a very human episode in the life of a community, and should be considered so and kept altogether as a quiet observance and reminder of their sense of what should be a true and neighborly spiritual feeling and expression." The publisher is Edwin H. Morris & Co., Inc.

Going on to non-seasonal music, mention should be made of some above-average new settings suitable for smaller choirs (though this by no means implies that they are unworthy of the efforts of a choral group of any size). Parke S. Barnard's "May the Grace of Christ" (Canyon) is called by the composer a "motet for wedding, communion or general use." Using John Newton's well-known text, this short number begins with an unaccompanied solo passage which leads into a four-part section. In the final section the solo voice takes a descant part. This is the kind of number which might well be called a "little gem." It is sure to appeal to everyone, but it is in the very best musical taste. More composers should follow Mr. Barnard's example and write worthy wedding music instead of spending so much time criticizing that which is in existence.

John Leo Lewis, whose work is well-known to readers of this column, has set a contemporary text written by Marion James, a member of Mr. Lewis' choir in Aurora, Ill. "Jesus, My Undying Friend," for SATB *a cappella*, is a worthy number written in an uncomplicated but attractive idiom and it is suitable for services in any season. The publisher is Oliver Ditson.

David N. Johnson's "Seven Anthems for A Cappella Choir" is from the Syracuse University Press. Mr. Johnson displays real skill in handling different types of musical material. His favorite seems to be a straightforward chorale type of setting, but one also finds a four-voice motet patterned after the style of the sixteenth century as well as a more modern type which gives the effect of an exposition on a plainchant theme.

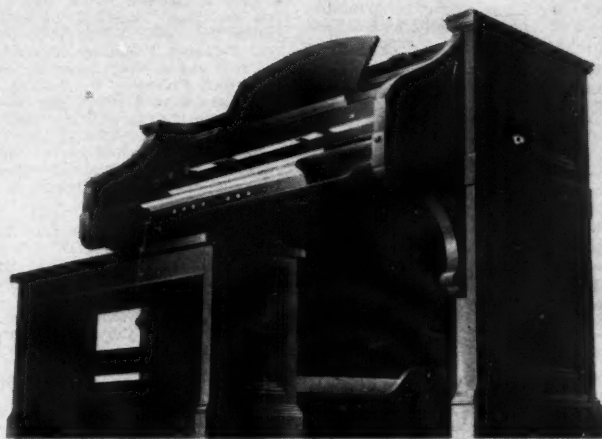
Finally we shall mention Richard T. Gore's "O Lord, Support Us All the Day Long," for SATB *a cappella* (Chantry Music Press). This much-loved prayer from the Episcopal Prayerbook is treated with real feeling and musical maturity.

As a first step in expanding their octavo music department the Clayton F. Summy Company in Chicago has issued a Choral and Choir Directors' Guide which may be had without charge. The guide consists of a thematic catalogue of both sacred and secular music.

"WE BEHELD HIS GLORY," by Joseph W. Clokey, was presented Nov. 1 by the Kirk Choir of the Pasadena Presbyterian Church. Howard Swan, director, David Craighead, organist. The same composer's Partita for organ and strings was performed Oct. 26 in Toronto by Dr. Charles Peaker, with Gerald Bales conducting.

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# Programs of Organ Recitals of the Month

**W. Norman Grayson, M.A. Hackettstown, N. J.**—Mr. Grayson, director of music at Centenary Junior College, gave a recital there Oct. 4 in which he played the following numbers: Allegro Risoluto and Scherzo from "Deuxieme Symphonie," Viernie; Air for the G String, "Sheep May Safely Graze" and Fantasia and Fugue in A minor, Bach; Adagio, Mozart; "The Jovial Clarinet," De Lamarter; Fanfare, Sowerby; "Dance of the Sugarplum Fairy," Tschalkowsky; "Meditation sur les Jeux de Fond," Langlais; "Ave Maria," Schubert; Toccata on "Lord Jesus Christ, Turn to Us," Karg-Elert; "Evening Bells and Cradle Song," Macfarlane.

**Stanley E. Walker, A.A.G.O., College Place, Wash.**—Mr. Walker, who is head of the music department at Walla Walla College, gave a recital there Oct. 25. He was assisted by Melvin A. Johnson, violinist. Organ numbers were: Toccata and Fugue in D minor, Air in F, Sinfonia to "We Thank Thee, God" and Little Fugue in G minor, Bach; Pastoral Sonata, Rheinberger; Scherzo, Berceuse and "Carillon," Viernie.

**Jack McCoy, Kansas City, Mo., and Richard Gayhart, Topeka, Kan.**—The Kansas City Chapter of the A.G.O. sponsored Messrs. McCoy and Gayhart in a recital Oct. 20 at the First Baptist Church. Mr. McCoy played: Passacaglia, Bach; Prelude to Symphony 1, Viernie. Mr. Gayhart's numbers were: Fantasia on "Ein feste Burg," Zwart; "De Profundis," Howells; Prelude and Fugue in G minor, Dupre.

**Elmer A. Tidmarsh, Mus. D., Schenectady, N. Y.**—For his recital Nov. 1 at the Union College Chapel Dr. Tidmarsh chose: "Fireworks" Suite and Largo, Handel; "March of the Nightwatchman," Arioso from "Cello Sonata and Fugue a la Gigue," Bach; Concerto 2, Bachmaninoff.

**Helen R. Henshaw, F.A.G.O., Schenectady, N. Y.**—Miss Henshaw gave a recital Nov. 1 at the First Baptist Church, Rome, N. Y. Her program: "Plein Jeu," DuMague; Fantasia and Fugue in G minor, Bach; "Evengson," Schumann; Fugue and Chorale, Honneger; "Now Thank We All Our God," Bach; "Fairest Lord Jesus," Edmundson; "Softly Now the Light of Day," Reynolds; Fantasia on "Ton-y-Botel," Purvis; Adagietto, Bizet; Scherzo from Symphony 4 and Finale from Symphony 2, Widor.

**Ethelinda L. Rose, West Orange, N. J.**—Mrs. Rose was heard in a recital Oct. 27 at Patterson Memorial Church. She was assisted by Audrey Wildeck, contralto, and the church choir. Organ numbers were as follows: Fantasia in G, Bach; Chorale, "Wachet auf, ruft uns die Stimme," Bach; "Rhosymedre," Williams; "Poeme Mystique," Purvis; "Forest Green," Purvis; "Clair de Lune," Karg-Elert; Allegretto Giocoso, Handel; "Evening Bells and Cradle Song," Macfarlane; March, Choveaux; "Will-o'-the-Wisp," Nevin; Finale, Viernie.

**Robert Prichard, Los Angeles, Cal.**—The Los Angeles Chapter of the A.G.O. sponsored Mr. Prichard in a recital Nov. 2 at the First Congregational Church. He was assisted by a group of instrumentalists. The program was as follows: Concerto 4, Handel; "Sonata da Chiesa, par la Pasque," Henri Gagnebin; Quintet, Rayner Brown; Adagio and Rondo, Mozart; Concerto in G minor, Poulenc.

**Ray Berry, Detroit, Mich.**—For his recital Nov. 18 at the Fort Street Presbyterian Church Mr. Berry chose the following: "Ave Maria," Karg-Elert; Prelude, Fugue and Chaconne, Buxtehude; "Come Now, Saviour of the Heathen" and Prelude and Fugue in B minor, Bach; Postlude for the Office of Compline and "Litanies," Alain; "Pantomime," Jepson; Four Preludes and Intermezzi, Schroeder; Scherzo, Whitlock; Chorale in A minor, Franck.

**Mildred L. Hendrix, Durham, N. C.**—A recital of seventeenth and eighteenth century music for organ and instruments was played by Mrs. Hendrix Nov. 15 at the Duke University Chapel. She was assisted by a violinist, a clarinetist and a cellist. The program: Sonata in A minor, Buxtehude; Canzona, Frescobaldi; Adagio in C, Bach; Chaconne in D minor, Pachelbel; Sonata 4, in D, Handel; Trio-Sonata in C minor, Loeillet; Trio-Sonata in D major, Corelli.

**Homer Humphrey, Boston.**—A recital to commemorate the one hundredth anniversary of the birth of Arthur Foote was played by Mr. Humphrey Nov. 24 at the West Somerville Congregational Church. The program was as follows: Concerto 12, Handel; "To God on High Alone Be Glory" and Toccata in D minor (Dorian), Bach; "Christmas," "Pater Noster," "Quasi Menuetto," Cantilena in G and Toccata, Foote; "Benedictus," Reger; Chorale in A minor, Franck.

**Gordon Young, Detroit.**—Mr. Young, who is organist and director of music at the First Presbyterian Church, gave a dedicatory recital Nov. 8 at the Iroquois Avenue Christ Lutheran Church. The organ is a four-manual Austin, originally built for the

Wesley Methodist Church and purchased by the church in which it recently has been installed. The specifications of the instrument were published in the August, 1920, issue of THE DIAPASON. Mr. Young's program was as follows: Toccata and Fugue in D minor, Bach; Scherzetto and "Carillon de Westminster," Viernie; "Poeme Mystique," Purvis; "The Cuckoo," Weaver; "Dreams," McAmis; Toccata from Symphony 5, Widor.

**Theodore W. Ripper, Pittsburgh.**—A recital was played by Mr. Ripper Oct. 18 at the North Side Carnegie Hall. His program: Rigaudon, Campra; Pastoral, Zipoli; "Offertoire sur les Grands Jeux," Couperin; "Rhosymedre," Vaughan Williams; "We Pray Now to the Holy Spirit" and "Fairest Lord Jesus," Schroeder; Fugue in E flat major, Bach.

**Thomas P. Frost, Pittsfield, Mass.**—Mr. Frost, who was inducted into the army Sept. 14, gave a farewell recital Sept. 9 at the First Methodist Church, where he had been organist for a year. His program was as follows: Trumpet Voluntary, Purcell; Partita on "Jesus, Joy of Man's Desiring," Pachelbel; Aria from Concerto 10, Handel; Allegro from Concerto in A minor, Vivaldi-Bach; "Cry to Thee," "Lo, a Voice Saith All Are Mortal" and "Come, Sweet Death," Bach; Toccata and Fugue in D minor, Bach; Three Chorale Preludes, Brahms; Prelude on "Greensleeves," Purvis; Chorale in A minor, Franck.

**Roy M. Darley, Salt Lake City, Utah.**—The Utah Chapter of the A.G.O. sponsored Mr. Darley in a recital Oct. 16 at the Latter Day Saints Tabernacle. The program: Toccata in F major and Adagio in A minor, Bach; Chorale in B minor, Franck; Prelude, "Arabesque" and "Carillon," Viernie; "Elfin Dance," Edmundson; "Dreams," McAmis; Finale from Symphony 1, Viernie.

**Rachel Pierce, Spartanburg, S. C.**—Miss Pierce gave a recital Oct. 19 at Converse College, where she is a member of the faculty. She was assisted by Radiana Pazmor, contralto. Organ numbers were: Fugue in C major, Bach; "Komm, süsser Tod," "O liebe Seele, zieh' die Sinnen" and "Vergiss mein nicht," Bach; Sonata 1, Hindemith.

**Arthur D. Carkeek, Greencastle, Ind.**—Professor Carkeek of the DePauw University faculty gave a recital Nov. 1 at Hanover College, Hanover, Ind. The program: Allegro from Concerto in G minor, Handel; Two Chorale Preludes and Prelude and Fugue in F minor, Bach; Sonata in F minor, Mendelssohn; Compositions by Karg-Elert, Viernie, Bingham and Messiaen.

**Alan Walker, Tarboro, N. C.**—Mr. Walker gave a recital Oct. 19 at the Howard Memorial Presbyterian Church. He played: "Psalm 19," Marcello; Adagio, Corelli; Allegro, Vivaldi; Siciliano and Toccata and Fugue in D minor, Bach; "The Musical Clocks," Haydn; Fantasia, Mozart; Two Chorale Preludes, Brahms; "Suite Gothique," Boellmann.

**Robert Wilson Hays, Manhattan, Kan.**—Mr. Hays was heard in a recital Oct. 26 at Kansas State College, where he is a member of the faculty. He was assisted by Charles J. Wood, baritone. Organ numbers were as follows: Chaconne in E minor, Buxtehude; "Recit de Tierce en Taille," de Grigny; "Erbarm dich mein, O Herre Gott" and Toccata and Fugue in D minor, Bach; "Toccata-Carillon," Hopper; "Nazard" and "Francaise," Langlais; Fantasy in C major, Bingham.

**Sarah M. Newton, Staten Island, N. Y.**—Miss Newton gave a vespere recital Oct. 19 at Trinity Lutheran Church. She was assisted by Malcolm L. Foster, baritone. Both musicians are alumni of the Union Theological Seminary School of Sacred Music and the recital was in observance of the school's twenty-fifth anniversary. Organ numbers were: Andante and Finale from Concerto 1, Handel; Andante, Stamitz; "Litanies," Alain; Prelude and Fugue in G major, Bach; "Air Tendre," Lully; Toccata on "Vom Himmel hoch," Edmundson.

**Horace Douglas, Rome, N. Y.**—Mr. Douglas played Oct. 25 at the First Presbyterian Church in Auburn, N. Y., using the following program: Concert Overture in A, Maitland; "All Praise to Jesus' Hallowed Name," Bach; "Deck Thyself, My Soul, with Gladness," Brahms; "Dearest Jesus, We Are Here," Karg-Elert; Andantino, Chauvet; Two Preludes, Chadwyth-Healey; Allegro Vivace from Symphony 1, Viernie; Two Movements from "Baroque," Bingham; Fantasia, "In Festo Omnium Sanctorum," Stanford.

**Dr. Homer Whitford, Boston.**—Dr. Whitford gave his annual fall recital at Eliot Memorial Chapel, McLean Hospital, Waverly, Mass., Oct. 27. The program was as follows: "Now Thank We All," Air for G String, "My Heart Ever Faithful" and Bourree, Bach; Adagio from Chorale in A minor, Franck; "Marche Pontificale," Widor; "Romance," Debussy; Toccata from "Suite Gothique," Boellmann; "Song of the Basket Weaver," Russell; Finale from the "New World" Symphony, Dvorak; Yugoslav

Lullaby, arranged by Whitford; "Comes Autumn Time," Sowerby.

**Searle Wright, F. A. G. O., New York City.**—In November Mr. Wright, organist and choirmaster at St. Paul's Chapel, Columbia University, gave two of the noonday recitals heard in that chapel twice weekly. Mr. Wright's programs were played Nov. 12 and 19. He included the following numbers: Canzona, Gabrieli; "Recit de Tierce en Taille," de Grigny; Fantasia and Fugue in G minor, Bach; Aria, Peeters; Roulade, Bingham; "Litanies," Alain; Preludes and Intermezzi, Schroeder; Chorale in B minor, Franck; Scherzo, Symphony 2, Viernie; "Nun bitten wir den Heiligen Geist," Buxtehude; Fugue in E flat, Bach.

**Heinrich Fleischer, A.A.G.O., Chicago.**—A recital was played by Mr. Fleischer at Rockefeller Chapel, University of Chicago, Nov. 17. The program: Chaconne in F minor, Pachelbel; Prelude and Fugue in E major, Lübeck; Prelude and Fugue in C minor, Bach; Three Chorale Preludes, Brahms; Toccata and Fugue in D minor, Reger.

**Wilber Lee Northington, Jackson, Tenn.**—The Memphis Fine Arts Club presented Mr. Northington as featured artist on its annual "Enchanting Hour" at the St. John Baptist Church Nov. 8. Also appearing on the program were Ann Twigg and Annie Williams, dramatic readers, and Florence McCleave, soprano, who was accompanied by Hortense Yarbrough. An audience of over 500 heard Mr. Northington play the following organ numbers on the new Wicks organ: "Psalm XIX," Marcello; "Jesu Joy of Man's Desiring," Bach; "Ave Maria," Bach-Gounod; Prelude and Fugue in D major, Bach; "Behold, a Rose," Brahms; "Piece Heroique," Franck; "A Mountain Spiritual," Whitney; Toccata, Mulet.

**Harold Fink, New York City.**—For his Christmas Eve recital at the Fordham Lutheran Church Mr. Fink has announced this program: "Symphonie Gothique," Widor; "Rejoice, Ye Christians," Bach; "The Nativity," Hokanson; Offertory on Christmas Hymns, Guilman; "Moravian Morning Star," Gaul; "Joy to the World," Lemare; "Noel of the Little Bells," Marryott; "Christmas Candlelight Carol," Johnson.

**Eugene M. Nye, Seattle, Wash.**—Mr. Nye, who is organist and choirmaster of Trinity Church and a member of the faculties of the Cornish School and Seattle University, was sponsored by the choir guild in a recital at his church Nov. 15. He played: Chaconne, Couperin; "Rhosymedre," Vaughan Williams; Fantasia and Fugue in C minor, Bach; Suite in D, Stanley; Arioso, Corelli; Concerto in F major, Handel; Prelude, Fugue and Variation, Franck; Canon in B minor, Schumann; Three Chorale Preludes, Willan; Canzona, Purvis; Sonata 6, Mendelssohn. Mr. Nye was sponsored Oct. 20 by the Vancouver, B.C., Centre of the C.C.O. in a recital on the rebuilt Robert Morton organ at St. Philip's Anglican Church. The program: "The Heavens Declare the Glory of God," Marcello; "The Fifers," d'Andrieu; Concerto 4, Bach; Arioso, Corelli; Three Movements from "Fireworks Music," Handel; "The Musical Clocks," Haydn; "Before the Image of a Saint," Karg-Elert; Aria, Peeters; Pastoral on "Forest Green," Purvis; Toccata in D major, Kinder.

**Foster Hotchkiss, Kansas City, Mo.**—For the first evensong of the season in the Central Presbyterian Church Mr. Hotchkiss played the following recital Oct. 4: Adagio and Finale (Concerto 1), Handel; Flute Solo, Arne; Fugue in G minor ("The Great"), Bach; Chorale in E major, Franck; Chorale Preludes on "Ton-y-Botel" and "Tallis' Canon," Purvis; Toccata (Symphony 5), Widor. The chancel choir of Central Church and Irene Peters, soprano, sang "Hear My Prayer," Mendelssohn, and the hymns preceding the two Purvis numbers.

**Raymond Keldermans, Olivet, Mich.**—Olivet College sponsored Mr. Keldermans in a recital Nov. 8 at Olivet Church. He played: Toccata and Fugue in D minor, Bach; Air and Gigue, Campion; Adagio, Geilfus; "Aria da Chiesa," Unknown Italian Composer; Trumpet Voluntary, Purcell; Prelude, Fugue and Variation, Franck; Finale on the Magnificat, Keldermans; Pastoral and Finale from Symphony 2, Widor.

**Joanne Flage, Minneapolis, Minn.**—A dedicatory recital was played at the First Evangelical Lutheran Church, Kenyon, Minn., Nov. 1, with Miss Flage as guest organist. Her numbers included: B Minor Prelude, "God's Time Is the Best," Allegro from Trio-Sonata 5, Siciliano and Fugue in G minor, Bach; "O How Blessed Spirits" and "My Heart Is Filled with Longing," Brahms; Andante Cantabile, Widor; "Benedictus," Reger; "God Himself Is with Us," Bitgood; Improvisation, "Now Thank We All Our God," Whitford.

**Mrs. Esther Stinehart, Mason City, Iowa.**—The rebuilt organ at the First Baptist Church was dedicated Sept. 27 with a recital by Mrs. Stinehart, sub-dean of the Mason City Chapter of the A.G.O. She played: Rigaudon, Campra; "Jesus, Joy of Man's Desiring,"

Bach; Gavotte, Martini; Prelude and Fugue in C minor, Bach; Adagio from Symphony 6, Widor; "Träumerei," Schumann; "The Lost Chord," Sullivan; "Spiritual," Purvis; Scherzo, Bossi; "Suite Gothique," Boellmann.

**Dale Peters, Paterson, N. J.**—Mr. Peters was heard Nov. 18 at St. Paul's Chapel, Trinity Parish, New York City. He played: "Dialogue," Banchieri; Passacaglia, Raison; Prelude and Fugue in B minor, Bach; Fugue on "B-A-C-H" No. 3, Schumann; "God Among Us," Messiaen.

**Joseph T. Elliott, New York City.**—For a recital Nov. 25 at St. Paul's Chapel of Trinity Parish Mr. Elliott chose: Concerto in G minor, Handel; Three Antiphons, Dupre; "I Thank Thee, Lord," J. C. Bach; "Now Thank We All Our God," Kaufmann; "Now Thank We All Our God," Karg-Elert.

**Victor C. Buschle, Atlanta, Ga.**—The Young People's Service League of the Episcopal Church of the Epiphany sponsored Mr. Buschle in a recital Oct. 25 at the chapel in the Emory University theology building. He played: Preludio from Sonata in C minor, Guilman; "Jesus, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; "The Squirrel," Weaver; Chorale in A minor, Franck; Fantasia, Dubois; "Ave Maria," Schubert; Andantino, Lemare; Toccata from Symphony 5, Widor.

**Mark Siebert, Richmond Hill, N. Y.**—Mr. Siebert played the following Nov. 4 at St. Paul's Chapel of Trinity Parish in New York: Prelude and Fugue in E minor, Buxtehude; Variations on "Lasst uns das Kindlein wiegen," Murschhauser; Three Canons on "Jesus Loves Me," Bingham; Little Preludes and Intermezzi, Schroeder.

**Doris Helen Smith, A.A.G.O., Tacoma, Wash.**—Miss Smith gave a recital Nov. 1 at the First Congregational Church. She played: Prelude, Fugue and Chaconne, Buxtehude; Largo from Concerto in D minor, Vivaldi-Bach; Overture to Cantata 142, Bach; Chaconne, Couperin; "Vision of the Church Eternal," Messiaen; "Rhythmic Trumpet," Bingham; "To the Morning Star," Dallier; "Whimsical Variations," Sowerby; "Cortege and Litany," Dupre.

**Sigmund Kvamme, Buffalo, N. Y.**—The dedicatory recital on a Wicks organ at Zion Evangelical Lutheran Church, Clarence Center, N. Y., was played Nov. 1 by Mr. Kvamme. His program: "We Pray Now to the Holy Spirit," and "O Lord, to Me," Buxtehude; Prelude in B minor, "Rejoice, Christians," "If Thou but Suffer God to Guide Thee," Concerto in A minor and Trio-Sonata in C major, Bach; Variations on a Folk Tune, Op. 2, and "I Will, My Lord, Sing Praises," Ludvig Nielsen; "Light Over Land," Egil Hovland; "A Mighty Fortress," Leif Bergh; "Round Me Falls the Night," Elmore; "De Profundis Clamavi," Weitz; Variations from Sonata 6, Mendelssohn.

**C. Griffith Bratt, A.A.G.O., Boise, Idaho.**—Mr. Bratt plays weekly programs in the chapel of Boise Junior College which are broadcast from radio station KDSH. Numbers which he performed Nov. 15, 22 and 29 were as follows: "By Adam's Fall," "Jesus, Joy of Man's Desiring," Trio-Sonata in C minor and "Blessed Jesus, We Are Here," Bach; Prelude and Rondo, Fischer; Hornpipe and Air, Purcell; Fugue in C, Handel; "Now Thank We All Our God," Karg-Elert; Rigaudon, Lully; Fantasia and Fugue in C minor, and "Now Come, the Gentiles' Saviour," Bach; "Psalm 18," Marcello.

**Arthur Birky, New Wilmington, Pa.**—Mr. Birky, a faculty member at Westminster College, recently was appointed organist and choirmaster of the First Christian Church in New Castle, Pa. He gave a recital at that church Nov. 10, playing the following: Rhapsodie No. 3, Saint-Saens; Pastoral, Clokey; "Come, Sweet Death," Bach; Chorale in A minor, Franck; Variations on "Weinen, Klagen, Sorgen, Zagen," Liszt; Toccata on "O Fili et Filiae," Farnam; Concert Etude on "Rakoczy March" for Pedals Alone, Birky.

**Herbert B. Nanney, Stanford University, Cal.**—A recital of modern music was played by Mr. Nanney Oct. 22 at Stanford University. The program: Sonata 3, Hindemith; Pastoral, Milhaud; Fugue in G minor, Dupre; "Carillon," Sowerby; Toccata, Mulet.

**Royal A. Brown, F.A.G.O., San Diego, Cal.**—For his recital Nov. 29 at the Spreckels organ pavilion Mr. Brown chose: Sonata 2, Becker; "Fountain Reverie," Fletcher; Prelude and Fugue in A minor and Prelude and Fugue in B flat major, Bach; Fantasy on "My Old Kentucky Home," Lord; "Indian Love Call," Friml; Overture to "William Tell," Rossini.

**John S. McCreary, Indiana, Pa.**—Mr. McCreary played at the National Cathedral in Washington, D. C., Sept. 6. He chose for his program: Chaconne in G minor, Couperin; Elevation, Couperin; "Christ, Our Lord, to Jordan Came" and "St. Anne's Fugue, Bach; "The Legend of the Mountain," Karg-Elert; Chorale in A minor, Franck; "He Remembering His Mercy" and "Gloria," Dupre.

# Programs of Recitals

**Barclay F. Wood, Manchester, Conn.**—At a dedication service held Nov. 1 for the Spencer-Ford memorial organ in the Second Congregational Church, Manchester, Conn., which was rebuilt and considerably enlarged during the summer by Austin Organs, Inc., Barclay F. Wood, organist of the church, played the following: Pastorale in E, Franck; Fantasia in G minor, Bach; Chorale and Andante con Moto, from Sonata 5 in D major, Mendelssohn; Fanfare Fugue in C major, Bach; "Litanies," Alain. The stoplist for this organ appeared in the June, 1953, issue of THE DIAPASON.

**Ronald K. Arnatt, Washington, D. C.**—Mr. Arnatt gave a dedicatory recital Nov. 1 at St. Luke's Episcopal Church. He played: "Offertoire sur les Grands Jeux," Couperin; "Partite sopra la Follia," Frescobaldi; Chorale Variations on "Sei gegrüsst, Jesu gütig," Bach; Second Movement from Sonatina, Sowerby; Variations on "Dominus Regit Me," Dirksen; Toccata and Fugue in D minor, Bach.

Mr. Arnatt also played Nov. 1 at the Washington Cathedral. The program: Variations on "Sei gegrüsst, Jesu gütig," Bach; "Les Corps Glorieux," Messiaen; Fughetta and Canonic Variations on "Vom Himmel hoch," Bach.

**Boies E. Whitcomb, Honolulu, Hawaii**—Mr. Whitcomb gave a recital Nov. 3 on the Holtkamp organ in Atherton Chapel at Central Union Church. He was assisted by Gertrud Kuenzel Roberts, harpsichordist. Organ numbers were: Trio-Sonata 6, Bach; Prelude, Fugue and Chaconne in D minor, Pachelbel; Chorale Prelude, "Blessed Be Thou, Lord Jesus Christ," Pachelbel.

**Grenville Comross, Maplewood, N. J.**—A recital by Mr. Comross Dec. 20 at St. Matthew's Episcopal Church will be the third in a series. The program will be as follows: Prelude Chorale, Tebaldini; "Angelus," Massenet; Intermezzo, Rheinberger; "March of the Magi Kings," Dubois; "Grande Choeur," Guilmant.

**Naomi Woll, Dixon, Ill.**—In radio programs broadcast from St. Luke's Church Oct. 18 and Nov. 1 Miss Woll played the following: "Qui Tollis," Couperin; Fantasia in F minor, Mozart; "My Jesus Calls Me," Brahms; "Prayer," Messiaen; Toccata, Pachelbel; "Sheep May Safely Graze," Bach; Chorale in E major, Franck; "My Heart Is Filled with Longing," Brahms.

**Robert T. Anderson, Bloomington, Ill.**—Mr. Anderson, a junior at Illinois Wesleyan University, was sponsored by the Bloomington-Normal Chapter of the A.G.O. in a recital Oct 11 at Presser Hall. He played: Concerto in A minor, Vivaldi; Ricercare on the First Tone, Palestrina; Trio-Sonata 1 and Fantasia and Fugue in G minor, Bach; "Carillon," Vierne; Sonata 2, Hindemith; "Schönster Herr Jesu," Schroeder; "Carnival," Crandell; Finale from Symphony 1, Vierne.

**Raymond Martin, Decatur, Ga.**—A faculty recital was played by Mr. Martin Oct. 5 at Agnes Scott College. The program: Prelude and Fugue in B flat, Buxtehude; Fantasia and Fugue in G minor and Chorale Prelude, "The Old Year Now Hath Passed Away," Bach; Chorale in B minor, Franck; Sonata 3, Hindemith.

**William Birdwell, Denver, Colo.**—Mr. Birdwell was assisted by two violinists and a cellist in a recital Oct. 18 at Messiah Lutheran Church. The program: Fugue and Toccata in E minor, Pachelbel; Trio in F major, Krebs; Sonatas 1 and 2, Mozart; Prelude and Fugue in G minor, Buxtehude; Sonatas 4 and 5, Mozart; Suite in D, Stanley.

**Valentina Woshner Fillinger, Pittsburgh, Pa.**—For her recital Nov. 1 at North Side Carnegie Hall Mrs. Fillinger chose: Prelude and Fugue in C minor, Bach; Four "Dubious Conceits," Purvis; "Lux Fulgebit," De Ma-leingreau; Finale, Franck.

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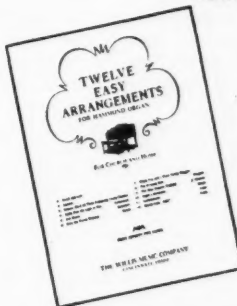
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## THE DIAPASON

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CHICAGO, DECEMBER 1, 1953

## They Have Earned High Honor

When one is regaled with the stories of tribulations that so often beset church musicians he can take courage from the fact proved repeatedly in the columns of THE DIAPASON that after all the organist is a long-lived individual—a man, or woman, of long and distinguished service, who changes seldom and one of whose principal characteristics is faithfulness. One need only glance at the front page of the November issue to find outstanding examples. David A. Pressley has been at the console in the Washington Street Methodist Church of Columbia, S. C., for fifty-six years and now retires amid the tributes of that parish. And Edwin Arthur Kraft gave a recital in October to mark the end of his forty-fifth year as organist and choirmaster of Trinity Episcopal Cathedral in Cleveland. Mr. Kraft recently expressed a wish to retire but the authorities of the cathedral would not permit him to do so. They no doubt realize that the man who has presided over the music since the cathedral was completed would leave a vacancy that would impress itself on worshipers immediately.

The cases of Mr. Kraft and Mr. Pressley speak well for our entire profession. Mr. Pressley's service to his church began when he was 12 years old. His development as an organist was definite and continuous and by virtue of study with some of the nation's great musicians he never stopped growing.

As to Mr. Kraft, not only have his recitals at the cathedral and the music he has provided from Sunday to Sunday won him fame, but he has been heard in recitals in every part of the country. The last forty-five years have not caused his personality or his playing to lose the freshness of youth and a spirit that is undying marks his career. One can do no better than to quote from the comment of a writer in the *Cleveland Plain Dealer* who wrote after hearing Mr. Kraft's anniversary recital:

Kraft came to Trinity when it was built, in 1907. Except for one year as municipal organist at Atlanta, he has been constantly at his post. In the early days, when there were no radios and no symphony orchestra, many depended on Kraft's recitals for their musical pleasure. It is a tribute to his ability that many still do, even with the vast increase in other musical activities.

A discerning musician and a great virtuoso, Kraft continues to hold the interest of his listeners with his dynamic interpretations. There is strong rhythmic drive and communicative power in his work. It has a fine sense of authority and explores many moods and styles.

Cleveland music-lovers, the great Trin-

ity Cathedral and the entire organ world have reason to rejoice with Mr. Kraft on his anniversary and over what he has accomplished in a period of nearly half a century.

## Nobel Prize to Dr. Schweitzer

It must be a source of deep gratification to every church musician that an eminent man of this group should be awarded the Nobel peace prize for 1952. There is no profession that could be or should be a promoter of world peace in an unostentatious way more than that of the church organist; yet this is the first time that the great distinction of winning this coveted honor has been conferred on one who is devoted to the organ and to music.

Dr. Albert Schweitzer is a man of such fame that medicine, religion, missions, philosophy and music make equal claims to him. Many Americans had the opportunity to become acquainted with Dr. Schweitzer when he visited the United States in 1949 to speak at the Goethe centennial and music festival at Aspen, Colo., on which occasion he made stops in a number of places in America.

Dr. Schweitzer, now 78 years old, is the recipient, under the Nobel award, of 171,570 kroner, or approximately \$33,200. It is typical of the man that from Lambarene, in French Equatorial Africa, where his famous hospital is situated, he made it known that he will be too busy with plans for the enlargement of the hospital and with the care of his patients to go to Norway Dec. 10 to receive the prize. One of his principal activities at present is concerned with the construction of permanent buildings for 250 lepers now housed in huts. The prize money is to be devoted to the new buildings.

"I am honored by the decision," he said to a press correspondent, "of the committee of the Norwegian Parliament," "but no man has the right to pretend he has worked enough for the cause of peace and to declare himself satisfied."

The man regarded by many as the greatest living humanitarian then abruptly broke off the interview to attend to the broken leg of an African patient who had arrived by dugout canoe from a logging camp up the river.

There are many men of the present and past generations of whom the organ fraternity has reason to be proud, but none who has achieved greater fame in as many fields as Albert Schweitzer.

## Flor Peeters in New York

New York's Central Presbyterian Church was packed Oct. 19 with an audience listening with rapt attention to the superb playing of Belgium's famous organist-composer, Flor Peeters, in a program refreshingly different from the usual recital fare. Two rarely-heard numbers by eighteenth century Flemish composers came between Buxtehude's Prelude and Fugue in F sharp minor—one of that master's greatest—and Bach's G major Prelude and Fugue in a reading of fine proportions and clarity of detail. Then came Tournemire's "Suite Evocatrice"—a series of five pasticcios recalling such men as DeGrigny, Sweelinck, Frescobaldi and Couperin. For this writer the Capriccio was the high point of the evening, offering further proof of the debt the modern French school owes this master.

The second half of Mr. Peeters' program was devoted mainly to his own works, two of them in a first hearing. Prelude and Fugue on the Mixolydian Mode and Concert Piece, with their toccata-like pedal motives, flashing arabesques, staccato rhythms and powerful dissonant chords, are showpieces in the best sense, with a high content of musical inspiration. In Flor Peeters we have a sane, virile performer with flawless technical equipment, entirely absorbed in transmitting the composer's message to the listener.

SETH BINGHAM.

Week of Dedication  
Opens New Schlicker  
Organ in Fremont, O.

By RICHARD T. GORE

The week of July 26 was a gala one in Fremont, Ohio, for during it the new Schlicker organ in St. Mark Lutheran Church was dedicated and used in recitals. At the same time the eighteenth annual institute for church music, sponsored by the Synod of Ohio of the United Lutheran Church in America, was held.

Beautifully located in a new organ gallery at the rear of the church, the organ of twenty-two ranks speaks out clear and unimpeded when the extra large shutters which enclose the two sound chambers on sides opening into the church are open. In the center stands the unenclosed pedal of six ranks. The specifications and the pipe scales for this instrument were made by Professor Christhard Mahrenholz of Hannover, Germany, whose book "Die Orgelregister," is an international standard in organ design. In this organ every voice contributes to the ensemble; on it the entire organ literature is playable, save the few compositions that actually require more than two manuals. For leading congregational singing it is described as ideal, as it is also for use with the choir and with other instruments.

Dr. Heinrich Fleischer, recently appointed organist of Rockefeller Chapel, Chicago, gave the opening recital, playing works by Praetorius, Bach, Pachelbel and a group of contemporary works drawn from "The Parish Organist," the new collection of which Dr. Fleischer is editor. His playing comes the closest, in my listening experience, to that of Lynnwood Farnam of any I have heard in the last twenty years, in his complete control of mechanics, his grasp of form, his beautiful articulation and phrasing, his colorful registration, but, most important, his rhythmic control.

On July 27 Arthur R. Croley of Fisk University gave a delightfully varied program, stressing classic French and contemporary German composers, with one piece by Flor Peeters. July 29 brought a recital by Grigg Fountain. The only unfamiliar music on his program was a group of preludes on "Deck Thyself" by the writer. All three organists made skillful use of the many interesting effects obtainable on the new organ. July 30 Carmen Berendsen, violinist, was heard in a program of violin music. In the resonant church her tone sounded immense and her performance of the Bach solo Partita in D minor was one of the high points of the week. Also of interest were the variations for violin and organ on the chorale "My Soul, Now Bless Thy Maker," by Dr. Yury Arbatsky, in which she was assisted by George H. Lewis. On Friday evening the choir of the institute was heard in several compositions at a concluding vesper service.

On the faculty of the Institute for Church Music, besides Dr. Fleischer and the writer, were the Rev. Frederick M. Otto, dean, the Rev. Willard I. Hackenberg, chaplain, Dr. Ulrich S. Leupold of Waterloo College and Seminary, Waterloo, Ont., and Mrs. Ursula Stechow, who worked with the junior choir. Of special interest were Dr. Leupold's lectures on the forthcoming revision of the Common Service Book of the Lutheran Church.

The tonal resources of the new organ are as follows:

## GREAT ORGAN.

Gemshorn, 8 ft., 61 pipes.  
Quintadena, 8 ft., 61 pipes.  
Prinzipal, 4 ft., 61 pipes.  
Waldflöte, 2 ft., 61 pipes.  
Mixture, 4 rks., 281 pipes.

## SWELL ORGAN.

Gedackt, 8 ft., 61 pipes.  
Dulzflöte, 8 ft., (Prepared).  
Rohrflöte, 4 ft., 61 pipes.  
Oktav, 2 ft., 61 pipes.  
Terzian, 2 rks., 122 pipes.  
Krummhorn, 8 ft., 61 pipes.

## PEDAL ORGAN.

Untersatz, 16 ft., 32 pipes.  
Prinzipal, 8 ft., 32 pipes.  
Koppelflöte, 4 ft., 32 pipes.  
Rauschpfeife, 2 rks., 64 pipes.  
Fagott, 16 ft., 32 pipes.

BRUCE PRINCE-JOSEPH, organist and harpsichordist of Hunter College in New York City, opened the season with a recital at the First Baptist Church in Philadelphia

## Looking Back into the Past

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

The new Skinner organ in St. Thomas' Episcopal Church, New York City, was opened with a feast of music. On Nov. 12 T. Tertius Noble, who had come to St. Thomas' in the spring, gave his first recital before a New York audience. Will C. Macfarlane, Charles Heinroth and Arthur S. Hyde were others who gave recitals on the new instrument.

THE DIAPASON made explanation and apology in the following editorial for a false report of the death of the French organist and composer Theodore Dubois:

Usually we are glad when we are right. This time we are delighted to have been wrong. Theodore Dubois, whose death was recorded in the November issue of THE DIAPASON, as it was in the daily press of two continents and the musical papers as well, is alive. We have his word for it and know him to speak only the truth. \* \* \* The report that he had met with a fatal accident was taken for accurate generally in the musical world, until the denial was issued in France, and with Mr. Eddy we say: "Our mourning has been turned into dancing."

It seems that M. Dubois entertained the strongest doubts of the truth of the reports of his demise as soon as he read them. "Fiat Lux," he said, and forthwith wrote to the editor of the leading musical paper in Paris that he was not "In Paradisum," and that any "Cortège Funèbre" played for him was grossly premature. "Laud Deo," said the editor, and the good news was sent across the seas, reaching THE DIAPASON through Dr. Carl, whose watchful eye was the first to see it. So we may close this recital with "Alleluia."

Twenty-five years ago, according to the issue of Dec. 1, 1928—

More than 2,500 people heard the dedicatory recital played by Lynnwood Farnam on the large Skinner organ in Rockefeller Chapel at the University of Chicago Nov. 1.

Nov. 15 was an important day for New York organists when the National Association of Organists sponsored a conference on church music, a dinner and a festival service at the Fourth Presbyterian Church. Dr. Harold W. Thompson was the speaker of the day.

Oscar G. Sonneck, one of the foremost authorities on music in America, died in New York Oct. 30 at the age of 55 years.

One hundred organists of Chicago and vicinity were guests of William H. Barnes in Evanston Oct. 30 for the opening of the organ in the new home of Mr. and Mrs. Barnes.

The Welte-Mignon Corporation was building a four-manual of seventy-seven stops for St. Augustine's Catholic Church in Chicago.

Ten years ago the following news was recorded in the issue of Dec. 1, 1943—

Pietro A. Yon, one of America's outstanding organists and for sixteen years at St. Patrick's Catholic Cathedral in New York, died Nov. 22 after a long illness following a stroke.

Large four-manual Casavant organ which stood in Orchestra Hall, Detroit, was rededicated in the church which acquired the instrument when its original home was converted into a theater.

Gordon Balch Nevin, American composer, organist and teacher, was taken by death Nov. 15 at New Wilmington, Pa.

Dr. H. A. Fricker, distinguished Toronto organist, conductor of the Mendelssohn Choir for many years and former city organist of Leeds, England, died in his sleep Nov. 15.

Oct. 25. With Jussi Björling, first tenor of the Metropolitan Opera Association, he opened the 1953-54 concert series at Hunter College. On Nov. 20 he directed the first in a series of faculty recitals with the performance of the Corelli Sonatas and Mozart Sonatas for organ and strings. In December he will appear in three programs at Hunter College and at Carnegie Hall, where Dr. Alfred Greenfield has engaged him as harpsichordist in the Oratorio Society's performance of the "Messiah".

DR. ALLEN IRVINE McHOSE, who has been a member of the Eastman School of Music staff since 1929, has been appointed director of the summer session. Dr. McHose, a teaching specialist in theory, is also an organist and choir director and as auditionist for the Eastman School has traveled widely. He has degrees of doctor of fine arts from the University of Oklahoma and Franklin and Marshall College.

# Christmas



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# First Organ Music Brought to America for Indians' Benefit

By SARAH LAUBENSTEIN

[Continued from November Issue]

The most interesting and valuable of the older reports of education in New Spain were written by Motolinia, Mendieta, Ovando, Ximenez de Cisneros, Icazbalceta and a host of others. The difficulty is just there—in the great number of reports, not indexed, and the great amount of reading necessary to discover the references to music. However, the mention of music usually is to be found somewhere, either in connection with the services of the church, in an educational curriculum, in a will, or in a list of purchases made by a bishop while revisiting Spain.

All the sources, however, agree on the fact that the Indians loved the European music and learned it quickly. Mendieta reported that not long after the Indians learned to sing they began to compose most skillfully villancicos in four voices to sing with the organ. Motolinia wrote that in 1538 the Indians produced a play about John the Baptist (Gospel of St. Luke) that lasted for an hour, ending with a motet with organ accompaniment that was excellent. He also wrote:

"The Tlaxcaltecas have greatly enhanced the divine service by song and music to the accompaniment of the organ. They had two choirs, each one of more than twenty singers. In addition there were two choirs of flutes, with which they also played the rebec and the jalebabs [Moorish flutes]. With these choirs there were also expert drummers, accompanied by little bells which sounded sweetly."

Ricard writes that the Indians knew the plainchant and sometimes used organ accompaniment with it, and sometimes groups of instruments, and that the Indian choirs compared favorably with those of the churches of Spain. The part of the "orchestra" was very rich because of the variety of instruments used—the flute, the clairon, the cornet, trompette, real y bastarda, fife, trombone, jabela, the chirrima, the chalemie, the dulziana, the sacabuche, the orlo, the rabel, vihuela de arco, guitare and the atabal [a kind of tambour].

In the school of San Jose Father Juan Caro, an associate of Pedro de Gante, taught vocal music and Motolinia wrote that this priest did not understand much Nahuatl. He held long discourses in Castilian with the little Indians and they listened with open mouths, not understanding anything; the sight was so pleasing that the assistants could not refrain from smiling. However, the pupils understood the music and advanced rapidly, and one of them wrote an entire mass. Others learned in a month to perform a mass and vespers "without omitting anything."

Another story of the musical ability of the Indians has to do with the Spaniard, a performer on the rebec, who arrived in Tlaxcala about this time. An Indian examined the instrument and made one for himself; in three lessons he knew about as much as the Spaniard and in ten days he was playing his rebec in the midst of flutes, adding a counterpoint to their chant. Another Indian played the vihuela de arco and composed some pieces in four parts for that instrument. The Indians of Michoacan were especially gifted and in that region there were organists and "remarkable masters." Each convent had its organ and in order that there might be no lack of performers, they chose some from among the most gifted Indians and sent them to Mexico City to study at Pedro de Gante's school. Other communities did this also and supported the student while he learned. Instruction in lesser schools was based on the methods of Pedro de Gante.

Dr. Miguel Galindo wrote that there were three missionaries who formed the vanguard of the art of music in the new world. Pedro de Gante heads the list. He is given credit for beginning the practice of modern pedagogy, although no doubt he himself would say that he developed his work according to the need and the situation with which he was confronted. One teacher was assigned to each course, but on many occasions there was

alternation with other teachers. The second musician was Friar Juan Caro, and the first to compose music here was Friar Francisco Ximenez.

In Brother Pedro de Gante's school the reading and writing of music took its departure from the copying of the plainchant. This served a double purpose, for the music was needed by the choirs. Lang in his "History of Music" says that some of these manuscripts are still in existence and are most interesting.

In 1536 the first college was founded on this continent, and it was not founded for the children of the colonists, as was Harvard College a century later; the Spaniards founded it for the advancement of culture among the Indians. Its name was Santa Cruz de Tlalololco, an institution which is the subject of an interesting monograph by Dr. Francis Borgia Steck. The subjects taught prove that it was a real college and not a lesser school. Law, rhetoric, mathematics, astronomy, Latin and music were included in the curriculum.

There is another story concerning "organs" that is provocative. Icazbalceta reported that in 1548 Bishop Zumarraga, just before his death, charged his friend Martin de Aranguren with the execution of his will. He owned a farm in the valley of Toluca that had provided food for his house, some monasteries and the poor; also there was a fruit orchard in Ocuituco. These were to be sold and the money was to be given to the church in order to buy organs in Seville, cloth of silver and books. These organs are not mentioned again in the book, but in view of his great interest in the Indians it is altogether likely that some of them found their way to New Spain.

It might seem that there would be difficulty in finding musicians for the many new churches and religious foundations springing up all over the count. The difficulties came, however, not from lack of musicians but from their great number. There was not an Indian village of twenty inhabitants, declared Grijalva, in which there were not trumpets and flutes at least to assist with the service. The Indians loved the drama of the church service and its vestments; also the costumes for processions and festivals. When not engaged in their religious duties they often became idlers and fell into evil ways. Also the various churches became rivals in the splendor of their festivals and the richness of the processions. Everyone knows the love of the Spanish for fiestas and processions, but the Indians soon outdid them in this respect. In a way these occasions were necessary, for they replaced the pagan festivals.

By 1555 reform was badly needed, so the church council in that year adopted severe measures to curb the evils that had crept in. The playing of trumpets within the church was forbidden, and there were other interdicts also. It became necessary to do away with the secular instruments in the service, retaining the organ alone as the instrument best adapted to ecclesiastical use. The number of singers also was reduced to the strictest essential.

In the first installment of this article I observed that much research remains to be done in this field. Since then two books have appeared, proving that the work is indeed under way. The November issue of THE DIAPASON included an announcement of a very important book, "The History of American Church Music," by the Rev. Leonard Ellinwood. The "preview" of the book indicated that the author had gone back to the early Spanish sources. In addition to this important work another highly significant history has appeared—"Music in Mexico," by Robert Stevenson. The frontispiece consists of a portrait of "Fray Pedro de Gante, first teacher of European music in Mexico." He holds a service-book in one hand and his other arm encircles the figure of an Indian child standing with folded hands. This book is the first history of Mexican music to appear in English. I mention this with fervor, recalling my own struggles with sixteenth century Spanish. Another modern pioneer name must not be forgotten here—Dr. Francis Borgia Steck, with his translation of Motolinia's "History of the Indians of New Spain," published in 1951. Dr. Steck has a number of publications on education in Mexico and in his deep love for that land and its people he stands in the line

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of those great ones who labored there to further the interests of both religion and education.

There is without doubt something in the musical climate of our time that demands a thorough study of the music of this people in the early days of their contact with European music. So now we wait for the discovery of sixteenth century manuscripts of organ accompaniments, organ interludes and motets composed by the Indian musicians of New Spain, our first native 'American organists.'

THE SCRANTON DIOCESAN unit of the National Catholic Music Educators' Association observed "music day" in Wilkes-Barre, Pa., Nov. 30. Joseph J. McGrath was engaged to outline the plan for church and school music which has been effective in the Syracuse Diocese. Mr. McGrath is organist at the cathedral in Syracuse and a faculty member of Syracuse University.

### IRWIN FISCHER CONDUCTOR OF EVANSTON CIVIC ORCHESTRA

Irwin Fischer will be resident conductor of the Evanston Civic Orchestra during the current season. Mr. Fischer has been official organist of the Chicago Symphony under Defauw, Rodzinski, Kubelik and now Fritz Reiner. He has appeared as piano and organ soloist, composer and guest conductor of the Chicago Symphony. He also is organist of the First Church of Christ, Scientist, Evanston, and a faculty member of the American Conservatory of Music. His orchestral compositions have been performed in Chicago, New York, Washington, D. C., and other cities.

This year's initial concert by the Evanston orchestra will be held Dec. 14 in Tech Auditorium on the Evanston campus.

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## Organs of Early Day in Chicago Churches When Frontier Town

By F. R. WEBBER

When Chicago was incorporated in 1833 it was a mere trading-post. It contained a fort, a few wooden retail shops and about fifty houses. Its streets were little more than cart tracks through black, sticky mud. Charles J. Latrobe, who visited the town in 1833, describes its citizens as "horse dealers and horse stealers, rogues of every description, white, black, brown and red—half-breeds and quarter-breeds, and men of no breed at all; dealers in pigs, poultry and potatoes. Indian agents and Indian traders of every description."

Missionaries on horseback followed these adventurers and twenty-one years after the incorporation of the village the leading denominations were firmly established. The First Baptist, Second Presbyterian and St. Paul's Lutheran congregations had built churches of considerable size and St. James' Episcopal parish was preparing to build a large stone church at Cass Street (Wabash Avenue) and Superior Street. The First Presbyterian parish had outgrown a new church in seven years and was preparing to demolish it and erect a \$115,000 structure.

Into this frontier town, about 1838, or five years after its incorporation, came a wagon with a church organ for St. James' Episcopal church. Old residents used to say that it was built by Henry Erben of New York. In 1850 the First Unitarian Church installed a Jardine one-manual and about the same time St. Mary's Catholic Church bought a one-manual organ. In 1857 the First Presbyterian congregation dedicated a Hall & Labagh three-manual of thirty-eight ranks and St. James' Episcopal Church set up a Hall & Labagh two-manual of thirty ranks in its new building. The pride of the community, however, was a three-manual Henry Erben organ in St. Paul's Universalist Church. In 1858 the Third Presbyterian bought a Jardine of two manuals.

The year 1858 was noteworthy, for a wagon arrived one day with a two-manual organ built by William A. Johnson of Westfield, Mass. John V.V. Elsworth, America's leading authority on Johnson organs, tells me that it was opus 75, that it was built for the Wabash Avenue Methodist Church and that it was the first of a long succession of Johnsons that were to make the town on the western frontier a Johnson town. Clarence Eddy once declared that the total number of Johnson organs in Chicago and vicinity was sixty-five. There were eighty-six in the entire State of Illinois.

The Second Presbyterian Church had a three-manual of forty-six stops built by Andrews & Son of Utica. Its cost was \$6,000. The organist of this church was H.W. Chant, who was a partner of the Pilcher brothers from 1864 to 1866. An older generation of Pilchers had built organs in Snargate ("Snoggit") Street, Dover, and in London. Some of them came to America in 1832, worked for Henry Erben for a time, went to New Haven and Newark and then to St. Louis and Chicago. In 1864 Pilcher Brothers & Chant built an organ for Grace Methodist Church, Chicago Avenue and La Salle Street. Its stoplist was as follows:

### GREAT ORGAN (EIGHT STOPS).

1. Open Diapason, 8 ft.
2. Open Gamba, 8 ft.
3. Stopped Diapason, Bass, 8 ft.
4. Stopped Diapason, Treble, 8 ft.
5. Principal, 4 ft.
6. Twelfth, 2 1/2 ft.
7. Fifteenth, 2 ft.
8. Flute.

### SWELL ORGAN (FIVE STOPS).

9. Stopped Diapason, Bass, 8 ft.
10. Stopped Diapason, Treble, 8 ft.
11. Dulciana, 8 ft.
12. Principal, 4 ft.
13. Hautboy, 8 ft.

### PEDAL ORGAN.

14. Bourdon, 16 ft.

As a matter of historic interest, their curious spelling has been retained. The organ was tracker action with the console twenty feet from the organ, its compass was CC to G and there were three couplers. The same firm built an organ in 1865 for the North Presbyterian Church.

The great Johnson invasion began in earnest in 1867, when the First Baptist Church installed a three-manual with over 3,000 pipes in its large stone church on Wabash Avenue near Hubbard Court. John Elsworth, who has given me the correct dates and opus numbers of a number of these Johnsons, says that it was opus 216. Dwight's *Journal of American Music* states that the great division alone contained the usual diapasons, octave, twelfth, fifteenth and no less than eleven ranks of mixtures, plus trumpets at 16, 8 and 4 ft. for a triumphant finish. The swell division had a minor diapason chorus, nine ranks of mixtures, a trumpet, an oboe, a musette and a vox humana. The choir organ had nine ranks of mixtures, while the pedal division had nine full ranks of pipes. The church escaped the great fire of 1871, only to burn in 1874.

Eight years later the First Baptist installed a second three-manual Johnson, opus 588, in its new church at Thirty-First Street and South Park Avenue. In 1918 it sold this building to the Olivet Baptist congregation and moved to a clerestory church at 935 East Fifth Street.

So great was the reputation of the First Baptist organ that hardly a year passed that did not see the arrival of one or two Johnsons. When the second Johnson was installed, music magazines of those days said: "The new organ in Dr. Lorimer's church is the thirty-ninth Johnson in Chicago, and two more are to be installed within the next few months." Mr. Johnson himself said that he had shipped thirty-two organs to Chicago within twelve years, and his Jefferson Park Presbyterian installation raised the total to thirty-three.

The Hall & Labagh three-manual of thirty-eight sets in the First Presbyterian Church was burned, together with many other organs, in 1871. It was succeeded by a Hook & Hastings installed in 1872 at a cost of \$9,000. At the console of this tall, three-gabled organ Clarence Eddy presided from 1879 to 1895. Its stop-list was:

### GREAT ORGAN (TWELVE STOPS).

1. Open Diapason, 16 ft.
2. Open Diapason, 8 ft.
3. Viola da Gamba, 8 ft.
4. Viola d'Amour, 8 ft.
5. Doppel Flöte, 8 ft.
6. Flöte Harmonique, 4 ft.
7. Flute Octave, 4 ft.
8. Twelfth, 2 1/2 ft.
9. Fifteenth, 2 ft.
10. Mixture, 3 rks.
11. Acuta, 3 rks.
12. Trumpet, 8 ft.

### SWELL ORGAN (TWELVE STOPS).

13. Bourdon, 16 ft.
14. Open Diapason, 8 ft.
15. Viola, 8 ft.
16. Stopped Diapason, 8 ft.
17. Quintadena, 8 ft.
18. Flauto Traverso, 4 ft.
19. Violina, 4 ft.
20. Flautina, 2 ft.
21. Dolce Cornet, 3 rks.
22. Cornopean, 8 ft.
23. Oboe and Bassoon, 8 ft.
24. Vox Humana, 8 ft.

### CHOIR ORGAN (SEVEN STOPS).

25. Geigen Principal, 8 ft.
26. Dulciana, 8 ft.
27. Melodia, 8 ft.
28. Flute d'Amour, 4 ft.
29. Fugara, 4 ft.
30. Piccolo, 2 ft.
31. Clarinet, 8 ft.

### PEDAL ORGAN (FIVE STOPS).

32. Open Diapason, 16 ft.
33. Bourdon, 16 ft.
34. Violone, 12 ft.
35. Violoncello, 8 ft.
36. Trombone, 16 ft.

This organ was installed by George S. Hutchings, at that time superintendent of the Hook organization. This was just before he established his own business. In 1913 the First Presbyterian united with the Forty-first Street Presbyterian, taking the organ with it. It was succeeded by a Skinner four-manual.

The Second Presbyterian Church built an edifice seating 1,800 in 1849. In it was installed in 1854 an Andrews & Son listed as a three-manual of forty-six ranks. This church was known as the "Spotted Church" because of its variegated stonework. When the church was rebuilt after the fire it had a Johnson three-manual, opus 410, installed in 1873. The church was relocated at Michigan Avenue and Twentieth Street and was badly damaged by fire in 1900. Later it contained an organ described as a Hutchings-Votey three-manual when offered for sale in 1918. About this time the Austins built a solo organ and a new console.

The Third Presbyterian Church had a

large Johnson, opus 509, built in 1878. This was burned in 1884 and was succeeded in 1885 by a Johnson three-manual. The Fourth Presbyterian was formed by a merger of Westminster and North Presbyterian Churches. It had a three-manual Johnson, opus 436, built in 1874. The old church stood at Rush and Superior Streets and Miss Carrie T. Kingman was organist. In 1913 the present great Gothic church, designed by R. A. Cram, was built, and the old organ was moved to Christ Church.

St. James' Episcopal Church erected a handsome stone building at Cass (Wabash) and Huron in 1857. Here it installed a Johnson of three manuals, opus 334, in 1870, only to have it destroyed a year later in the great fire. Dudley Buck was organist. He was in the East at the time of the fire and returned to find his church burned out, his home at 39 Cass Street in ruins, his studio organ, his music and all his belongings gone. He returned to Boston and a little later went to Brooklyn. When the church was rebuilt it contained a second Johnson of three manuals, opus 456, built in 1875. This noble instrument served until 1920, when it was succeeded by an Austin four-manual of forty-nine ranks. In addition to Dudley Buck such noted men as Dr. P.C. Lutkin, Dr. Clarence Dickinson and, at present, Dr. Leo Sowerby have been associated with this church. Dr. Buck's studio organ was a Johnson three-manual, opus 294, built in 1869. It was pumped by a "water engine," the second installation of its kind. Its stop-list is interesting:

### GREAT ORGAN.

1. Principal, 8 ft.
2. Gamba, 8 ft.
3. Rohr Flöte, 8 ft.
4. Octave, 4 ft.
5. Mixture, 2 rks.
6. Mixture, 3 rks.
7. Trumpet, 8 ft.

### SWELL ORGAN.

8. Principal, 8 ft.
9. Salicional, 8 ft.
10. Stopped Diapason, 8 ft.
11. Violin, 4 ft.
12. Traverse Flute, 4 ft.
13. Oboe, 8 ft.

### Tremulant.

### SOLO ORGAN.

14. Keraulophon, 8 ft.
15. Dulciana, 8 ft.
16. Melodia, 8 ft.
17. Flöte Harmonique, 4 ft.
18. Piccolo, 2 ft.
19. Clarinet, 8 ft.

### PEDAL ORGAN.

20. Principal, 16 ft.
  21. Bourdon, 16 ft.
  22. Flöte, 8 ft.
- Manuals, 58 notes. Pedal, 30 notes.  
Size of studio, 25 x 50 feet.

In 1869 the South Congregational Church installed a three-manual of thirty-nine ranks, which had been built by the famous Thomas Appleton of Boston in 1846 for the Church of the Pilgrims in Brooklyn. Later it was moved to Memorial Baptist Church and rebuilt. About the same time Christ Church installed an Erben of about thirty stops.

Centenary Methodist Church installed an E. & G.G. Hook three-manual of thirty-four ranks in 1868. The description in Dwight's *Journal of American Music*, April 11, 1868, indicates an organ much like the E. & G.G. Hook that exists to this day in Zion's Lutheran Church, Boston. Centenary Methodist's new church had a church kitchen in 1868, an innovation that caused more than one clergyman to preach a fiery sermon on I Corinthians 11:22. The First Congregational Church had a two-manual, succeeded in 1874 by a fine Steere & Turner three-manual. The Union Park Congregational Church had a Johnson two-manual built in 1868 at a cost of \$4,000. Whether due to a fire or to a consolidation, they appear to have installed an E. & G.G. Hook three-manual with more than sixty stops and with 3,000 pipes just a week before the fire of 1871. Old accounts are not clear on this point. Later Union Park and First Congregational united to form the New First Congregational Church, where there is a Kimball four-manual of one-hundred-seventeen stops. The New England Congregational Church had an E. & G. G. Hook two-manual built about 1864. When it burned in 1871 it was replaced by a Hook three-manual. Eric DeLamarer was organist here in his early years. The church burned some sixteen years ago and was not rebuilt.

The Henry Erben three-manual built in 1857 for St. Paul's Universalist Church

was succeeded in 1875 by a J.H. & C.S. Odell three-manual of thirty-eight ranks, with two diapason choruses. Here is the stoplist of this fine organ:

### GREAT ORGAN.

1. Grand Double Diapason, 16 ft.
2. Open Diapason, 8 ft.
3. Gamba, 8 ft.
4. Dolce d'Amour, 8 ft.
5. Clarinet Flute, 8 ft.
6. Principal, 4 ft.
7. Harmonic Flute, 4 ft.
8. Twelfth, 3 ft.
9. Fifteenth, 2 ft.
10. Sesquialtera, 3 rks.
11. Mixture, 3 rks.
12. Trumpet, 8 ft.
13. Clarion, 4 ft.

### SWELL ORGAN.

14. Bourdon, 16 ft.
15. Open Diapason, 8 ft.
16. Salicional, 8 ft.
17. Stopped Diapason, 8 ft.
18. Octave, 4 ft.
19. Flauto Traverso, 4 ft.
20. Quint, 3 ft.
21. Piccolo, 2 ft.
22. Cornet, 3 rks.
23. Cornopean, 8 ft.
24. Hautboy, 8 ft.
25. Vox Humana, 8 ft.

### Tremulant.

### CHOIR ORGAN

26. Violin Diapason, 8 ft.
27. Dulciana, 8 ft.
28. Keraulophon, 8 ft.
29. Clarabella, 8 ft.
30. Violina, 4 ft.
31. Flute d'Amour, 4 ft.
32. Flageolet, 2 ft.
33. Clarion, 8 ft.

### Tremulant.

### PEDAL ORGAN.

34. Grand Double Diapason, 32 ft.
35. Grand Open Diapason, 16 ft.
36. Grand Bourdon, 16 ft.
37. Violoncello, 8 ft.
38. Trombone, 16 ft.

The case was of solid black walnut, 37 feet wide, 14 feet deep and 31 feet high.

There was another excellent Odell in the Edgewater Presbyterian Church. The Fullerton Avenue Presbyterian Church has a Johnson two-manual, opus 690, built in 1888, and still of superior tonal quality. St. Luke's Lutheran Church, at Francisco and Schubert Streets, had a Johnson, but whether it still exists I do not know.

Holy Family Catholic Church had a three-manual of seventy-five stops, built in 1869 by Louis Mitchell of Montreal. It was rebuilt in 1892 by Frank Roosevelt and again rebuilt in recent years. St. James' Methodist Church had a large organ, the make of which I do not recall, and when a Casavant four-manual of seventy ranks was purchased in 1915, the old organ went to Iowa Wesleyan, Mount Pleasant, Iowa. Leo Mutter was organist at Holy Family for many years, as was Miss Tina M. Haines at St. James'.

Charles A. Havens had a studio at 3018 Vernon Avenue, and in it was a Johnson two-manual of thirty sets. It was offered for sale a few years ago and some reader may know its present location. Professor Havens was organist at the First Baptist Church and was a prominent teacher of the piano and organ.

[To be continued.]

THE UNITED REFORMATION FESTIVAL of the Lutheran Churches of Charleston, S. C., and vicinity was held in St. Matthew's Lutheran Church on the evening of Nov. 1. William Quarterman, organist and choir director of the St. Andrew's Lutheran Church, was in charge of the musical part of the service this year. The prelude, Toccata in D minor by Bach, was played by Mr. Quarterman. The choir sang two anthems: "Rejoice, the Lord is King," by Pfohl, and "A Mighty Fortress," by Mueller. Mr. Quarterman played the postlude, "St. Anne," by Palmer.

A HOOK & HASTINGS organ with tracker action is still going strong after nearly seventy-five years of faithful service. The organ is in St. Andrew's Church, Lambertville, N. J. It has twenty-three stops—twelve on the great, nine on the swell and two on the pedal. The organ has received constant care from Robert T. Harris of Lambertville. Mr. Harris has donated his time and effort to keep the organ going. Mr. Harris is an organ mechanic by avocation, but has several organs in the locality to service.

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## Chorale Improvisations of Karg-Elert Suitable Church Service Music

By ALLAN BACON

The Chorale Improvisations, Op. 65, of Karg-Elert constitute a reservoir of material most of which is ideally suitable for use as church preludes. They have dignity, character, spirituality and that subtle quality, quite indefinable, which makes them appropriate as an adjunct to worship. If the function of church music, whether it be anthem, solo or organ prelude, is to assist in bringing people into the presence of God, then do these Karg-Elert pieces reveal themselves as ideal material for this purpose. Although he wrote a prodigious amount for the organ, in his Op. 65, (for reasons which we shall see later) he succeeded in establishing a fairly uniform level of spirituality, religious fervor and mysticism which sets them apart from the bulk of his other organ works.

Also, the great majority of these pieces are of moderate difficulty—a fact of which many organists seem to be unaware. It is for this reason that the present discussion will be limited strictly to the six books, eleven pieces in each book, of the Chorale Improvisations, Op. 65. And since quite a number of the pieces present technical problems out of the range of the average organist—some of them are brilliant, virtuosic pieces and demand a powerful, modern concert organ—my discussion of the individual compositions will be limited to those of moderate difficulty, of which there are, it seems, forty-nine. Formerly published by Carl Simon, in Germany, they can now be obtained in this country in the excellent edition recently issued by the Edward B. Marks Music Corporation, Radio City, New York.

Karg-Elert continues to occupy, after his death over twenty years ago, a unique, almost an anomalous position in music history. Although he composed in many fields, it is as a writer for the organ that he is best known, and it is among organists that one encounters a wide divergence of opinion as to the intrinsic worth and permanent value of his voluminous output. Some organists are familiar with the "Three Impressions," or one of the "Cathedral Windows" or "Sempre Semplique" sets, but have only vaguely "heard of" the Chorale Improvisations. There is no question but that he was a prolific writer for the instrument and, as we all know, a fecund imagination and a facile pen present a problem to the composer which he may or may not recognize, and the perils and hazards of which he may or may not be able to avoid or to transcend.

The wide range and variety of Karg-Elert's contributions to organ literature, as well as the actual number of compositions which he wrote during his busy lifetime, offer one explanation for the difference of opinion among organists as to the value of his works. For, be it understood at the outset of this discussion, Karg-Elert was no Brahms or Beethoven. Nature did not vouchsafe to him, as she did to a chosen few of her artisans, the gift and intuition which told him, un-faillingly, relentlessly, when he "had something there" and when he did not. He wrote as he felt, and we poor mortals, coming along in his wake, encounter this or that piece and marvel at its beauty of detail and wealth of intimate emotion—or, at its gorgeous power and splendor and grandeur—and we come to another piece and wonder why on earth he wrote it! The evangelist, when he runs out of anything significant to say, pounds on his desk and says—something—with tremendous earnestness; the prophet Amos, at his rustic pulpit in the wilderness, felt an inner compulsion to begin: "Thus saith the Lord . . ." We, who come along later to gather up the crumbs, are able to perceive the difference. The chief reason why there is such a divergence of opinion among organists as to the value and importance of Karg-Elert's organ works is that some of us have got hold of Karg-Elert, the evangelist, or the technician, pounding his desk or wielding his facile pen, while, perchance, others have heard the still small voice of Elijah or the thunder tones of Amos. Karg-Elert, apparently, was capable of

both. And it is doubtful if he himself knew it.

Inasmuch as biographical dictionaries and encyclopedias are available to all of us it would be quite beside the point, for purposes of this discussion, to go into a *résumé* of Karg-Elert's life and professional career. Suffice it to say that the six volumes of Chorale Improvisations were written during his term of service as professor of composition at the Leipzig Conservatory, upon the suggestion and urging of the great Max Reger, who was his close friend.

Let me quote at this point from a very valuable article by Harvey Grace which appeared (c. 1930—I do not have the exact date) in the *London Musical Times* and later was reprinted in the *New Music Review* (H. W. Gray): "The project once decided on, Karg-Elert approached its fulfillment in an intensely serious spirit. I give his own words: 'I had made up my mind to make a pilgrimage to the source of all music, Bach. Each piece should have its own appropriate type of form, such as trio, sarabande, ciaccona, passacaglia, symphonic chorale or melismatic cantus. It was at that time that I experienced the most exalted hours of my life. I heeded not whether it was morning, mid-day, evening or night. I read, read, read the Old and New Testaments and our hymns, and composed without ceasing for a whole year. . . . These pieces were not the product of labored craftsmanship and ingenuity; I did not work upon them; rather I just wrote down what inspiration brought.'" Grace goes on to say that ever since the appearance of the "Sixty-six" they have been to him, in this particular field of organ music, the natural successors to the chorale preludes of Bach.

As one approaches a detailed study of the Op. 65, he is struck at once with the character and personality of the man who wrote this beautiful music. Deeply religious he obviously was, and of a sensitive, refined musical nature. He was unquestionably a highly-trained, erudite musician, resourceful, with apparently inexhaustible melodic invention. He employs as a matter of course such tricks as taking the first few notes of the chorale melody as an accompanying figure, followed by a second voice (in augmentation), followed by the chorale stalking in, in the pedals or an inner voice (also in double augmentation). But no matter how clever and ingenious his technical devices, we are always aware of that mysterious essence which should inhere in all "sacred" music—a sense of depth and spirituality. There seemed to be two sides to his nature. An undoubted flair for tremendous, brilliant, powerful effects, in one piece, will be followed by a beautiful, delicate trio, with balanced, but contrasted, voices. He seems to have excellent ideas of registration, but calls for effects at times that make us begin to wonder . . . how would he play this piece, on this particular organ? . . . just how does he want it to sound anyway? All we can do is use our judgment, in fear and trembling. After all it is intrinsically beautiful music, and our problem is to use it as a vehicle for bringing a message of spiritual refreshment to the people in the pews.

Possibly one reason his registration suggestions seem obscure and not practical to American organists, at times, is because he seemed to be unfamiliar with American organs. This was evident on his American tour, during the season 1931-32, an ill-advised and unfortunate venture which cost him his life. He not only seems unfamiliar with American organs, but he seems unaware of the acoustical problems which arise when an organist plays, for example, the Bach G minor on a typical American organ in a typical American church, and uses the same tempo, touch, phrasing and style of delivery he would use in one of the cathedrals of England or continental Europe. Karg-Elert frequently calls for a legato pedal (he even marks it specifically in the text!) when a nonlegato, detached effect not only is more appropriate but results in a lovely effect. Every organist knows that pieces such as the Bach "I Call to Thee" (Liturgical Year) and "Have Mercy upon Me, O God" would definitely not be improved by a legato pedal. Karg-Elert undoubtedly knew exactly what he wanted and how he wanted his pieces to sound, on his organ in Leipzig, but, as I remarked a moment ago, we Americans have to use our judgment, based on experience. The piece must sound right!

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This question of nonlegato pedal will be referred to frequently in the detailed discussion of the individual pieces comprising Op. 65. Many of these pieces will seem a little short for an average length church service prelude. Then use two relatively short pieces, of different character, for your prelude. Another way is to extend or lengthen these pieces by various devices. If your organ possesses chimes which are lovely to listen to (and if they are not lovely, then don't use them at all!) a line or two of the original chorale melody may be played, ere you begin your piece. Ditto for a chime "coda" at the close. Or, certain parts or sections of the piece may be repeated, *ad lib*. Care must be taken, of course, that nothing that you do sounds forced, or *nonsequitur*, but will all tie in with the spirit and atmosphere of the piece as a whole.

One last word, ere we plunge in. These Chorale Improvisations of Karg-Elert are, we admitted, uneven—that is, they are not all equally inspiring. But what would you? Even the "greats" of the past had their off days, when genius refused to burn at white heat. Yet they went ahead and wrote anyway. Besides, *who* decides which pieces are not up to the standard? Well, we all of us, each of us, will have to make that decision, of course. Of one thing we can be assured: There is no *trash* in Op. 65. It is all good music, in different styles—studies, service preludes, concert pieces, etc., and it is inevitable that some of the pieces will move us more deeply than others. And the personal equation enters in here, also. In the course of a detailed discussion of many individual pieces it will be impossible for me to avoid expressing a preference here and there. Some of the pieces I like—respond to—better than others, and so will each organist who plays them . . . but your preferences could scarcely be expected to coincide with mine. So—let's go.

Book One, No. 1, "Ah, Leave with Us Thy Grace." Since most organists will use the English translations of the titles on their service bulletins we will adopt that as our normal procedure. In the few cases in which a translation problem arises it can be dealt with at the time. In this opening number of the series we are treated to a perfect specimen of Karg-Elert at his best, in the trio form. It is undoubtedly as fine an example of this style of writing as one can imagine. I personally rate it as fine—and as inspired—as anything Karg-Elert wrote. He was certainly getting off to a good start in this his opening number, in his modest attempt to emulate the great Reger (whose Chorale Preludes, Op. 67, will be discussed in a later paper). But several cautions must be urged. Disregard the metronome marks. They are too fast! Even at seventy eighth-notes to the minute the thirty-second note figures sound hurried and agitated, with a result quite foreign to the reposeful, intimate yearning and pleading implications of the words of the text. The piece must not sound

hurried. I personally play it at sixty to the minute, or even fifty-five. Also, here we have a perfect example of the detached pedal referred to above. Yes, I know he has it marked *sempre ligate*, but I can't help it! Don't do it. The pedal should be played as if the part were written in sixteenth-notes separated by sixteenth rests. (And to save time and space in the future, this is the effect I have in mind when I suggest "detached pedal".)

One further caution: The selection of a solo stop for the right-hand melody. For, while it is true that, as in most trios, the middle voice should "balance" the upper voice, nevertheless its individuality should be maintained by a judicious contrasting of timbre rather than by a balance in volume with the upper voice. Also, since the right-hand part in this particular trio is consistently higher in pitch than the left-hand, the audience will hear it and regard it as a solo melody—hence the need for a solo stop which will "wear well". Each individual pipe in the scale must be intrinsically lovely. A beautiful English horn could be used throughout, if desired—but if the best reed your organ possesses is a typical oboe, with one or two sour or raspy pipes, then don't use it! Use a flute throughout. After all, a flute can be a lovely solo stop. If one insists upon some change in registration in the course of the piece then make the change on the E flat in the middle of measure 7, and again on the B flat in the middle of measure 11, and again on the B flat in the middle of measure 15. The pedal must be *distinct*, but not too loud. A soft 16-ft. and 8-ft.—and if possible a delicate 4-ft. Oh, yes, if the doubled pedal in the next to last measure sounds muddy on your organ (it does on mine!) play those notes with your left hand. One last caution: Do not try to use any expression in this beautiful piece!

I have gone into considerable detail with this our opening piece since it may very well serve as a model for others to come, in which case I can simply refer the reader back to No. 1. This first trio is so altogether lovely and exquisite that one could go on indefinitely pointing out this and that detail of registration and interpretation (for example, the peaceful close, "God is in His heaven, all is well with the world"—with a breath-taking *crescendo-diminuendo* in the penultimate measure—yes?) but with some forty-eight other pieces still on the tapis, let us proceed on our way.

[To be continued.]

THE E. R. MOORE COMPANY of Chicago, New York and Los Angeles has just announced manufacture of "Wonderloom", a new fabric made from chromspun yarn. One of the advantages of Moore Wonderloom is its enduring color. Color permanence has been achieved by adding dye while the cellulose acetate is still in the liquid stage. Thus the color becomes "locked" while in solution, before it becomes yarn. This is a development of the Tennessee Eastman Division of Eastman-Kodak after twelve years of research. Fading from any cause, as a result, is no longer a problem.



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The organist of the church is Robert Breihan, who attended Concordia College in River Forest, Ill., and Northwestern University, where he is now working toward a Ph. D. degree. The stoplist was prepared by Mr. Breihan and Henry Beard, Chicago representative of the Möller firm. The registers will be as follows:

**GREAT ORGAN.**

- Gemshorn, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octavin, 2 ft., 61 pipes.
- Fourniture, 3 ranks, 183 pipes.
- Chimes (console only).
- Tremolo.

**SWELL ORGAN.**

- Rohrflöte, 8 ft., 61 pipes.
- Salicional, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 49 pipes.
- Spitzprinzipal, 4 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 61 pipes.
- Clarinete, 4 ft., 61 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Lochgedackt, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Piccolo, 2 ft., 61 notes.
- Tierce, 1 3/5 ft., 61 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Sub Bass, 16 ft., 32 pipes.
- Gemshorn, 16 ft., 32 notes.
- Quintade, 16 ft., 12 pipes.
- Prinzipal, 8 ft., 32 pipes.
- Gemshorn, 8 ft., 32 notes.
- Rohrflöte, 8 ft., 32 notes.
- Quinte, 5 1/2 ft., 32 pipes.
- Oktav, 4 ft., 12 pipes.
- Double Trumpet, 16 ft., 12 pipes.
- Clarion, 4 ft., 32 notes.

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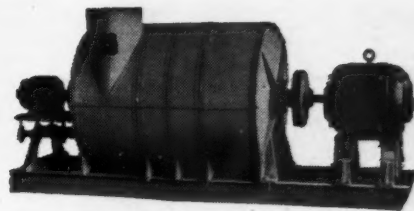
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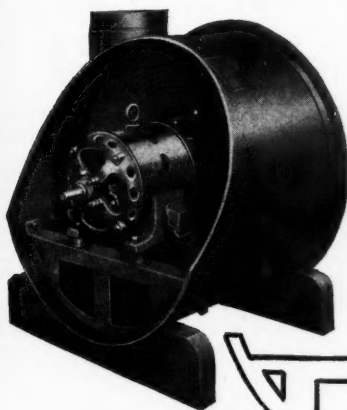
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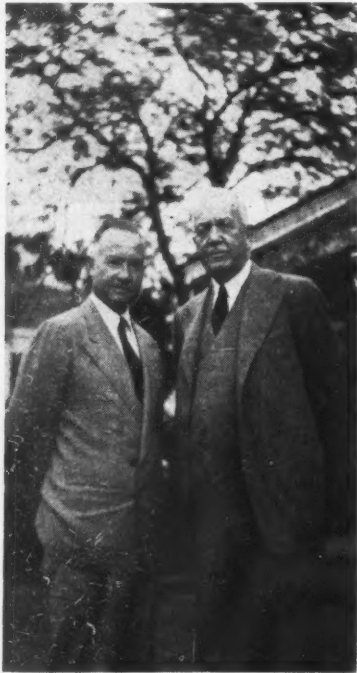
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HERBERT C. PEABODY HAD AN ACTIVE life as a church organist for a generation. He was born in Cape Town, South Africa, where his maternal Grandfather Holmes, a resident of Boston, had supervised a shipping industry he maintained between Boston, Cape Town and Madagascar and had served eight years as United States consul. Mr. Peabody's father was a member of this commercial firm and also served as acting consul at times in subsequent years.

Eventually the family returned to Salem, Mass., and then moved west to Wyoming, where the home still is in possession of Mr. Peabody's brothers and sisters. One brother had been a civil engineer in New York City; another was associated with beet sugar interests in Colorado; the third brother is a banker and music patron of Salt Lake City.

Both Mr. and Mrs. Peabody go back to early days of colonial Massachusetts. In young married life Mr. Peabody was an Episcopal organist in Fitchburg, Mass., where he followed two organists who had won academic distinction in their native England and were of prominence in boy choir training. In Fitchburg Mr. Peabody also was president of the Choral Society and was state chairman for church music of the National Federation of Music Clubs.

Leaving Fitchburg, he became organist of a prominent Episcopal church in Pittsburgh, where he had a four-manual Skinner organ and a boy choir of recognized standards. In that city he was a vice-president of the Boyd Musicological Association and was active in furtherance of boy choir festivals among representative churches. He served one year as dean of the Guild chapter and was chairman of a local committee which had charge of the national convention of the American Guild of Organists held in Pittsburgh in 1936. He is a member of the Hymn Society. Fourteen of his former choir boys now are in the Episcopal ministry.

Mr. Peabody also has contributed writings on church music and its psychology. He is the author of two published essays, "The Church Service and Its Music" (read before an Episcopal conference held at Wellesley College) and "Personality and the Church Service." He has written articles on church music

for *The Churchman* and *Living Church*, Episcopal periodicals, and for *Musical America*. His thesis on "Silence" has been printed by four magazines. In '26 he had charge of music at an Episcopal conference held in St. Paul's School, Concord, N. H. He was a contributor to a history of the American Guild of Organists, published in '46.

In retirement Mr. and Mrs. Peabody reside in Harwich, Cape Cod, Mass.

AUGUSTA GROUP SPONSORS  
SARA ALVATER IN SERIES

Sara Elizabeth Alvater, organist of the First Presbyterian Church of Augusta, Ga., and dean of the choir school, is being sponsored by the Augusta Chapter of the A.G.O. in a series of three historical recitals. The first of these, Nov. 22, was devoted to early music and Miss Alvater played the following: Trumpet Tune, Purcell; Allegro Vivace from Concerto in A minor, Vivaldi-Bach; Fourth Concerto, in C, Bach; Menuetto, K.P.E. Bach; Toccata in F, Bach; Aria, Buxtehude; Prelude and Fugue in E major, Lübeck, and Toccata, Froberger.

Miss Alvater's program Jan. 10 will consist of eighteenth and nineteenth century music. Composers to be represented are Mozart, Handel, Mendelssohn and Brahms. The third recital, in March, will consist of representative selections from the late nineteenth and twentieth centuries. These will be Franck's "Piece Symphonique," the Allegro Vivace from Vierné's First Symphony, Reger's Intermezzo, Karg-Elert's "Ave Maria" and "Mountain Mist" and Dickinson's "Storm King Symphony."

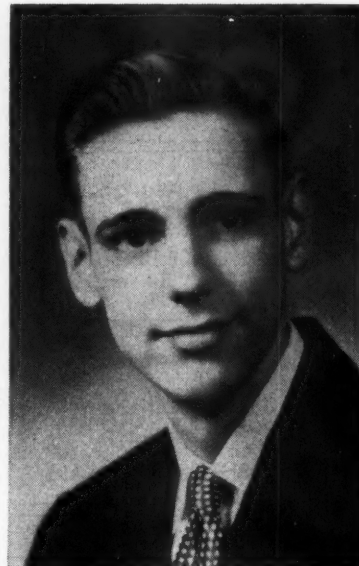
THE REV. LEONARD ELLINWOOD, assistant minister of the Washington Cathedral, a member of the cathedral choir and an authority on church music, visited London in November to present a paper before the Royal Music Association. Dr. Ellinwood is the fourth American in the eighty-seven-year history of the association to present a paper at its annual meeting. He read the paper Nov. 12 and it included excerpts from Dr. Ellinwood's forthcoming book, "The History of American Church Music", which was published by Morehouse-Gorham Nov. 16. His paper discussed "English Influences in American Church Music." Dr. Ellinwood visited the School of Church Music in connection with a proposed college of church music planned at the Washington Cathedral.

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JAMES WALTER HANOSH



JAMES WALTER HANOSH, a pupil of Clara R. Wilson in Aurora, Ill., has been appointed organist of the First Presbyterian Church of Galesburg, Ill., for four years while he attends Knox College. He is also accompanist for the college glee club. Young Mr. Hanosh already has some years of experience to his credit, having served as junior organist at the New England Congregational Church for three years. He also has played for services at the First Baptist Church and directed the high school choir there in 1952. He is a member of the Aurora Guild of Church Musicians. Before leaving to begin his college work Mr. Hanosh gave a recital Aug. 30 at the New England Congregational Church on a recently-installed three-manual Casavant organ. The program of this recital appeared in the October issue of THE DIAPASON.

A FESTIVAL OF MUSIC for Thanksgiving was held Nov. 23 at the Church of the Ascension, St. Louis, Mo., where Benjamin Harrison is organist and choirmaster. Mr. Harrison was assisted by Roberta Chapin, organist, and a group of instrumentalists. Organ and instrumental numbers included Bach's Toccata and Adagio in C, Purcell's Trumpet Voluntary in C and Trumpet Tune, Corelli's Sonata for two alto recorders and clavier, Bach's "Now Thank We All Our God" and Purcell's Trumpet Voluntary in D. Choral numbers were: "All People that on Earth Do Dwell," Vaughan Williams; "O Most Merciful, O Most Bountiful," Wood; "Psalm 150," Franck; Festival Te Deum, Vaughan Williams.

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ALICE A. BIRCHALL



ALICE A. BIRCHALL, Mus. B., has been appointed minister of music at St. Stephen's Reformed Church, New Holland, Pa., and assumed her duties in September. She has served in several churches in and around Lancaster. She began her organ studies while in high school and later studied with Dr. Sykes. During this time she also attended the Philadelphia Conservatory of Music and earned her degree in 1941. Within the last few years she has studied organ with Frank McConnell, past dean of the A.G.O. in Lancaster, and Claire Coci. For several summers she attended the Westminster Choir College in Princeton, N. J., the choir school conducted by the Lutheran Ministerium in the Poconos and the Fred Waring workshop in the Poconos.

BAKER AND BIDWELL HEARD IN YOUNGSTOWN A.G.O. SERIES

A recital by Robert Baker Nov. 11 was the second in the series sponsored by the Youngstown, Ohio, Chapter of the A.G.O. The series began Sept. 22, when Dr. Marshall Bidwell played in Youngstown. This is the third year that the chapter has undertaken the sponsorship of public recitals. The programs are heard at Trinity Methodist Church. Everett Jay Hilty is to play Jan. 26 and in the spring there will be a "composer recital" by Frederick Marriott.

DR. H. ALEXANDER MATTHEWS has completed a Lenten cantata entitled "Gethsemane to Golgotha," which is being published by the H. W. Gray Company of New York. Copies will be available about the first week in January. The original manuscript score of "The Story of Christmas," the popular cantata by the same composer, has been filed in the Library of Congress, Washington.

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ARNOLD BLACKBURN, associate professor of organ at the University of Kentucky, opened the annual faculty concert series with a recital on the Holtkamp organ in Memorial Hall Sunday afternoon, Oct. 11. He was presented also by the university at the annual educational conference in session there Oct. 30. On Dec. 9 the organ department has arranged a recital by the eminent French organist, André Marchal. The following day he will be available for informal discussion sessions with students of the organ department.

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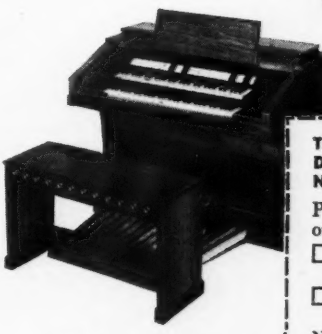
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**Some Hymns of Christmas**

[Reprinted by permission from "Topics of the Times", an editorial page feature of the New York Times of Dec. 21, 1951.]

The time is 133 years ago this month; the place is Oberndorf, a village not far from Salzburg. Some strolling players are presenting a simple Christmas pageant at an Oberndorf home and among the guests is the assistant pastor of the village's Church of St. Nicholas. Something about the performers moves the guest and later, instead of going directly to his home, he walks for a while outside under the December stars. At midnight he is seated at his desk writing the verses of a hymn. Next morning he takes the words he has written to the church organist and asks that they be set to music—this same day, if possible, because it is now Christmas Eve and it would be nice to surprise the churchgoers at the evening service with a new hymn.

The organist agrees, and because the church organ, under repair, cannot be used, he writes a simple melody for two solo voices and a chorus, accompanied by a guitar.

It is not recorded whether those who heard the new hymn were impressed or whether, like the churchgoers who stonily listened to Bach, they went away unmoved. At any rate, they heard what is now one of our great Christmas hymns. The hymn is, of course, "Stille Nacht! Heilige Nacht!" Its writer was the Rev. Josef Mohr and the organist—who also was a school teacher—Franz Gruber.

The story of "Silent Night" is told in Albert Edward Bailey's entertaining book, "The Gospel in Hymns." Mr. Bailey thinks it is too bad that regular churchgoers, who may sing some 30,000 hymns in a lifetime, know so little about the hymns they sing. And it is too bad when a little knowledge of Christmas hymn and carol adds much to the enjoyment of familiar words and harmonies.

A moving experience inspired another famous carol, written by Bishop Phillips Brooks. When he still was a young rector of a church in Philadelphia Bishop Brooks traveled to Palestine. Christmas

Eve of 1865 found him on the road between Jerusalem and Bethlehem.

"Somewhere in those fields we rode through," he wrote later, "the shepherds must have been" who saw the Bethlehem star. On his return to Philadelphia he wrote the words to "O Little Town of Bethlehem" and in 1867 or 1868, set to music by Lewis Redner, organist of the Church of the Holy Trinity, it was sung first at a Sunday-school service in that church. Bishop Brooks later went to Boston's Trinity Church and attracted such large congregations that a new church in Copley Square was built to accommodate them. The fourth stanza of this hymn as we sing it was originally the fifth; the fourth, as written, and omitted from most contemporary hymnbooks, is: "Where Children, pure and happy, Pray to the Blessed Child; Where misery cries out to Thee, Son of the Mother Mild; Where charity stands watching, And faith holds wide the door, The dark night wakes, the glory breaks, and Christmas comes once more."

Another Christmas hymn which we sing in an abbreviated version is the stirring "Hark, the Herald Angels Sing," by Charles Wesley, the younger of the remarkable Wesley brothers—the other being John—whose hymns, says Bailey, were at the time the most powerful evangelizing influence in England. This Christmas hymn, written in 1738, originally had ten stanzas; the last four, which are weighted heavily with Wesleyan theology, generally are omitted today. It was titled by Wesley "Hymn for Christmas Day," and the first two lines, "Hark how all the welkin rings, Glory to the King of kings," were changed in 1760 to the version so well known today.

Then there are "Joy to the World," written in 1719 by another prolific writer of hymns, Dr. Isaac Watts, in imitation of the Ninety-eighth Psalm; "Adeste Fideles," written in 1744 by an Englishman, John Francis Wade; "While Shepherds Watched Their Flocks by Night," which is believed to have been written in 1700 by Nahum Tate, an Irishman at the court of William and Mary—and many more with which we can make a joyful noise, remembering Him whose birth has influenced so profoundly, across the centuries, the lives of countless multitudes.

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**GERHARD KRAPF WILL PLAY  
RECITAL IN EVANSTON DEC. 6**

Gerhard Krapf, a young German organist who recently decided to make his home in the United States, will give a recital of music by Bach at the First Methodist Church, Evanston, Dec. 6 at 4 o'clock. Mr. Krapf first came to this country in 1950 to attend the University of Redlands in California, where he was a pupil of Dr. Leslie P. Spellman. In 1951 he received his master's degree. Upon his return to Germany he was appointed chairman of church music in the church district of Karlsruhe. He was also a member of the committee which revised the hymnal of the German Church. Just before returning to America Mr. Krapf was organist and choirmaster at a church in Liedelsheim, where he played an instrument built by F. Steiffel, a pupil of Silbermann.

Mr. Krapf, who is 28 years old and holds an A.A.G.O. certificate, is now teaching at the Starr Commonwealth for Boys in Albion, Mich. He has given recitals in Vienna, Germany, Hungary and Czechoslovakia. The numbers which he plans to play in Evanston are as follows: Toccata in F major; Chorale Prelude on "A Mighty Fortress Is Our God"; Prelude and Fugue in E flat major; Chorale Preludes, "I Cry to Thee, Lord Jesus Christ" and "My Heart Is Filled with Longing"; Passacaglia in C minor; "Good Christian Men, Rejoice" and "Dearest Jesus, We Are Here"; Fantasia and Fugue in G minor.

**JOSEPH T. ELLIOTT RETURNS  
TO ST. PAUL'S CHAPEL IN N. Y.**

Joseph T. Elliott, Jr., of Glen Ridge, N. J., has returned from two years' service with the marine corps and has resumed his post as organist at St. Paul's Chapel, Trinity Parish, New York City. While at the base at Parris Island, S. C., Mr. Elliott served as chaplain's assistant, his duties being to organize choirs and to act as organist and choir director. A pipe organ was designed and installed under his supervision and is thought to be the first such instrument at a marine base. Mr. Elliott gave a number of recitals in Savannah, Charleston and other Southern cities. At the time of his discharge his rank was that of staff sergeant. Mr. Elliott was graduated with honors from Columbia University in 1951, winning the Victor Baier fellowship in music. He has taken up graduate work in musicology under that fellowship. His duties at St. Paul's Chapel consist of playing for daily half-hour noon services and giving weekly recitals on Wednesdays at 12:30. He has planned a series of special Advent programs at which he will be assisted by instrumental groups and vocal soloists.

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### "Electronic Organs"

By WILLIAM H. BARNES, MUS.D.

Robert L. Eby describes his new book as a complete catalogue, textbook and manual on "Electronic Organs" and a reading of his work bears out this description. Other books by Mr. Eby have included such diversified subjects as sound recorders, high-speed cameras and Diesel, locomotives. It is evident that he is an experienced writer, accustomed to preparing expositions on numerous highly technical subjects. He also has had training in organ playing and musical theory and therefore his approach is both from the technical and to some extent from the musical side of his subject. His training likewise includes some work in the organ department of the W. W. Kimball Company; so he also knows what traditional organs are. (I refuse to call organs pipe organs.)

Mr. Eby wisely avoids expressing strong opinions as to the relative worth of the various electronic instruments which he describes. The several builders of electronics have supplied him with their catalogues, engineering data, and photographs of their instruments, and also lists of the various sizes and models. This material has all been well organized and the author's own comments have been added. His exposition is very helpful to any earnest student.

There should be a real demand and place for such a book as this. Outside of the last three editions of my "Contemporary American Organ," which have contained a chapter on "Electronic Organs," there has been no one place where students might find disinterested information and advice on the subject. Certainly the various builders' catalogues were not a perfect means of arriving at fundamental truth. Mr. Eby's work covers each instrument in much more detail than was feasible in my book. In fact, he devotes 213 pages to the subject, including a brief history of electronic organs and a glossary of organ terms, with which the book closes. Each commercial electronic builder's work is taken up in a separate chapter, giving first a general description,

wherefrom the various models and sizes are listed, with accompanying photographs and wiring diagrams.

A worthwhile chapter is devoted to "Selecting an Electronic Organ" and a comparative reference chart of leading two-manual instruments. This should save much time for any intending purchaser in obtaining pertinent information before listening to the various models now available.

Mr. Eby speaks of the continued developments in this field and accepts the challenge to keep the volume revised and up-to-date, when later editions are called for, as I hope they will be.

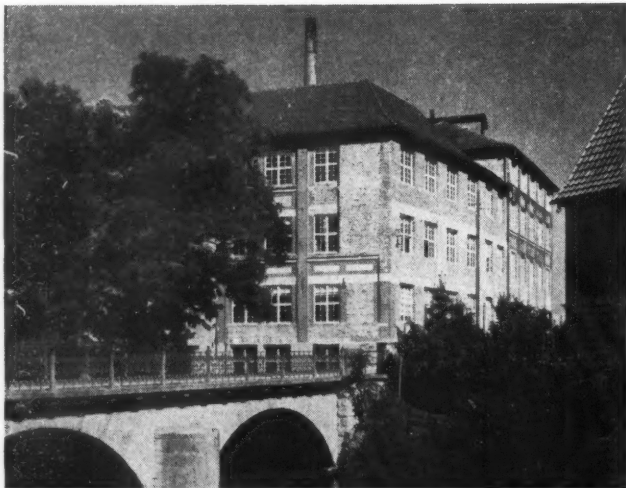
(Published by Van Kampen Press.)

#### KANSAS CITY CHURCHES JOIN FOR EVENSONG MUSIC SERIES

An organ recital Oct. 4 at the Central Presbyterian Church, Kansas City, Mo., marked the beginning of the second season of services of evensong in Central Church. The recital was played by Foster Hotchkiss, minister of music, assisted by the chancel choir. Nov. 25 the choirs of Central Church united with those of Trinity Methodist to sing a festival service of Thanksgiving. The Advent evensong on Dec. 6 will feature Britten's "Ceremony of Carols" and Pachelbel's "Magnificat" in C by the chancel choir, with harp, strings and organ. The Christmas evensong Dec. 20 will include Christmas music of many nationalities, sung by Central's four choirs.

On the four Wednesdays in Advent, Mr. Hotchkiss and Richard J. Helms, minister of music of the Second Presbyterian Church, will alternate in playing recitals of Christmas music in the two churches. Lenten music will include six Wednesday recitals by Mr. Hotchkiss and Mr. Helms. On Palm Sunday the chancel choir and brass ensemble will do Gabrieli's "Jubilate Deo" and on Maundy Thursday the chancel choir will sing Schütz's "Seven Words of Christ on the Cross" with strings and portativ. The Central Chorale will sing Passion music by Bach, Handel and Haydn on Good Friday, and the series will close with a festival service of Psalms by the four choirs of Central Sunday, April 25.

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Hymn Festival in Chicago

Persons who enjoy hearing hymns sung and who like to take part in the singing were offered a real privilege Nov. 2 at the hands of the Chicago Club of Women Organists, which held its third annual hymn festival at the Chicago Temple (First Methodist Church). The large loop auditorium was well filled for the occasion. Fourteen hymns fitting the Christian year were sung by the combined chorus, made up of nineteen choirs from churches served by members of the club. The singing was interspersed with Scripture readings by the Rev. Paul Lambourne Higgins. Edna Ruth Wood conducted the chorus and at the organ, each for one group of hymns, were Edith Heller Karnes, Edna Bauerle and Wilma Raborn Leamon.

The climax of the evening came in the Handel "Hallelujah Chorus," sung by the united forces, with Dr. Lutkin's immortal Choral Benediction closing the impressive service.

The organ selections were the prelude, Karg-Elert's "Now Thank We All Our God" and "Whatsoever God Ordains Is Right," played by Mrs. Karnes; the offertory, "Werde Munter," as arranged by Percy Whitlock and played by Miss Bauerle, and Bach's "In Thee Is Gladness," played by Mrs. Leamon.

FOUR NIGHTS OF GREAT MUSIC  
DIRECTED BY PAUL L. THOMAS

Paul Lindsley Thomas, organist and master of the choristers of St. George's-by-the-River Episcopal Church, Rumson, N. J., presented the first of a series of four recitals entitled "Four Monday Nights of Great Music" on Nov. 23. Mr. Thomas presided at the organ, while Edward Hinkelman, violinist, was guest artist. The following were the organ selections: Concerto No. 2, in B flat, Handel; Prelude and Fugue in A minor (the Great), Bach; Seven Variations on "Ah! Vous dirai-je Maman," Mozart; Prelude to "Lohengrin," Wagner; "The Primitive Organ," Yon; "Peece Heroique," Franck. Mr. Thomas and Mr. Hinkelman played the following violin and organ selections: Sonata No. 1, in A, Handel, and Andante from Violin Concerto, Mendelssohn.

Mr. Thomas, in addition to his duties at St. George's Church, gives a recital every Sunday evening over station WJLK, Asbury Park, N. J. This program is in its fourth year. Mr. Thomas was elected dean of the Monmouth Chapter of the American Guild of Organists last June and recently received an A.A.G.O. certificate. Oct. 25 at a choir festival of Episcopal Churches which Mr. Thomas directed, one of his compositions, the choral benediction, "The Grace of Our Lord," published by Mills Music, Inc., New York, was performed. Mr. Thomas is a pupil of Norman Coke-Jephcott and his mother, Virginia Carrington Thomas.

DAVIDSON SERIES INCLUDES  
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The Davidson College department of music has announced a series of five recitals on the three-manual Schlicker organ at the college in Davidson, N. C. The series was opened Nov. 15 with a recital by Margaret Vardell of the faculty of Salem College. Miss Vardell played the following: Prelude, Fugue and Chaconne, Buxtehude; Concerto No. 10, Handel; Pastorale and Fugue in E flat, Bach, and Fantasia and Fugue, "Ad Nos ad Salutarem Undam," Liszt. Mildred Hendrix, organist of Duke University, will play Jan. 17 and Henry Cook, organist of St. Philip's Church in Durham, N. C., Feb. 14. Arthur Poister will give a recital and conduct a master class March 1 and 2. Davidson College sponsors one such master class every year for its own students and those of nearby colleges. Philip Gehring, organist and assistant professor of music at Davidson, will play the last recital of the set May 9.

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**FOR NEW CHURCH IN DAYTON**

The First Evangelical United Brethren Church of Dayton, Ohio, has awarded to the Reuter Organ Company, Lawrence, Kan., a contract to build a three-manual instrument, to be installed in the new church, of colonial design, now under construction in the residence area on Salem Avenue, Dayton. The ground-breaking service was held May 11, 1952.

The First Evangelical United Brethren Church, one of the oldest in Dayton, was founded in 1848. The congregation has worshiped in its present building at Fourth and Perry Streets for more than fifty years. The Rev. Paul M. Herrick, D.D., is the minister, Mrs. Robert F. Isehart is organist and Mrs. David H. Gilliatt is choir director.

Adequate chambers are being provided on each side of the chancel in which the organ is to be installed. The console will be of the drawknob type and the choir division is to be fully prepared for in the console. Screens of colonial design will be placed over the sound openings. Specifications of the new instrument were drawn up by Franklin Mitchell, consultant, and H. G. H. Wiesmann, sales representative, both of the Reuter Organ Company, and C. C. Furnas, chairman of the committee, who was a former organist.

Following are the stop specifications of the organ:

**GREAT ORGAN.**

Gemshorn, 16 ft., 61 notes.  
Diapason, 8 ft., 61 pipes.  
Hohlflöte, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 61 pipes.  
Gemshorn, 4 ft., 61 notes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Tremulant.

**SWELL ORGAN.**

Geigen Diapason, 8 ft., 68 pipes.  
Gedeckt, 8 ft., 85 pipes.  
Viole de Gambe, 8 ft., 68 pipes.  
Viole Celeste, 8 ft., 56 pipes.  
Aeoline, 8 ft., 68 pipes.  
Geigen Octave, 4 ft. (prepared for).  
Gedeckt, 4 ft., 68 notes.  
Gedeckt, 2 2/3 ft., 61 notes.  
Gedeckt, 2 ft., 61 notes.  
Plein Jeu, 3 rks., 183 pipes.  
Trompette, 8 ft., 68 pipes.  
Hautbois, 4 ft., 68 pipes.  
Tremulant.

**CHOIR ORGAN.**

Hohlflöte, 8 ft., 61 notes.  
Gemshorn, 8 ft., 73 notes.  
Dulciana, 8 ft. (prepared for).  
Unda Maris, 8 ft. (prepared for).  
Gemshorn, 4 ft., 61 notes.  
Hohlflöte, 4 ft., 61 notes.  
Koppelflöte, 2 ft. (prepared for).  
Nasard, 2 1/2 ft. (prepared for).  
Blockflöte, 2 ft. (prepared for).  
Clarinet, 8 ft. (prepared for).  
Tremulant (prepared for).

**PEDAL ORGAN.**

Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Gemshorn, 16 ft. (prepared for).  
Lieblich Gedeckt, 16 ft., 12 pipes.  
Quinte, 10 1/2 ft., 32 notes.  
Octave, 8 ft., 12 pipes.  
Gemshorn, 8 ft., 32 notes.  
Gedeckt, 8 ft., 32 notes.  
Octave, 4 ft., 12 pipes.  
Hohlflöte, 4 ft., 32 notes.  
Trompette, 16 ft., 12 pipes.

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Views on Preludes Defended

Chicago, Oct. 16, 1953—Dear Mr. Gruenstein:

The reactions of the Rev. Donald R. Ortner, Mus. B., on page 26 of the October DIAPASON to my letter on page 40 of the September DIAPASON not only interest me very much, but also surprise me greatly. It is news to me that there is "a dreadful musical decadence" in the Lutheran Church. I feel there is quite a musical renaissance in progress during the last quarter-century or so, caused in part by the publication of excellent choir and organ music composed by masters old and new for use in church. It is also news to me that there is "in the average Lutheran Church of today in the United States and Canada a lifeless, uninteresting type of organ playing, etc." I believe there has been notable improvement in service playing generally, due largely to the general advance of music and church music and better preparation of men and women for the position of church organist. Specifically, this training has brought about some very elevating and satisfying service playing in not a few instances.

But most amazed I was to read that the sad state of music and organ playing in the Lutheran Church, as described by Pastor Ortner, was caused by organists who followed the principles of choosing suitable organ music given in my letter. (What comprehensive and conclusive evidence does my esteemed colleague have for his charges?) These principles are based on the principles set forth by G. C. Albert Kaepfel (1862-1934), dean of the music department at Concordia Teachers' College (first at Addison, Ill., and now at River Forest, Ill.) from 1897-1933, in his scholarly booklet, "Die Orgel im Gottesdienst," (Concordia, 1911) which was a reprint of his articles appearing in the *Ev. Luth. Schulblatt* of 1910-1912. Since I felt his views needed reiteration, I quoted them at length along with quotations by Martin and Friedrich Loelner, Bernhard Schumacher, Peter Christian Lutkin, Walter Flandorf, Porter Heaps, et al in an article entitled "What Shall I Play?" published in *Lutheran Education* of September, 1948, for the benefit of my colleagues in the Lutheran Church, Missouri Synod. (My recent letter in THE DIAPASON was intended for the consideration of organists in general; I did not have only Lutheran organists in mind.) Now Pastor Ortner's letter leads me to believe that Kaepfel's principles have been observed widely after all.

I am convinced that Kaepfel's principles are thoroughly in keeping with the dictum of Davies and Grace in their "Music and Worship" (H. W. Gray, 1935) on page 234: "All fitting music is good [for the church service], but not all good music is fitting [for the church service]." That is another way of saying: "Art for the sake of worship, and not art for the sake of art." Where organists have used inferior music or played poorly, Kaepfel's principles are not to blame, but the fault lies with those respective organists in one way or another. Nowhere does Kaepfel advocate using any kind of organ music as long as it is a chorale prelude or a selection in the same spirit as the following hymn and also with the same key and time signatures as the tune following the organ piece. On the contrary, he calls attention to some excellent organ music for the church service in his booklet.

In my letter I referred to a good hymn-tune prelude or a churchly "free" or non-thematic organ piece to precede the first hymn, to a selection of merit for the organ offertory and to a worthy composition as a postlude. From this it is clear that I believe in selecting organ music of intrinsic musical value which at the same time is appropriate. It is entirely possible to choose the music of Bach and the old masters as well as the compositions of the best contemporary composers for church services and thus play music old and new at times and places when it is most fitting to do so.

Pastor Ortner's remark "the author of the letter recommends not only hymn-tune preludes" could imply that he does not favor playing chorale preludes, a traditional Lutheran practice. Others have endorsed hymn-tune preludes. Thus Walter Flandorf wrote in THE DIAPASON of Sept. 1, 1942, page 6: "In my opinion the only proper organ prelude is a prelude to the first hymn and leading directly into it. One should use the musical motifs and develop the idea of this hymn, so that

by the time the hymn is sung it has already been properly introduced, which would not be the case if you had played a prelude unrelated to the hymn and therefore no introduction to it at all." In the Hammond Organ Company *Times* of June, 1948, Porter Heaps wrote: "Ideally, the perfect organ prelude for a church service would be a fantasy, chorale or variation based on the tune of the opening hymn." And Heinrich Fleischer in the "Accompanying Manual for The Parish Organist" (Concordia, 1953) says: "At the beginning of the service it is best to play a chorale prelude based on the melody of the first hymn." And Fleischer also says in the same manual: "Church musicians are generally agreed that music based on the chorales and hymns sung in a service of worship is most appropriate for use as preludes, voluntaries and postludes." If local conditions permit, the organist may precede the organ selection before the opening hymn with other high-grade music. One authority feels it would be well to choose the pre-opening prelude music in keys related to the opening hymn-tune.

At the close of his letter Pastor Ortner writes: "The average Lutheran hymnal in use today uses different keys and rhythms than were used for the same chorales in the days when Bach and the other masters wrote their chorale preludes. Mr. Bruening's advice would mean an end to the chorale preludes of Bach et al in the very church which gave them birth." That is not the case where the editor or the organist is resourceful. To illustrate let me call attention to the collection edited by Walter E. Buszin, "Chorale Preludes by Masters of the XVII and XVIII Centuries" (Concordia, 1948). Here this distinguished editor has transposed nine of the chorale preludes into the keys of the tunes in "The Lutheran Hymnal" on which the preludes are based. In five instances he transposes the tune into the key of the preceding chorale prelude and in three cases he supplies tunes not given in "The Lutheran Hymnal."

Dr. Theodore G. Stelzer told me that the late Dr. Wilhelm Middelschulte suggested transposing the hymn-tune into the key of the foregoing standard chorale prelude. If that cannot be done in a comfortable range for singing the respective transposed hymn-tune, I suggest using the chorale prelude of the given master followed by a modulation so smooth and artistic that most people in the pews are unaware of it. After all, there are exceptions to all rules now and then. Very often an organist might be able to transpose a tune up or down a half step or even a whole step and thus use a meritorious prelude that is in the same key as the transposed tune.

In general I fail to see how choosing fitting and worthy organ music for the church service according to Kaepfel's principles to achieve a unified service musically reduces a church organist to the level of a technician. How would Pastor Ortner have us organists choose our incidental organ music for the church service? Rather, in my opinion, selecting fitting and good organ music as indicated in my letters elevates a church organist to the estate of the genuine church organist who believes in art for the sake of worship.

HERBERT D. BRUENING.

Don't Play, Just Print, Programs.

DePauw University, Greencastle, Ind., Oct. 23, 1953.—To the Editor of THE DIAPASON:

Perhaps the organist is the only musician whose recitals are often performed for an audience that isn't there. In the pews are the citizens of his own town (a few of them, at any rate), but the organist plays not for them. No, he has in mind that larger group (he feels it must be larger) who are subscribers to THE DIAPASON and will next month read (he hopes) his program in that invaluable magazine. Hence his inclusion of works like Hucbald's Toccata on "Et Tu, Brute" and Dunstable's Chorale Prelude on "For-sythia Grandiflora"—or other works

equally non-appealing to contemporary audiences, but which look extremely well when printed in THE DIAPASON.

Christmas is approaching, and soon organists all over Christendom will be breaking out in a rash of Christmas programs. One is moved to question the intelligence and sincerity of those organists who will attempt to regale their congregations with solemn performances of chorale preludes by seventeenth and eighteenth century composers, based on hymn-tunes unfamiliar to presentday audiences. The great masters of the past—Scheidt, Böhm, Buxtehude, Bach and others—wrote their chorale preludes on themes that were as familiar to their congregations as "Silent Night" is to ours. Furthermore, they wrote these works in the prevailing idiom of the day. Thus the music was comprehensible and meaningful to its public. Certainly it is hardly logical to assume that our presentday congregations, when faced with such music, will be able to overcome the double handicap of unfamiliar chorales which have no associations (Christmas or otherwise) and an archaic style.

Will the ultimate result of playing to a nonexistent audience be that in time organ programs will not be played at all, only printed in THE DIAPASON? Why should the organist bother to present his music to a vacant church? The average organist does little enough practice anyway, and if he could have his program brought to the attention of the organ world through the press, without being required to play it first, he would be relieved of the necessity of practicing at all.

Perhaps this is what he has been working for all the time.

Yours as ever,  
VAN DENMAN THOMPSON,  
Director, School of Music.

Dedication of St. Peter's, Chicago.

Chicago, Oct. 13, 1953—Editor of THE DIAPASON, Dear Sir:

Whoever forwarded publicity material to you regarding the dedication of the new St. Peter's Church in Chicago overlooked some points that may be of interest to your readers.

The Rev. Gerald Dvorak, O.F.M., the regular organist-choir director of that church, directed the program. The postlude was a choral transcription on the Toccata of the Widor Fifth Symphony by Arthur Becker, A.A.G.O., a number particularly well suited on such an occasion. Sincerely,  
RENE DOSOGNE.

Tribute to Fritz Heitmann

Seattle, Wash., Nov. 5, 1953—Dear Mr. Gruenstein:

The passing of Fritz Heitmann is indeed a great loss to the entire world. His many attributes left a marked impression on organists in both hemispheres. Dr. Heitmann was a tremendous teacher, and one of our very greatest players. In a recent letter he seemed so happy and busy in his work and was eagerly looking forward to the complete restoration of his great Dom organ.

Fortunately he has left us some superb recordings. But his personal loss will mean much to a great many of us who heard him play or studied with him in master classes and elsewhere. He was a giant among us and I am profoundly grateful, with many others, for the priceless privilege of having known this great man.

Cordially yours,  
EUGENE M. NYR.

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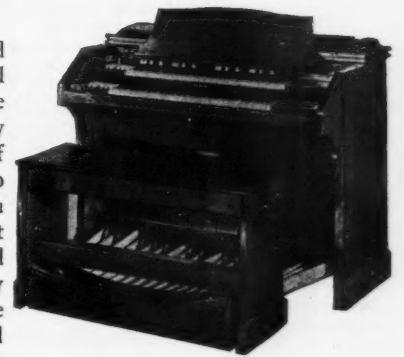


LATEST ADDITION TO THE LIST of artists under the Colbert-LaBerge Concert Management is Bruce Prince-Joseph. An accomplished performer on the organ and harpsichord, Mr. Prince-Joseph, still in his twenties, has charmed and astonished American, European and Near Eastern audiences with a rare insight into baroque music and a comprehension of all the intricate qualities of the two instruments. Born in Pittsburgh, Pa., Mr. Prince-Joseph claims a unique heritage. From his mother, Adele Elisabeth Prince de Toulouse-Tripoli, he inherited the color and dash of the Toulouse family, which goes back to the Crusades and boasts of the great painter, Toulouse-Lautrec; through his father, Hammah Yussif Pasha,

he became heir to the sensitivity of the Yussif (Joseph) family of Lebanon, one of the first Christianized Phoenician families in the Near East. Mr. Prince-Joseph attended the Conservatoire Nationale de Musique in Paris, was graduated from Yale University with a bachelor of music degree and was awarded a master of music degree by the University of Southern California. After completing his university studies he yielded to his love of the historical and decided to devote himself entirely to the study and interpretation of "old" music. Critics both in the United States and in Europe have predicted a brilliant future for this unusual young artist, who is now organist-harpsichordist at Hunter College in New York.

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High Fidelity Magazine—November, December, 1953  
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The American Organist—October, 1953

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Review of Recorded Music—July, 1952  
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Saturday Review of Literature—June 28, 1952  
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**Organ Method by Peeters**

The C. F. Peters Corporation announces publication of Flor Peeters' "Ars Organi," a thoroughgoing and carefully planned work which is destined to take its place among the top-ranking methods of organ playing. Mr. Peeters' manual reflects the fact that playing the organ correctly and in keeping with the best traditions is an art which can be understood fully only by those performers who have achieved the mastery of carefully developed techniques and correct playing habits. While "Ars Organi" ultimately will consist of three volumes, the first of these, now available, indicates that Mr. Peeters advances steadily and progressively from one important step to the next. While he by no means hurries the student unduly, he does not expose him to the dangers of confusing and discouraging details which deprive the novice of a sense of perspective.

"Ars Organi" is being published in a quadrilingual edition. This provides it with a universal appeal. While Mr. Peeters himself used the Flemish language, the English translation was provided by Michel Van Dessel, organist of the Cathedral of Dundalk, Ireland. The German text was provided by Dr. Hans Klotz of Flensburg, one of Germany's most noted authorities on organ playing and building. The French text was prepared by Godelieve Suis. Mr. Peeters consulted more than thirty widely used organ methods prepared by others, including those of Best, de Lange, Dupré, Gleason, Keller, Lemmens, Merkel, Reger, Rinck, Ritter, Tournemire and others.

Volume 1 of "Ars Organi" consists of seven sections. After his preface the author discusses the organ as an instrument. This chapter includes illuminating remarks on organ pipes and stops. Mr. Peeters then proceeds to discourse upon the methods of study and practice. Every student of organ should read what is said regarding correct posture, good practice habits, the recognition of structural styles, memorizing, etc. The elementary exercises which follow concern themselves only with playing on the manuals—with the prob-

lems of attack, legato, legato and staccato, crossing the thumb, finger stretching, crossing, substitution and glissando. Then follows the chapter on rules for performance. Many examples and exercises are from the organ works of Bach. The chapter includes also a discussion of ornaments found in organ music. Elementary pedal exercises for the toe constitute chapter 6. The final chapter of volume 1 covers two-part manual and pedal playing. The music consists largely of standard compositions and not merely technical exercises.

Volume 1 includes a brief synopsis of the contents of volumes 2 and 3, which will come from the press in 1954.

**WILLIAM TEAGUE CONDUCTS  
CONCERTS, MUSIC MISSIONS**

William C. Teague, organist and choir-master of St. Mark's Episcopal Church in Shreveport, La., has launched a busy season conducting concerts at his church, playing recitals and leading "music missions" for churches in the missionary district of north Texas. The opening concert at St. Mark's was a performance of Mendelssohn's "Hymn of Praise" Oct. 18. Mr. Teague presented a program of music for organ and brass Nov. 15, assisted by members of the Shreveport Symphony. Other performances will be as follows: Dec. 20, "The Incarnate Word," Elmore; Jan. 17, "L'Enfant Prodigue," Debussy; Feb. 21, "Jesus, Thou My Wearied Spirit," Bach; March 21, "Alto Rhapsody," Brahms, and "Stabat Mater," Pergolesi; April 16, "Seven Last Words," Dubois, and "Stations of the Cross," Dupré; May 16, "Elijah," Mendelssohn.

The "music missions" led by Mr. Teague were sponsored by the Department of Christian Education in the Episcopal Church. The purpose was to encourage hymn singing in the congregations and to teach Anglican and plainsong chanting. In these missions Mr. Teague worked with the women of the church in the morning, the young people after school and the whole congregation at night. He reports an unusually good response. Late in October Mr. Teague participated in a conference on church music at Christ Episcopal Church in Little Rock, Ark.

# Thanks

We express our sincere appreciation and thanks for the many orders placed with us during 1953, which number among them the following:

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St. Martin of Tour Church, Bronx, New York

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Christ Episcopal Church, Springfield, Illinois

St. Elizabeth of Hungary Church, New York, New York

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NATHAN REINHART, ATLANTIC CITY ORGANIST



NATHAN REINHART, shown seated at the console of the Wanamaker organ in Philadelphia, has completed forty years as organist and choir director of Beth Israel Congregation in Atlantic City. A special service honoring Mr. Reinhart was held at the Beth Israel Temple Oct. 30. Howard R. Thatcher, a faculty member at Peabody Conservatory and organist of the Eutaw Place Temple in Baltimore, composed special music for the occasion. Mr. Reinhart began playing at Beth Israel in 1913 at the age of 19. His organ study was with Ralph Kinder and Pietro Yon. He studied piano under Constantin von Sternberg and Frank La Forge. In recent years Mr. Reinhart has done much recital work, including programs at the Wanamaker Store in Philadelphia and the Portland, Maine, City Hall. In world war 2 he served as organist at the General England Army Hospital in Atlantic City.

MARCIA HANNAH



MARCIA HANNAH has been appointed choirmaster-organist of St. Luke's Episcopal Church in Long Beach, Cal. Besides directing the St. Luke's Choristers of men and boys she will have charge of the primary choir, church school choir and a high school girls' choir. Miss Hannah received her master's degree in sacred music from Union Theological Seminary last May. Before going East to study she was choirmaster-organist of St. Luke's Episcopal Church in Monrovia, Cal.

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**T. TERTIUS NOBLE'S MEMORY  
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The memory of T. Tertius Noble was honored on All Saints' Day at the service of Holy Communion at Grace Episcopal Church in Paducah, Ky. Annabel Morris Buchanan, the organist and choir director, was for many years a friend of Dr. Noble. For the prelude she played his arrangement of Brahms' "O How Blessed Are Ye, Faithful Spirits." The choir sang Dr. Noble's Service in B minor and the offertory anthem was "Souls of the Righteous."

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**SERVICE HELD IN CATHEDRAL**

Bishop Horace W. B. Donegan of the New York Episcopal diocese conducted a memorial service Oct. 29 at the Cathedral of St. John the Divine for Dr. James Miles Farrow, retired cathedral organist and choirmaster, who died last August in Baltimore. Assisting in the service were the Rev. W. D. F. Hughes, precentor at the cathedral during Dr. Farrow's tenure, and Dean James A. Pike. Sixty organists of several denominations along the Atlantic seaboard attended the service. John Upham, acting choirmaster, was at the console.

Dr. Farrow was born in Charleston, S. C., Oct. 13, 1871. He began as an organist at the Roman Catholic Cathedral of the Assumption of the Blessed Virgin Mary in Baltimore and in 1894 became organist and choirmaster of St. Paul's Episcopal Church there. Dr. Farrow went to the Cathedral of St. John the Divine in 1909 and built the choir in time for the consecration of the apse and the cathedral crossing. He was honored in 1926 with a degree of doctor of music from Columbia University.

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Harold Mueller, well-known concert organist of San Francisco, opened a series of six recitals Nov. 1 at Trinity Episcopal Church, where he is organist and choirmaster. The initial program was made up of compositions by Vivaldi, Haydn, Bach, Schumann, Franck, Sowerby, Yon, Russell and Vierne.

The series will continue with a recital Dec. 6 at which Mr. Mueller will play the following: Prelude and Fugue in E flat and "Come Now, Saviour of the Gentiles," Bach; Two Noels, d'Acquin; "Lo, How a Rose E'er Blooming," Brahms; "Rhapsodie Catalane," Bonnet;

"Piece Heroique," Franck; Roulade, Bingham; "The Night of the Star," Elmore; Variations on a Noel, Dupré. Other recitals by Mr. Mueller have been announced for Feb. 7, March 7, April 4 and May 2.

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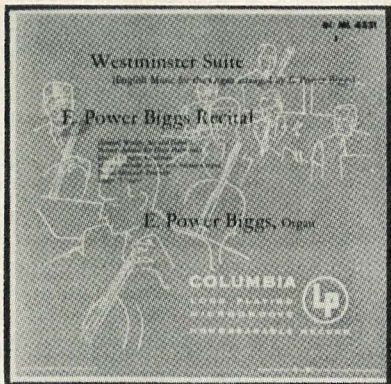
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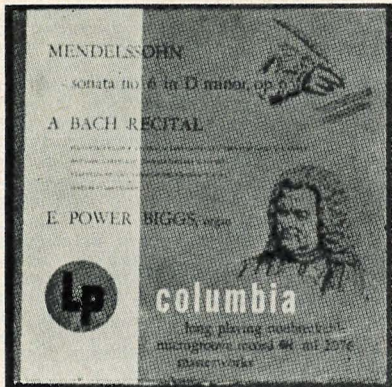
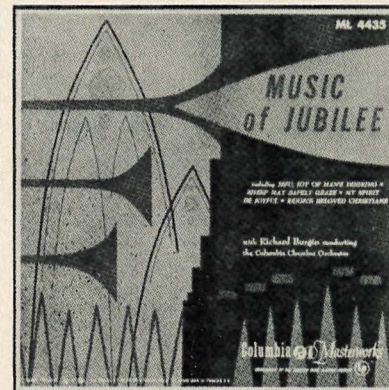
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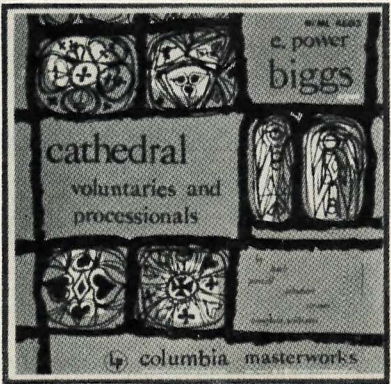
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