

THE DIAPASON

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CASPAR KOCH RETIRES AFTER LONG SERVICE

2,000 RECITALS IN 50 YEARS

Noted Pittsburgh Musician Quits Post as City Organist at North Side Carnegie Hall—Teacher and Author of Texts.

Dr. Caspar Petrus Koch, dean of Pittsburgh organists and for fifty years city organist at North Side Carnegie Hall, retires Jan. 1. The decision of the 81-year-old musician to relinquish his post marks the end of a musical era in that city. In the time that he has presided at the console of the large four-manual Skinner organ at the North Side hall he has played more than 2,000 recitals for three generations of Pittsburghers. Famous partly for his big fur hat, Dr. Koch has become a Pittsburgh institution.

It will be exactly fifty years March 1 since Dr. Koch played the first of his weekly recitals as city organist. A musical optimist, he believes Pittsburgh's musical taste has improved during the ensuing half-century. "I remember that my first number at my first recital was a Bach Toccata and Fugue," he reminisced. "The people in the audience were very kind but I could see they were puzzled. Things are different now. They know something about Bach."

Except for one recital blotted out by the big snow of 1950, the Sunday afternoon organ programs in the North Side hall date back without interruption to 1890.

In November, 1947, on the occasion of Dr. Koch's seventy-fifth birthday, Mayor Lawrence proclaimed "Dr. Caspar Petrus Koch Day" in his honor, which began with a solemn mass of thanksgiving at St. Paul's Cathedral and continued with a concert of choral and organ music at Carnegie Hall in the evening, closing with a reception in Buhl Planetarium.

Dr. Koch was a member of the faculty of the Carnegie Institute of Technology from 1914 to 1941. Among his outstanding pupils have been Homer Wickline, Valentina Woshner Fillinger, Ethel Smith, Professor Charles A. H. Pearson, head of the music department at Carnegie Institute of Technology, and Brother Anthony Jawelak, blind organist of the Carmelite Order, to whom Dr. Koch gave lessons for ten years.

The venerable musician is nationally recognized as an authority on organ technique and the organ repertoire. His two volumes, "The Organ Student" and "Gradus ad Parnassum," are accepted training material for keyboard students in dozens of musical academies. His literary output includes "Scales for Organ," "Bach's Symphonies as Organ Trios" and dozens of critiques for music publications. He assembled the first hymnbook for the Pittsburgh Catholic Diocese and he played the first local organ broadcast.

Dr. Koch pulled himself up in the musical world by his own bootstraps. He was born in Karnap, Germany, one of seven children in a family that migrated to this country when he was 9 years old. His parents settled on a farm near Alton, Ill. When Dr. Koch was 12 his father died. Young Caspar, who already had made his debut as substitute organist in the town church, wanted a musical career. The family mare was sold to buy his books and music, and St. Francis College accepted his IOU in lieu of tuition.

The eager young musician worked his way through school, finished the four-year course in three years and was the star pitcher on the college baseball team. When he was graduated he had one suit—the same one he had worn when he enrolled—and a job as organist of Holy Trinity Catholic Church in Pittsburgh. He kept the job for thirty-three years, using the salary of his early period to pay his debt to the college. He also served for a time as private organist for the Emil Winter and R. B. Mellon families.

Dr. Koch took a leave of absence from

DR. CASPAR P. KOCH ENDS FIFTY YEARS' SERVICE



his church post to study under European masters at the Ratisbon in Germany. He finished with the highest grades in the history of the institution. Returning to Pittsburgh, he was made city organist and that same year married Myra Singenberger, the daughter of his college music professor.

The Kochs have one daughter, three sons and nine grandchildren. One son, Paul, is a prominent Pittsburgh organist and teacher.

Paul W. Koch will succeed his father as city organist the first of the year. Paul Koch is organist and choirmaster of St. Paul's Cathedral in Pittsburgh and director of the Mellon Institute Chorus. He will retain these positions when he takes over his father's series of Sunday afternoon recitals in North Side Carnegie Hall. The younger Mr. Koch was graduated from Carnegie Institute of Technology, has a master's degree from the University of Pittsburgh and studied before the war in Europe.

HERBERT C. PEABODY TAKEN BY DEATH AT HARWICH, MASS.

Herbert C. Peabody, composer and organist, died Nov. 27 at the home of a daughter, Miss Adelyn J. Peabody, in Harwich, Mass. His age was 79.

A native of Capetown, South Africa, Mr. Peabody was a graduate of the New England Conservatory of Music. He was organist and choirmaster for twenty-one years at Christ Church, Fitchburg, and later was organist of the Church of the Ascension, Pittsburgh.

Surviving are his widow, Esther Robinson Peabody; three daughters, Mrs. Ruth M. Boynton and Mrs. Monroe Carlton and Miss Adelyn Peabody, and a son, Frederic H. Peabody.

A sketch of Mr. Peabody's career was published in the December issue of THE DIAPASON.

C. GORDON WEDERTZ PLAYS AT LaGRANGE CLUB 22 YEARS

C. Gordon Wedertz is in his twenty-second year as organist of the La Grange, Ill., Legion Sunday Evening Club. The club, which was organized twenty-seven years ago to provide inspirational community services, sponsors outstanding lecturers and musical artists. Mr. Wedertz plays a short recital before each meeting, an offertory and a postlude. In November and December he performed the following works: "Thanks Be to Thee," Handel; "The Bells of St. Anne de Beaupré," Russell; Chorale in A minor, Franck; "The Seraph's Strain," Wolstenholme; Military March, Schubert; "The Mist," Gaul; "A Day in Venice," Nevin; "Piece Heroique," Franck; "Ave Maria," Schubert; March from "Naaman," Costa; "Now Thank We All," Karg-Elert; "Cortege et Litanie," Dupré; Toccata and Fugue in D minor, Bach; "Lo, How a Rose E'er Blooming," Brahms; "Grand Choeur," Deshayes.

HOLD SERVICE AT ST. THOMAS' AS MEMORIAL TO DR. NOBLE

A service of choral evensong in memory of Dr. T. Tertius Noble was held Oct. 28 at St. Thomas' Church, New York City, where Dr. Noble served for thirty years. T. Frederick H. Candler, Mus.D., organist and master of the choir at St. Thomas', was assisted by three organists—Grover J. Oberle, F.A.G.O., of Boston, Paul Callaway, F.A.G.O., of Washington, D. C., and M. Searle Wright, F.A.G.O., of New York. These organ works by Dr. Noble were heard: "Autumn," "Prelude Solonelle," Solemn Prelude to "Gloria Domini" and Toccata and Fugue in F minor. Choral music included Magnificat and Nunc Dimittis in A minor, "Souls of the Righteous" and Te Deum in B minor. Both the processional and the recessional were hymn-tunes from the pen of Dr. Noble—"For Thee, O Dear, Dear Country" and "Come, Labor On."

ALEXANDER RUSSELL DIES AT THE AGE OF 73

ORGANIST AND IMPRESARIO

Composer of "St. Lawrence Sketches" Passes Away in Dewitt, N. Y.—Concert Manager at Wanamaker Stores Forty-Two Years.

Dr. Alexander Russell died Nov. 24 at his home in Dewitt, N. Y., at the age of 73 years. Dr. Russell retired Aug. 1, 1952, after more than forty-two years of service with the Wanamaker stores in New York and Philadelphia, where he served as organist, organ impresario, general music director and manager of musical activities, including merchandising of organs and pianos. Dr. Russell also gained a wide reputation as a concert organist, composer and teacher. Under his leadership the Wanamaker Concert Management brought to this country for the first time such noted organists as Marcel Dupré, Bossi, Hollins, Vierne, Germani, G. D. Cunningham and Lanquetuit. Dr. Russell's "St. Lawrence Sketches" have appeared on recital programs for thirty-five years and their popularity has not diminished.

George Alexander Russell was born Oct. 2, 1880, at Franklin, Tenn., the son of a Presbyterian minister, the Rev. George Alexander Russell. His mother was Felicia Aiken Putnam Russell, a direct descendant of General Israel Putnam of Revolutionary fame. The lad's first piano lessons were from his mother and at the age of 11 he won a gold medal in a piano contest in McKinney, Tex. He was graduated from the McKinney High School when he was 15 and at the age of 16 he entered the Fine Arts College of Syracuse University. His organ teachers there were Dr. George A. Parker and Professor Harry Vibbard and he was graduated in 1901 with a bachelor of music degree, having won a postgraduate scholarship. Dr. Russell joined the faculty of Syracuse University in 1902 as an instructor in piano and organ. He was granted a leave of absence from 1906 to 1908 to study in Berlin and Paris, where he worked under Godowsky, Bauer, Widor and Edgar Stillman Kelley. He made his debut as a pianist in Paris in 1908 and resigned from the faculty at Syracuse the same year.

From 1908 to 1910 Dr. Russell toured America as an organist and pianist, appearing in joint recitals with some of the foremost artists of the day. He was appointed concert director and organist of the New York Wanamaker Auditorium May 31, 1910.

Dr. Russell married Eloise Holden of Syracuse Oct. 16, 1915. He became general music director of the Philadelphia and New York Wanamaker stores in 1919. From 1917 to 1935 he was director of music of Princeton University, holding the Henry Clay Frick chair of music.

In the period that he was associated with the Wanamaker stores Dr. Russell was chairman of the building committee which supervised the construction of the New York Wanamaker Auditorium organ and the famous grand court instrument in the Wanamaker store in Philadelphia, the largest organ in the world. Under instructions from Rodman Wanamaker, he engaged Charles M. Courboin, formerly organist of Antwerp Cathedral, to play the dedicatory recital on the grand court organ with the assistance of the Philadelphia Orchestra under the direction of Leopold Stokowski. Besides the artists already mentioned Dr. Russell introduced to New York and Philadelphia many other concert organists, including Palmer Christian, Harold Gleason, Parvin Titus, Arthur Poister, Alexander McCurdy, Richard Ellsasser and Sir Ernest MacMillan. In addition to his activities in the organ field and at Princeton University Dr. Russell was authorized by Rodman Wanamaker to assemble the largest

private collection of rare Cremona violins, violas, cellos and double-basses in existence.

Besides Dr. Russell's organ compositions he was the composer of songs which have appeared on the programs of many famous singers. In 1932 he was decorated with the Order of the Crown of Belgium by the late King Albert. He received the honorary degree of doctor of music from Syracuse University and the Cincinnati Conservatory of Music conferred on him the degree of doctor of pedagogy.

Surviving Dr. Russell are his widow, a sister, Miss Waldine Russell, and a brother, Faris R. Russell.

DR. ALEXANDER RUSSELL



ROBERT M. STOFER DIRECTS

PROGRAMS IN CLEVELAND

There was a series of choral performances in the Advent and Christmas seasons at the Church of the Covenant, Cleveland, where Robert M. Stofer is the organist and choirmaster. "The Messiah" was performed on Advent Sunday and on Dec. 6 the choir, assisted by harp and soloists, sang Saint-Saens' "Noel" and Christmas Oratorio. Bach's setting of the Magnificat was heard Dec. 15. There were carol services Dec. 20 and Dec. 24. On New Year's Eve Mr. Stofer directed his choir in Buxtehude's "Rejoice, Beloved Christians."

DOROTHY YOUNG APPOINTED

AT AMERICAN CHURCH IN NICE

Dorothy W. Young, who was winner of the A.G.O. young organists' contest in 1952, has been appointed organist and choirmaster of the American Church in Nice, France. Miss Young went to Europe last year to study on a grant from the Jean Tennyson Foundation. She was a member of the summer session at Fontainebleau and played in the American Cathedral in Paris. Miss Young is a native of Oklahoma City and was a pupil of Mildred Andrews at the University of Oklahoma.

**TOUR OF ORGANS IN EUROPE
TO BE LED BY WHEELWRIGHT**

Introducing general music-lovers to the organ galleries of Europe is one feature of the music and art tour which will again be led by D. Sterling Wheelwright, A.A.G.O., of San Francisco. Flying to Paris and Rome next July, the party will continue by private motor coach through nine countries, visiting famous churches as well as the major music festivals at Salzburg, Bayreuth and Edinburgh. The itinerary has been planned to permit Sundays to be spent in the churches of such cities as Paris, Rome, Venice, Amsterdam and Edinburgh. While this tour is open to friends of music, it is possible for students and teachers to earn six units advanced credit. Further details may be had from Dr. D. Sterling Wheelwright, San Francisco State College, San Francisco 27, Cal.

THE DIAPASON.

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From Depths of Woe I Cry to Thee
From Heaven Above
God Himself Is Present
Holy God, We Praise Thy Name
How Lovely Shines the Morning Star
If Thou but Suffer God to Guide Thee
Jerusalem, Thou City Fair and High
Jesus Christ, My Sure Defense
Jesus I Will Never Leave
- Lift up Your Heads
Lord Jesus Christ, Be Present Now
Now Rest Beneath Night's Shadow
Now Thank We All Our God
O God, Thou Faithful God
O My Soul, Be Glad and Joyful
O Sacred Head, Now Wounded
Oh, That I Had a Thousand Voices
One Thing's Needful
Praise to Thee, O Lord, The Almighty
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The Day Is Surely Drawing Near
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- The Lord is God..... Katherine K. Davis .15
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- Praise the Lord, His Glories Show..... Powell Weaver .20
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LARGE SCHOOLS GIVE CONTRACTS TO MOLLER

TWO THREE-MANUAL ORGANS

Instruments Will Be Built for Hood College Chapel in Frederick, Md., and Montana State University in Missoula.

M. P. Möller, Inc., has received contracts to build organs for two prominent institutions of higher learning. A three-manual will be constructed for the new chapel on the campus of Hood College in Frederick, Md. Dr. Earle Blakeslee is head of the music department and Dr. William Sprigg is professor of organ.

A three-manual organ for the auditorium and a two-manual practice instrument have been ordered by Montana State University in Missoula. The specifications were prepared by Dr. Luther Richman, head of the music department, in consultation with LaVahn Maesch of Lawrence College and Eugene E. Poole, Möller representative.

The stoplist of the Hood College organ will be as follows:

GREAT ORGAN.

- Quintaten, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Quint, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.

SWELL ORGAN.

- Rohrflöte, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Flauto Traverso, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Scharf, 3 ranks, 183 pipes.
- Krummhorn, 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Schalmei, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Viola, 8 ft., 61 pipes.
- Nachthorn, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Tremulant.

PEDAL ORGAN.

- Soubasse, 16 ft., 32 pipes.
- Quintaten, 16 ft. (from Great).
- Dulciana, 16 ft., 12 pipes.
- Octave, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Quintaten, 8 ft. (from Great).
- Quint, 5 1/2 ft., 32 pipes.
- Super Octave, 4 ft., 12 pipes.

- Bourdon, 4 ft., 12 pipes.
- Quint, 2 3/4 ft., 12 pipes.
- Octavin, 2 ft., 12 pipes.
- Posaune, 16 ft., 32 pipes.
- Krummhorn, 16 ft., (from Swell).
- Posaune, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.

The organ to be installed in the auditorium at Montana State University will have the following resources:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Holzbourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Harmonique, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Chimes, 4 ranks, 25 notes.

SWELL ORGAN.

- Rohrflöte, 8 ft., 68 pipes.
- Viole de Gambe, 8 ft., 68 pipes.
- Viole Celeste, 8 ft., 68 pipes.
- Geigen Principal, 4 ft., 68 pipes.
- Flute Triangulaire, 4 ft., 68 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Fagot, 16 ft., 80 pipes.
- Trumpet, 8 ft., 68 pipes.
- Fagot, 8 ft., 68 notes.
- Vox Humana, 8 ft., 68 pipes.
- Clarion, 8 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

- Dolce, 16 ft., 80 pipes.
- Spitzgamba, 8 ft., 68 pipes.
- Cor de Nuit, 8 ft., 68 pipes.
- Dolce, 8 ft., 68 pipes.
- Dolce Celeste, 8 ft., 56 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Cromorne, 8 ft., 68 pipes.
- Cor Anglais, 4 ft., 68 pipes.
- Chimes, 25 tubes.
- Tremulant.

PEDAL ORGAN.

- Contre Basse, 16 ft., 32 pipes.
- Gedeckt, 16 ft., 56 pipes.
- Dolce, 16 ft., 32 notes.
- Dolce Quint, 10 3/4 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Gedeckt, 8 ft., 32 notes.
- Choral Bass, 4 ft., 32 pipes.
- Gedeckt, 4 ft., 32 notes.
- Mixture, 3 ranks, 96 pipes.
- Trombone, 16 ft., 32 notes.
- Fagot, 16 ft., 32 notes.
- Trumpet, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.
- Chimes.

CHRISTMAS MUSIC under the direction of Martha Mahlenbrock was featured Dec. 20 at the First Baptist Church of Jersey City, N. J. Miss Mahlenbrock played Bach's "All Hail This Brightest Day" on the organ and "Rejoice Greatly" from "The Messiah" was sung by a soprano. The choral numbers were Simper's "Break Forth into Joy" and Neidlinger's "Birthday of a King."



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Events of the Year 1953 in the Organ World in Review

In the following concise summary of news reported in THE DIAPASON in 1953 is presented a record of some of the more important events of the year in the organ world:

- Announcement was made in January of the awarding of the contract for a large new organ for the Riverside Church in New York City. The Aeolian-Skinner Company was commissioned to build the instrument.
- Mrs. Ethel Widener Kennedy retired in January as organist and director of the First Presbyterian Church of San Diego, Cal., after a service of thirty-five years.
- Frederick W. Schlieder, distinguished musician who specialized in the teaching of keyboard harmony, died in New York Jan. 13, a few days after his eightieth birthday.
- Wilson T. Moog, professor emeritus of music and organist of Smith College, died Jan. 6 in Northampton, Mass.
- The annual midwinter convocation of deans and regents, held in Dallas and Fort Worth, Tex., the last three days of 1952, drew many members of the American Guild of Organists to the meeting.
- E. Power Biggs' recital schedule called for air travel of 35,000 miles.
- Edmund Sereno Ender was made organist emeritus of St. Paul's Church in Baltimore after an active service of thirty-two years.
- An order was won by the Aeolian-Skinner Company in February to build a large organ for the Bruton Parish Episcopal Church in Williamsburg, Va., as a gift from John D. Rockefeller, Jr.
- The annual midwinter conference on church music at Northwestern University was held in Evanston, Ill., Feb. 9 and 10. Luther Noss of Yale University and Donald Kettinger of Pittsburgh were among the speakers.
- Allen W. Bogen, prominent Chicago organist and dean of the Illinois Chapter of the A.G.O., died suddenly Feb. 12.
- Completion of thirty years of organ recitals at the Reformed Church of Poughkeepsie, N. Y., by Andrew J. Baird, A.A.G.O., was marked by an anniversary program Jan. 25.
- Miss Ella Scoble Opperman, dean emeritus, was honored at Florida State University in Tallahassee Jan. 30 when an oil portrait of her was presented to the school of music.
- Mlle. Jeanne Demessieux, the young French virtuoso, made her American debut in a recital at the Central Presbyterian Church, New York City, Feb. 2.
- A program of compositions by members of the Western Pennsylvania Chapter, A.G.O., was presented Feb. 23 at the Church of the Ascension in Pittsburgh.
- A festival in which more than 600 singers took part was held at the Riverside Church in New York City May 5 to mark the twenty-fifth anniversary of the School of Sacred Music of Union Theological Seminary.
- Milwaukee celebrated the installation of its largest organ when the new instrument built by La Marche Brothers of Chicago was opened March 8 in St. Paul's Episcopal Church with a recital by Frederick Marriott.
- M. P. Möller, Inc., won the contract in March to build an organ for the magnificent Masonic Temple in Alexandria, Va.
- J. Fischer & Bro., the New York music publishing-house, observed the beginning of its ninetieth year in April.
- Andrew Tietjen, associate organist of Trinity Church in New York, died April 13 after a short illness.
- Dr. Rollo F. Maitland, Philadelphia organist of national prominence, died April 7 at the age of 68 years.
- Four Southeastern states were represented at a regional convention of the A.G.O. held in Miami, Fla., May 11 to 14.
- The Southwest regional A.G.O. convention was held in Shreveport, La., April 21 to 23.
- Tacoma, Wash., was host to eight chapters of the American Guild of Organists for the regional convention held April 28 and 29.
- Great interest was aroused by the new state trumpet installed in the organ of the Cathedral of St. John the Divine in New York by the Aeolian-Skinner Company.
- The anthem "We Sing of God," by
- John Leo Lewis, F.A.G.O., of Aurora, Ill., was awarded the H. W. Gray prize in the 1953 competition under the auspices of the American Guild of Organists.
- Thomas Wilson retired May 3 after fifty years as organist and choirmaster of the Westminster Presbyterian Church in Elizabeth, N. J.
- A fine program marked the regional A.G.O. convention held in Boston April 19 to 21.
- The Estey Organ Corporation of Brattleboro, Vt., was sold to Rieger Organs, Inc., in May and manufacture of both Estey and Rieger organs was to be continued at the Estey factory.
- T. Tertius Noble, Mus. D., eminent English-born organist and composer, who was at St. Thomas' in New York thirty years, died at his home in Rockport, Mass., May 4 at the age of 86 years.
- Dr. Eric DeLamar, distinguished Chicago organist, composer and orchestral conductor, died May 17 in Orlando, Fla.
- A special convocation in honor of Rowland W. Dunham was held at the University of Colorado in Boulder May 7. Mr. Dunham retired from the faculty of the university after a service of twenty-six years.
- G. Darlington Richards resigned as organist and choirmaster of St. James' Episcopal Church in New York May 24 after a service of forty years.
- The regional convention of Southern chapters of the A.G.O. was held June 2 to 4 in Jackson, Miss.
- Miss Grace Leeds Darnell, who achieved a national reputation as a trainer of children's choirs, died June 3 in Phillipsburg, N. J.
- Harry Gilbert, for thirty-two years
- organist of the Fifth Avenue Presbyterian Church in New York, retired May 31.
- The annual meeting of the American Guild of Organists was held in New York May 18 and reports of progress were made by all of the national officers.
- The Rocky Mountain region of the A.G.O. held its regional convention May 5 to 7 in Albuquerque, N. Mex.
- Organists of six states convened in Pittsburgh for three days June 16 to 18 for their A.G.O. regional convention.
- The Midwest regional A.G.O. convention for Illinois, Indiana, Wisconsin and Michigan was held at Kalamazoo, Mich., June 16 to 19.
- The twenty-fifth anniversary of the Chicago Club of Women Organists was celebrated at a banquet in the Cordon Club, Chicago, June 8. Former presidents of the organization were the special guests.
- Results of a national survey of the church music situation in the United States prepared from answers to a questionnaire by C. Harold Einecke and Webster N. Stafford, California organists, under the auspices of the American Guild of Organists were made public in August.
- Father Eugene O'Malley's completion of twenty-five years as conductor of the Paulist Choir in Chicago was celebrated with a jubilee concert in Orchestra Hall May 12.
- Frederick L. Marriott resigned July 1 as organist of Rockefeller Chapel at the University of Chicago after serving in that capacity and as carillonneur for twenty-five years.
- Five A.G.O. chapters held their regional convention in Manchester, N. H., June 23 and 24.
- Dr. Miles Farrow, former organist and choirmaster of the Cathedral of St.
- John the Divine in New York City, died July 17 at the age of 82 years.
- The A.G.O. regional convention for New York and northern New Jersey was held in Utica for three days beginning June 22.
- The Far Western regional convention was held at the University of Redlands in California beginning June 22.
- Joseph Jongen, the distinguished Belgian composer, died July 13 at the age of 79 years.
- The thirty-first annual meeting of the Bach Society of Marietta, Ohio, was held at the late home of its founder, Dr. Thomas H. Cisler, July 30.
- Two fellows, twenty-seven associates and five choirmasters were added to the academic membership of the American Guild of Organists as a result of the 1953 examination, announced in the October issue.
- André Marchal, the famed French organist, came to America in September for a recital tour of ten weeks.
- The Canadian College of Organists held its annual convention in Hamilton, Ont., opening Sept. 1. D'Alton McLaughlin of Toronto was elected president of the college.
- Hermann Nott, prominent organist and choral conductor, died in Milwaukee Oct. 3 at the age of 57 years.
- Fritz Heitmann, noted organist of the Berlin Dom, died Sept. 7. He was known to many Americans through his recital tours.
- After serving the Washington Street Methodist Church of Columbia, S. C., for fifty-six years as organist and director of music David Pressley retired in September and the church honored him with a special service.
- Robert Noehren, organist of the University of Michigan, received the French "Grand Prix du Disque" for the best organ recording of 1953.
- Nathan Reinhart's forty years' service as organist of Beth Israel Temple in Atlantic City, N. J., was observed Oct. 30 with a special service in his honor.
- Dr. Albert Schweitzer, renowned as physician, organist and theologian, received the Nobel peace prize for 1952.
- Mrs. Rees Powell was honored by the First Methodist Church of Milwaukee Oct. 11 as a tribute on the completion of sixty years at the organ in that church.
- The regional convention of the A.G.O. chapters in Ohio, West Virginia and Kentucky was held in Dayton, Ohio, Oct. 18 to 21.
- Edwin Arthur Kraft completed forty years at Trinity Cathedral in Cleveland in the fall and gave a series of anniversary recitals, the first program being presented Oct. 4.
- Dr. Alexander Russell, organist, pianist, composer and impresario, who brought a number of world-famous recital organists to America and who for many years was concert director for the John Wanamaker stores, died Nov. 24.

+ These Finished Their Tasks Last Year +

In the following list are the names of organists and others identified with church music or organ building who died in the year 1953 or too late in 1952 to be included in last year's listing:

- Professor Wilson T. Moog, Northampton, Mass.—Jan. 6.
 Dr. Frederick Schlieder, New York City—Jan. 13.
 Edward K. Macrum, A.A.G.O., Waterbury, Conn.—Jan. 16.
 T. Bath Glasson, New York City—Dec. 24.
 Mrs. Marle R. Whiteley, Lambertville, N. J.—January.
 Mrs. Grace M. Schaefer, St. Louis—Dec. 19.
 Jennie D. Glennan, Washington, D. C.—Jan. 1.
 Allen W. Bogen, Chicago—Feb. 12.
 Mrs. Nella Wells Durand, St. Petersburg, Fla.—Jan. 12.
 Frank E. Dimit, Steubenville, Ohio—Jan. 25.
 Walter Guernsey Reynolds, A.A.G.O., Seattle, Wash.—Jan. 27.
 Dr. Hagbard Brase, Lindsborg, Kan.—March 18.
 Mrs. Hugh Wright, Grand Forks, N. D.—Feb. 18.
 Frank Williams Smith, Chicago—March 2.
 Dr. Leo Kopf, New York City—March 1.
 Carl Larson, Boston—February.
 Rollo F. Maitland, F.A.G.O., Mus.D., Philadelphia—April 7.
 Albert H. Dowling, Youngstown, Ohio—March 31.
 Andrew Tietjen, New York City—April 13.
 Mrs. Grace Eleanor Allison, Dover, N. J.—March 19.
 Allan McK. Reid, F.R.C.O., Halifax, N. S.—March 14.
 Carolyn M. Cramp, F.A.G.O., New York City—Feb. 2.
 Mrs. Charlotte Parker Thomas, Chicago—March 27.
 Miss Florence Hodge, Chicago—March 24.
 T. Tertius Noble, Mus.D., F.R.C.O., Rockport, Mass.—May 4.
 Eric DeLamar, Orlando, Fla.—May 17.
 Mary Porter Pratt, Evanston, Ill.—April 19.
 Signe Westlund, Summit, N. J.—April 18.
 Reginald Whitworth, M.B.E., London, England—Feb. 19.
 Henry C. Lahee, Boston—April 11.
 Oscar Lifshay, New York City—May.
 Norbert E. Fox, Toledo, Ohio—March 10.
 Norman Nalrn, Rochester, N. Y.—May 23.
 Grace Leeds Darnell, F.A.G.O., New York City—June 3.
 Robert E. Huntington Terry, A.A.G.O., Yonkers, N. Y.—May 31.
 David W. Kimball, Chicago—June 8.
 Joseph Jongen, Liege, Belgium—July 13.
 Dr. Miles Farrow, New York City—July 17.
 Dr. Ernest Trow Carter, Stamford, Conn.—June 21.
 Franz Wally, Merrick, L. I., N. Y.—April 4.
 Alfred R. Cotton, Milwaukee—June 29.
 Edward George Elliott, Ottawa, Ont.—July 25.
 Elsie Garretson Stryker, A.A.G.O., Rahway, N. J.—July 12.
 Gustav A. Niethammer, Chicago—Aug. 17.
 Frank Edwin Ward, New York City—Sept. 15.
 Mortimer Browning, New York City—July 22.
 Charles Gourlay Goodrich, Marietta, Ohio—Aug. 30.
 The Rev. John H. Treder, Harrisburg, Pa.—August.
 John E. F. Johnson, New Brunswick, N. J.—June 6.
 Fritz Heitmann, Berlin, Germany—Sept. 7.
 Dr. Hermann A. Nott, Milwaukee—Oct. 3.
 Mrs. Elsa Grahn Ropke, Louisville, Ky.—Sept. 7.
 James Bernard Williamson, Jr., Lynchburg, Va.—Oct. 3.
 William Alexander McKean, Winnipeg, Man.—Oct. 9.
 Sir Arnold Bax, London, England—Oct. 2.
 The Rev. Theodore H. Winkert, Brooklyn, N. Y.—Oct. 22.
 R. Max Newkirk, Battle Creek, Mich.—Sept. 29.
 Mrs. J. C. Deagan, Riverside, Cal.—Nov. 14.
 Albert L. Jones, Belmont, Mass.—Nov. 2.
 Dr. Achille L. Artigues, San Francisco—Nov. 20.
 Sir Ivor Algeron Atkins, Worcester, England—Nov. 27.
 Henry Markworth, Cleveland—Dec. 1.
 Walter Spry, Spartanburg, S. C.—September.
 Dr. Alexander Russell, New York City—Nov. 24.
 Herbert C. Peabody, Harwich, Mass.—Nov. 27.
 Professor Karl P. Harrington, Middletown, Conn.—Nov. 14.
 Dr. Edgar S. Roper, London, England—Nov. 19.

WALTER SPRY OF CONVERSE

COLLEGE AND CHICAGO DIES

Walter Spry, head of the piano department at Converse College, Spartanburg, S. C., since 1933 and formerly organist of churches in Illinois, died in September. Mr. Spry's musical education was at the Chicago Musical College and in Europe. He was an organ pupil of Clarence Eddy. For some years he headed a school of music in the Fine Arts Building, Chicago. Mr. Spry served at the Second Church of Christ, Scientist, in Chicago for fifteen years and was also organist of the First Congregational Church of Quincy, Ill. Mr. Spry was made professor emeritus in 1948. The Rho Chapter of Pi Kappa Lambda, honorary music fraternity, has established a piano scholarship at Converse College in memory of Mr. Spry.

DEATH TAKES OLD EMPLOYEES OF WANGERIN ORGAN COMPANY

Frank Harris, an organ builder for many years in the Middle West, died Aug. 21. Ralph C. Wangerin, son of Adolph Wangerin, passed away at the age of 52 on March 12, 1952. Fritz Pfund of the United Organ Company of Milwaukee was killed in an elevator accident Nov. 17. These men all were at one time associated with the old Wangerin Organ Company of Milwaukee.

DR. DICKINSON OPENS ORGAN IN CLEVELAND

LARGE REBUILD BY AUSTIN

Four-Manual Instrument at First Baptist Church Undergoes Extensive Changes—F. Broadus Staley Is the Organist.

Dr. Clarence Dickinson gave a recital Nov. 24 at the First Baptist Church, Shaker Heights, Cleveland, to open the rebuilt and enlarged four-manual Austin organ. The original specifications of the instrument appeared in the September, 1928, issue of THE DIAPASON. Dr. Dickinson gave a recital there twenty-five years ago when the organ was rebuilt and moved to the church's present location.

F. Broadus Staley is the organist of the church and he collaborated with members of the Austin firm in drawing up the new stoplist, which is considerably larger than the old one. Mr. Staley has served that church since September, 1946. He is an alumnus of Salem College and the Union Theological Seminary School of Sacred Music. Before going to his present post he was organist and director at the First Methodist Church in Upper Montclair, N. J.

The resources of the rebuilt organ are as follows:

GREAT ORGAN.

- Double Diapason, 16 ft., 43 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- (Enclosed)
- Diapason Conique, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Quintaten, 4 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes, 20 notes.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Geigen, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Gambe, 8 ft., 73 pipes.
- Gambe Celeste, 8 ft., 61 pipes.
- Salicional, 8 ft., 73 pipes.
- Fugara, 4 ft., 73 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Contra Dulciana, 16 ft., 12 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Bourdon, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Koppel Flöte, 4 ft., 73 pipes.
- Nasard, 2 3/4 ft., 61 pipes.
- Block Flöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Choir Room Diapason, 8 ft., 49 pipes.
- Harp (prepared for).

SOLO ORGAN.

- Orchestral Flute, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Cello Celeste, 8 ft., 73 pipes.
- Flute Ouverte, 4 ft., 73 pipes.
- French Trumpet, 8 ft., 73 pipes.
- Corno d'Amour, 8 ft., 73 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Contra Dulciana (Choir), 16 ft., 32 notes.
- Gedeckt (Swell), 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Diapason, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Gedeckt (Swell), 8 ft., 32 notes.
- Choral Bass, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Trombone, 16 ft., 12 pipes.
- Trumpet, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Contra Fagotto (Swell), 16 ft., 32 notes.

For the dedicatory recital Dr. Dickinson chose these numbers: "We Praise Thee, O Lord," Weitz; "Rejoice, Beloved Christians," Bach; Trumpet Tune, Purcell; Rondo for Flute, Rinck; "The Song of the Redeemed," Dickinson; "St. Francis Preaching to the Birds," Liszt; "St. Anne Fugue," Bach; "Lullaby for the Child Jesus," Dickinson; "The Shepherds," Messiaen; "For Us Men and for Our Salvation," Liszt; Intermezzo from the "Storm King Symphony," Dickinson;

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- 312-40160 **NEW BROOMS**
Joseph Goodman (SATB), a cappella) .18
- 312-40164 **THERE IS A WISDOM THAT IS WOE**
Marshall Bialosky (SATB, a cappella) .22
- 312-40161 **HOW BEAUTIFUL THE QUEEN OF NIGHT**
Joseph Goodman (SATB, a cappella) .18

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"Adoration of the Lamb," de Maleingreau. In honor of Dr. Dickinson's presence at the twenty-fifth anniversary of the School of Sacred Music at Union Seminary the combined choirs of the church and Mr. Staley performed music composed by Dr. Dickinson at the service Nov. 22.

RECITAL SERIES PRESENTED AT ST. LUKE'S IN YPSILANTI

There was a series of organ recitals in November and December at St. Luke's Episcopal Church in Ypsilanti, Mich., where Philip Steinhaus is organist. Mr. Steinhaus is a junior at the University of Michigan, where he is a pupil of Robert Noehren. The first program, Nov. 22, was played by John McCreary, a senior at the University of Michigan. He offered works by Louis and Francois Couperin, Bach, Alain, Franck and Dupré. James P. Autenrith, head of the organ department at Michigan State College, was

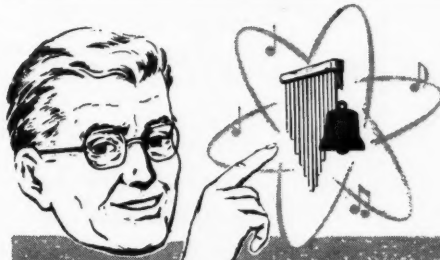
heard Nov. 29 in the following program: Prelude and Fugue in E major, Lübeck; Pastorale, Zipoli; "Magnificat Primi Toni," Buxtehude; Four Preludes on "From Heaven High," Pepping; Prelude and Fugue on "From Heaven High," Pachelbel; "Adeste Fideles," Karg-Elert; Improvisations on "Puer Natus Est," Titcomb; "La Nativite," Langlais; "Carillon-Sortie," Mulet.

Mr. Steinhaus gave recitals of works by Bach Dec. 6 and Dec. 13. The following compositions were played Dec. 20 by Dewey Layton, organist and choirmaster at the Church of the Messiah in Detroit: Prelude and Fugue in E minor and "This Day So Full of Joy," Buxtehude; Choral Prelude on "From Heaven High," Johann Bernard Bach; Prelude and Fugue on "From Heaven High," Pachelbel; "Kyrie, God, Holy Ghost," "From Heaven High," "He Who Will Suffer God to Guide Him" and Prelude and Fugue in F minor, Bach.

LOWELL B. HAYNES APPOINTED TO WETHERSFIELD, CONN., POST

Lowell B. Haynes has been appointed minister of music at the First Church of Christ, Congregational, in Wethersfield, Conn. He succeeds Philip N. Treggor. Mr. Haynes was on the doctoral program in musicology at Yale University and at the University of Michigan. He did his undergraduate work at Colby College, Waterville, Me., and has held positions in Waterville, Augusta, Me., New Haven, Conn., and Detroit. Mr. Haynes will direct the five choirs at the First Church, as well as other musical activities.

A CHORAL MUSIC FESTIVAL under the direction of Sigmund Kvamme was held Nov. 15 at Holy Trinity Lutheran Church, Buffalo. Gerald Finzi's Magnificat and Buxtehude's "Jesus, Joy and Treasure" were performed for the first time in Buffalo. Members of the Jamestown, N. Y., Chapter of the A.G.O. were special guests.



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**HENRY MARKWORTH, 32 YEARS
AT CLEVELAND CHURCH, DIES**

Henry J. Markworth, for thirty-two years organist of Trinity Evangelical Lutheran Church in Cleveland, died Dec. 1. Mr. Markworth was a composer, with six volumes of organ music and more than 100 choral arrangements to his credit. In the weeks before his death he had supervised the addition of a harp stop to the organ at Trinity and had played Sunday, Nov. 29, at the dedication. Mr. Markworth collapsed while teaching a class at the Lutheran Memorial School and died the same day.

Mr. Markworth was born fifty-three years ago in St. Joseph, Mich., and was reared in Cleveland, where his father was principal of Trinity School. Mr. Markworth was graduated from Concordia Seminary in River Forest, Ill., in 1921 and began teaching at Trinity School. He was in charge of intermediate grades there for many years. Mr. Markworth continued his music studies with Edwin Arthur Kraft.

Surviving are the widow, Mrs. Eleanor Dopmeyer Markworth; two daughters, Mrs. Dorothy Harmon and Miss Betty; a son, Alan; a granddaughter; his mother, Mrs. Mary Markworth, five brothers and three sisters.

**ORGAN BY AEOLIAN-SKINNER
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An Aeolian-Skinner organ of 1,335 pipes was dedicated Nov. 15 at the First Presbyterian Church of Carbondale, Ill. Mrs. W. A. Thalman, the organist, gave the opening recital. The organ replaces a Hook & Hastings instrument installed in 1906. Mrs. Thalman's program was as follows: "Psalm 18," Marcello; Gavotte, Martini; "I Stand at the Threshold," Bach; Largo, Handel; Suite for a Musical Clock, Haydn; "Lo, How a Rose E'er Blooming," Brahms; Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "In the Cross of Christ I Glory," Bingham; "Belgian Mother's Song," Benoit-Courboin; "Will-o'-the-Wisp," Nevin; Toccata from "Suite Gothique," Boellmann.

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**DR. EDGAR S. ROPER, ORGANIST
TO BRITISH MONARCHS, DIES**

Dr. Edgar Stanley Roper, well-known English organist, composer and choirmaster, died Nov. 19 in London. Dr. Roper was born in Croydon Dec. 23, 1878. He was educated at Westminster Abbey and Corpus Christi College, Cambridge, where he was an organ scholar. He had served as choirmaster to the king (St. James' Palace), principal of Trinity College of Music and assistant organist of Westminster Abbey, the London Chapel Royal and the Danish Royal Chapel. Dr. Roper was conductor of the Lewisham Choral Society.

Dr. Roper sang as a boy soprano at Queen Victoria's golden jubilee in 1887 and participated in three coronation services. In 1937 he composed much of the music for the coronation of King George VI and served as organist at the ceremony. Illness forced his retirement last spring.

Dr. Roper was a member and commander of the Royal Victorian Order and a fellow of the Royal College of Organists.

Dr. Roper married Miss Mary Monica Margaret Western-Edwards. A daughter was born to them.

**ST. PAUL'S CATHEDRAL CHOIR
VISITED FORTY-ONE CITIES**

The St. Paul's Cathedral Choir of London sailed for home Nov. 27 with fond memories of forty-one American cities visited.

"We all go home inoculated against any form of anti-Americanism," the Rev. Canon L. John Collins, chancellor of the cathedral, declared as his group boarded the Queen Elizabeth to begin the voyage back to London. The choir's goodwill tour took it through the United States and Canada and it had cost between \$90,000 and \$100,000, about the same amount that the tour earned. The tour was under the sponsorship of a committee headed by Associate Justice Owen J. Roberts of the Supreme Court. The Britons enjoyed a White House tea with the President and his wife.

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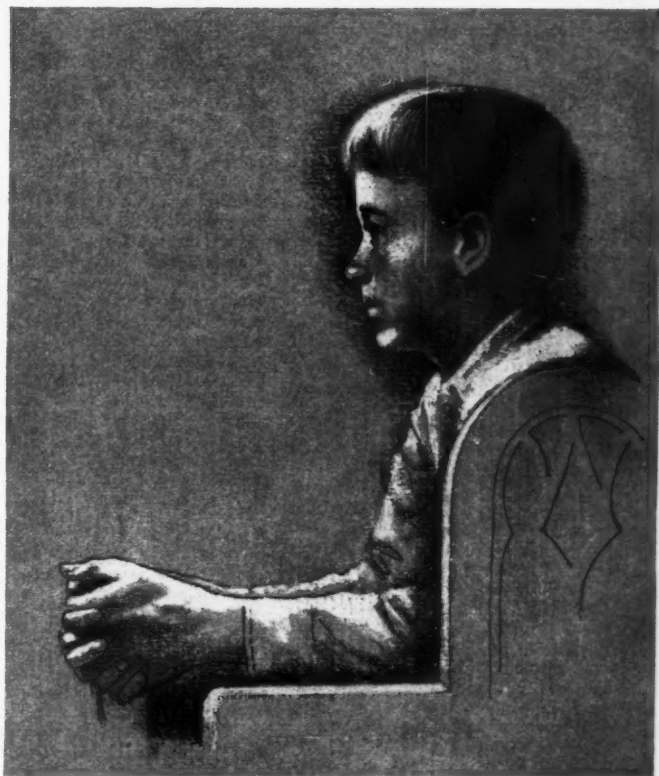
Perhaps this was the moment that began to mold your destiny. It planted the seed of a dream that some day you would be seated at the console of an organ, with all the thunder and whispers of the world at your fingertips.

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Biennial National Convention, Minneapolis-St. Paul, Minn., July 12-16, 1954.

American Guild of Organists

Chapters in Every State



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The President's Column

Our national organization of church musicians is advancing continually along progressive lines and our membership is increasing remarkably. Since the annual meeting in May, 859 have either been elected or reinstated. Six chapters, one branch and nine Guild student groups have been formed. New chapters which have not been announced in the president's column are: Lake Charles, La. (formerly a branch); Mobile, Ala.; Monadnock (Keene, N. H.); Upper Pinellas County (formerly Clearwater Branch, Florida); Black Hills, (Spearfish, S. D.); Bloomington-Normal, Ill.; Madison, Wis. (formerly the Wisconsin Association of Church Musicians); Idaho Falls, Idaho; Southwest Connecticut; also the Danbury branch of the Bridgeport, Conn., Chapter; also the following Guild student groups: Moody Bible Institute, Chicago; Oklahoma Agricultural and Mechanical College, Stillwater, Okla.; Ohio Wesleyan University, Delaware, Ohio; Madison College, Harrisonburg, Va.; Providence Bible Institute, Providence, R. I.; Henderson State Teachers' College, Arkadelphia, Ark.; Texas Southern University, Houston, Tex.; Cornell College, Mount Vernon, Iowa; University of Arkansas, Fayetteville; East Central Junior College, Decatur, Ill.; Bennett College, Greensboro, N. C.; Fort Smith, Ark.; High School, Montgomery, Ala.; State College, Montgomery, Ala.; St. John's College, Winfield, Kan., and Oregon State College, Corvallis.

Seth Bingham, national chairman, will release early in January well-organized plans for an expansion campaign which will eclipse all former such "drives". We urge all deans, regents, regional and state chairmen, and all members to participate actively in this pre-convention drive.

John Harms, chairman of the national publicity committee, is holding interesting meetings of this important committee, which will "boost" the 1954 national convention in the twin cities and promote the nationwide dissemination of knowledge concerning the American Guild of Organists and its purposes.

Mrs. G. S. Stephens, chairman of publicity for the 1954 convention, continues to forward information of interest to all who are making plans to follow one of the roads to the twin cities in July, 1954. On the practical side we have this: "Room rates at the St. Paul Hotel (official hotel) range from single \$5 to \$8.50 to double \$8 to \$12. The Hotel Lowrey in the adjoining block is also a high-grade hotel and moderately priced, single \$5 to \$6 and double \$8.50 to \$10.50. On the Hamline University campus the Manor House and Drew Hall dormitories will also be available at \$3. Bus service will be furnished if a large enough group registers.

Programs representative of the finest in organ and choral music are being planned. Well-known organists, conductors, speakers and other celebrated guests will participate. Church musicianship in all its phases will be discussed and practical demonstrations of problems will be presented. Methods by which the organist and the choir director may better represent his profession and serve his church will be seriously considered.

A pre-convention recital will be played by Ronald Arnatt of Washington, D. C. Marilyn Mason and George Markey also

have accepted invitations to play. Edward Gammons, who is an authority, will give a lecture on liturgical music. Dr. Hugh Porter will lead a discussion on modern trends in church music. The Rev. Dominic Keller, O.S.B., director of the Monastic Choir of St. John's Abbey, Collegeville, Minn., says: "When the members of the A.G.O. attend their convention next summer they will have the unique experience of hearing a monastic community at sung prayer." Dr. Donald Ferguson will write the program notes for a work book which is being planned, to be sent to every member of the A.G.O. with the official convention booklet, containing outlines of lectures and all organ recitals.

Plenty of attention is being given to the lighter phases of the convention. The jollifications following the evening programs, including a dance, will give relaxation and pleasure not only to the younger members but to all age groups. "All roads lead to the twin cities!"

S. LEWIS ELMER.

Dickinson Festival in Baltimore.

A Dickinson festival was held by the Chesapeake Chapter Nov. 8 and 9. It was an ambitious venture which proved a success and a source of gratification to the participants.

On Sunday, Nov. 8, Dr. Clarence Dickinson conducted a combined chorus of 400 voices, representing twenty-two church choirs of Baltimore. Accompanied by an orchestra, the junior and senior choir members sang a program of works composed by Dr. Dickinson. The choral event was presented in Brown Memorial Presbyterian Church before an overflow congregation. A banquet for clergy and church musicians was served at the Mount Vernon Place Methodist Church Nov. 9. Dr. Helen Dickinson spoke on "The Quickening Spirit". Her stimulating address gave us a new insight into the place of music in worship.

A recital in the form of a worship service was presented at 8 p.m. that evening. Dr. Dickinson gave a vigorous interpretation of works by Gabrieli, Couperin, Liszt, R. Strauss, Karg-Elert and others. He was assisted by trumpets, trombones and timpani.

ALICE E. CREAMER, DIAPASON Reporter.

Student Chapter at Winfield, Kan.

Approximately sixty members of the student body of St. John's College, who are organ pupils of Mrs. Cora Conn Redic and of Miss Alma Nommensen, were organized into a student chapter in the auditorium of St. John's College, Winfield, Kan., Oct. 4. The principal address was by Dr. Carl S. Munding, president of St. John's, on "Music in Worship." A welcoming address was also delivered by Professor Homer Frank of Southwestern College, dean of the Kansas Chapter. Organ numbers were played by Miriam Jank, Charlotte Pinnt, Doris Friedmeyer and Thomas Zehnder, and the St. John's Academy choir, under the direction of Miss Nommensen, sang two numbers. A reception for the audience and visitors was held in the college library after the program.

Founders' Night in Pittsburgh.

The Western Pennsylvania Chapter observed founders' night Nov. 23 at the Third Presbyterian Church, Pittsburgh. Wearing silvered miniature organ pipes on which were inscribed our names, we gathered for dinner in the glow of candle-

light from silver candelabra to honor the group of fifty who launched the chapter in the spring of 1921. Dean Hollister introduced Nan Neugebauer, sub-dean, who was master of ceremonies. After a short account of the beginnings of the chapter letters were read from past deans who live in other sections of the United States. All past deans residing in the southwestern Pennsylvania area and their wives, or husbands, were guests of the chapter and each was introduced in chronological order. From Charles Heinrich, the first dean, now living in Boston, to the present messages and greetings contained recollections of anything from a Cesar Franck recital to the marriage of a dean and to the feasting of a visiting French virtuoso, who played the right hand part of a Bach fugue with his left and the left hand part with his right.

The other half of the evening was spent at Carnegie Music Hall, where the Mendelssohn Choir of Pittsburgh, conducted by Russell G. Wichmann, also a past dean, gave a concert which opened with Ralph Vaughan Williams' cantata "Dona Nobis Pacem," which is superb music for our era. After the intermission the music was on the coronation ceremonies of Elizabeth II. It included Sir Hubert Parry's "I Was Glad When They Said unto Me," Sir E. Bullock's setting of "Come, Holy Ghost," Handel's coronation anthem "Zadok, the Priest," and Vaughan Williams' arrangement of "Old Hundredth". There followed music from the Elizabeth I era that added humor with "The Cries of London" of Orlando Gibbons, two Madrigals and "I Will Not Leave You Comfortless" of Byrd. The program closed with the presentation of Carnegie "Tech" composer Roland Leich's "O Light Invisible," based on T. S. Eliot's religious pageant "The Rock."

ANN LYNN YOUNG, Registrar

ST. JOSEPH VALLEY CHAPTER, SOUTH BEND, IND.—Two outstanding recitals were sponsored in November and December by the St. Joseph Valley Chapter. Helen Bodine played Nov. 15 in the First Christian Church, South Bend, giving a program which included the F major Concerto by Albini, a Toccata and Fugue by Bach; Prelude, Clerambault; "The Fifers," d'Andrieu; Andantino; by Dubois; "Variations de Concert," Bonnet, and numbers by Gaul, Yon, Fletcher and Lester. Dec. 1, Professor Charles H. Finney, chairman of the division of music and art of Houghton College, Houghton, N. Y., was heard at the First Methodist Church, Mishawaka, Ind. The program was sponsored by the Guild, in conjunction with the Bethel College artists' series. Professor Finney was heard in the aria from the Twelfth Concerto for strings, the Allegro quasi presto from the Tenth Organ Concerto and three sketches from the "Water Music Suite," all by Handel; Bach's Little Fugue in G minor; two Lowell Mason hymn arrangements by Bingham; three organ settings of "O Sacred Head, Now Wounded"; two numbers by Langlais and works by Nevin and Gigout.—**JEROME W. KERSH.**

ST. LAWRENCE RIVER—The monthly meeting of the St. Lawrence River Chapter was held in the parish-house of Trinity Episcopal Church, Watertown, N. Y., Oct. 13. The meeting took the form of a covered dish supper, attended by a large gathering of members and friends of the chapter. The supper was followed by a most interesting talk by H. William Hawke of Gananoque, Ont., who spoke at length on his activities of the summer at the Evergreen Conference, in Colorado. . . . Nov. 11 the members and friends of the chapter journeyed to St. Mary's Cathedral, Ogdensburg, N. Y., which has recently been constructed and in which is a large Casavant organ. W. Robert Huey, Jr., of Watertown presented a program for the Canadian and American members at-

tending. His selections included: "Agnus Dei," Hymn, Dunstable; Larghetto, Peeters; "Reoe," McGrath; Chorale Prelude, "Lord God Help Us," Bach; "Echo Piece," Scheldt-Hawke; Adagio, Mozart; Prelude and Fugue in D major, Handel. Refreshments were served by Mrs. Karl F. Quinlan and Mrs. William Barr, organist and assistant organist respectively at the cathedral, at the home of Mrs. Barr. The visit, which included a tour of the cathedral, was arranged by Miss Gladys Mantell, Watertown, through the courtesy of Monsignor Louis D. Berube, V. G., diocesan administrator.—**LESTER H. BRUGH,** Registrar.

CHAUTAQUA, N. Y.—The Christmas meeting of the Chautauqua Chapter was held at the Zion Mission Church in Jamestown, N. Y., Dec. 1. Miss Ruth Munson, the dean, presided at the business meeting. Dr. George W. Volkel of New York City played several Christmas selections. Howard Zettervall was presented with the A.A.G.O. certificate. Christmas gifts were exchanged. The annual dinner will be held Jan. 12 at the First Baptist Church, Clergymen and wives will be guests, with the Rev. Frederic Miller of the Presbyterian Church in Youngstown, Ohio, as guest speaker. Russell Chall was refreshment host. Table decorations were in keeping with the Swedish tradition. . . . The Chautauqua Chapter sponsored Dr. George William Volkel in a recital Nov. 18 at the First Presbyterian Church in Jamestown. His program: Fantasia e Graveamento in G major, Bach; Sonata in E flat major (No. 1), Bach; Sonata in F minor (No. 1), Mendelssohn; "Communion," Carol Prelude on the tune "Gwalshmal," Purvis; "The Legend of the Mountain," Karg-Elert; Scherzo, Symphony 2, Vierne; "Pensee d'Automne," Jongen; "La Nativite" ("Poeme Evangelique"), Langlais; Chorale in A minor, Franck; Improvisation.—**JOYCE BRATT,** Registrar.

MONMOUTH, N. J. CHAPTER—The chapter met Dec. 7 at the home of Arthur Reines for its annual Christmas party. A short business meeting was held and it was decided that Carl Weinrich should be our guest recitalist at the annual March recital, which is open to the public. It was also decided that the original hymn-tune contest would be postponed to the January meeting. After adjournment we gathered around the organ to sing Christmas carols and refreshments were served.—**BARBARA JEAN FIELDER,** Registrar.

CLEVELAND, OHIO—The November meeting of the Cleveland Chapter was held Nov. 20, at which time André Marchal of Paris gave a recital at the Cleveland Museum of Art. Following the program members of the executive board held a business meeting, after which they joined the other members of the chapter at a coffee hour in the pleasant atmosphere of the Museum Coffee Shoppe.—**W. W. WAGNER,** Publicity Chairman.

AKRON, OHIO—Dec. 7 Robert Morrison, organist-director of the First Methodist Church of Canton, Ohio, took the members and friends of the Akron Chapter on a trip to some of the musical centers of Europe. The colored slides which he showed included many of the cathedrals and churches of Paris, Fontainebleau, Stuttgart, London, Switzerland and Holland. There were some interior views, including some of the older organs of interest. Mr. Morrison spent the summer in organ study at Fontainebleau, under the direction of Dupré. In the social hour which followed, Mrs. Louise Owens, social chairman, served a very elaborate luncheon, including the traditional Christmas turkey.—**MRS. R. H. MARTIN,** Registrar.

SOUTHWESTERN MICHIGAN—The southwestern Michigan Chapter's meeting Dec. 7 was held at the First Baptist Church in Battle Creek. After a fine dinner served by women of the church William E. Gadd, the dean, conducted the business session. Several new members were received. Mr. and Mrs. Donald Hermonat, new organists and choir-masters at the First Baptist Church in Battle Creek, who were the host and hostess for the evening, presented a joint recital for the Guild.—**MRS. ELMER HARRISON,** Registrar.

News of the American Guild of Organists—Continued

Regional Chairmen.

Seth Bingham, F.A.G.O., National Chairman. Dr. Alfred Brunker, F.A.G.O.—Maine, New Hampshire, Vermont. F.A.G.O.—Colorado, Nebraska, New Mexico, Eastern Wyoming. Charles W. Craig, Jr., F.A.G.O.—District of Columbia, Maryland, Virginia. Dr. J. Henry Francis—Kentucky, Ohio, West Virginia. Siegfried E. Gruenstein, M.A.—Illinois, Indiana, Michigan, Wisconsin. Katherine Hammons—Kansas, Western Louisiana, Oklahoma, Texas. Arthur B. Jennings, A.A.G.O.—Iowa, Minnesota, Missouri, North Dakota, South Dakota. Kathleen S. Luke—Arizona, California, Nevada. Charles L. Murphree, F.A.G.O.—Florida, Georgia, North Carolina, South Carolina. Norvell Robinson, F.A.G.O., Chm.—Delaware, Southern New Jersey, Pennsylvania. Alexander Schreiner, F.A.G.O.—Eastern Idaho, Utah, Western Wyoming. Harris S. Shaw, A.A.G.O.—Connecticut, Massachusetts, Rhode Island. Adolph Steuterman, F.A.G.O.—Alabama, Arkansas, Mississippi, Tennessee, Eastern Louisiana. Lauren B. Sykes, A.A.G.O., Chm.—Western Idaho, Montana, Oregon, Washington. Christopher S. Tenley—Northern New Jersey, New York.

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Deans and Regents.

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WEST VIRGINIA—Huntington, Mrs. F. P. Allred; Kanawha, Roderick P. Thompson, B.S., M.M.; Wheeling, Dr. Paul N. Elbin. WISCONSIN—Wisconsin, Mrs. Alfred R. Cotton; Chippewa Valley, Mrs. Alex Keith, Jr.; Kenosha, Norman Greenwood; Madison, Miriam Bellville; Northeast Wisconsin, Mrs. Miriam Clapp Duncan, M.MUS., A.A.G.O. WYOMING—Hugh A. Mackinnon, F.A.G.O.

Birthday in District of Columbia.

The District of Columbia Chapter met Dec. 7 in Pierce Hall for its forty-third birthday anniversary dinner party. For the first time in the history of the chapter the officers stressed the dignity of our organization by wearing academic robes for this occasion. Hitherto we have worn them only for academic processions on Guild Sunday. But sitting at the head table, which had for its sole decoration a beautifully iced cake with "43" prominently displayed, we felt that wearing the academic robe at a banquet emphasized our belief in the importance of our profession.

After the invocation by our chaplain, the Rev. Daniel W. Justice, D.D., we had a business meeting, followed by the most important event of the evening—the unveiling of a Guild banner by one of our beloved charter members, Miss Maude Sewall, F.A.G.O. We believe this banner to be the one and only Guild banner in existence. Inspired by our dean, Nancy Poore Tufts, our brilliant sub-dean, Lyman McCrary designed and then executed (using the difficult silk screen method) a large and beautiful banner, appropriate for our organization. The design has been patented and was presented at the Richmond conclave.

We then settled down to a banquet interspersed with songs, old and new, with Helen Williams at the piano. The special program, also arranged by our sub-dean, was presented in the auditorium, into which we were ushered by the strains of organ music played by Miss Florence Reynolds, then Marian Chace, director of the Modern Dance Council of Washington, presented three of her troupe in rhythmic interpretations of music by Prokofieff, Bach, Simons and Hindemith. Miss Chace is well-known for her work at St. Elizabeth's Hospital, using the dance as therapeutics for the mental patients. She defined modern ballet, not as a series of purely traditional actions, but as rhythmic movements to tell a story.

The light touch of the evening was added by the S.P.E.B.Q.S.A., Joseph Yznaga, director. They sang "Alabama Jubilee", "Hello My Baby", "Muskrat Ramble" and "Halls of Ivy".—BERNICE G. FRASER, Registrar.

FORT WORTH, TEX.—The Fort Worth Chapter held its monthly meeting at the First Christian Church Nov. 9. Professor Emmett Smith, head of the organ department at Texas Christian University, presided in the absence of Dean Robert Clarke. Following a dinner the Guild members joined in a song festival, using the music composed by three Fort Worth musicians—Glen Darst, Will Foster and William J. Marsh. Each of the men played and directed his own anthems and at the close of the session Mr. Marsh had the pleasure of hearing for the first time his "Missa Simplex in Honor of Blessed Pius X," sung in four-part harmony.—GEORGE E. BABB, Reporter; Mrs. PAUL JOYCE, Publicity Chairman.

CORPUS CHRISTI CHAPTER—The Christmas meeting of the Corpus Christi Chapter was a very impressive candlelight carol service held Dec. 1 in the Oak Park Methodist Church. It was under the able direction of Mrs. Phyllis Walter, choirmaster and organist of the church. The sanctuary, chancel and caroler choirs entered with lighted candles singing carols. Guest organist for the evening was Miss Ann Pittman. Mrs. Betty Wilson, guest soloist, sang "Rejoice Greatly" from "The Messiah." Mrs. Hugh Chalfont directed a lovely tableau depicting the birth of the Christchild and the children's choir sang as the scene took place. The Christmas story was read by the Rev. Darrel Gray and the congregation was led in prayer by the Rev. Francis Craig, chaplain of the Guild. The choir sang the "Hallelujah Chorus" and closed the service with carols. Following the program the Guild members enjoyed a reception in the church parlor.

SABINE CHAPTER—The Sabine Chapter, Beaumont, Tex., held its second planned program meeting at the Westminster Presbyterian Church, Beaumont, Nov. 16. The program chairman, Mrs. Thomas B. Sappington of Port Arthur, was in charge of the event and leader of a discussion of the book "Music, Illusion or Reality" by Davison. It was the opinion that much real food for thought was contained in Dr. Davison's

writing but that his somewhat overstressing of an intellectual approach to the problem minimized the value of his findings to some extent. Mrs. Ernest D. Frederick, assistant organist at Westminster, gave a performance of "Now Thank We All Our God," Karg-Elert, and acted as accompanist for the singing of new and old anthems. The rendition of new and old music by the members themselves was greatly enjoyed. Dean Lawrence Meteyard presided over a business session and welcomed two new members. The chapter plans to present an expert on the Hammond in January.

TEXARKANA CHAPTER—The Texarkana Chapter met at the First Methodist Church Nov. 28. Dean Ruth Turner presided over the business session. The program was in charge of Miss Turner and featured music for Christmas, opening with "Jesus, Priceless Treasure" and "All Praise to Jesus' Hallowed Name," Bach, played by Mrs. Henry Stilwell, Jr. Miss Jacquelyn Dolman played "From Heaven High," Bach, and "In dulci Jubilo," Dickinson. A suite, "Nativity Miniatures," Taylor, was played by Miss Turner and a young pupil, Miss Joan Tagart. Included were: "Procession toward Jerusalem," Miss Turner; "Nightfall in Bethlehem," Miss Tagart; "The Manger Scene," "Paean of the Nativity," Lullaby, "The Star and the Magi" and "Light on the Judean Hills," Miss Turner. Concluding the program, Clyde Holloway, a student at Oklahoma Baptist University, played "Noel," d'Aquin.—DOROTHY ELDER, Registrar.

OKLAHOMA CITY CHAPTER—The Oklahoma City Chapter held its annual clergy dinner Dec. 7 in the dining-room of St. Paul's Episcopal Cathedral. Ministers and their wives were the guests of the organists and choir directors. Sixty-five persons were served an excellent holiday dinner. A panel discussion on "What the Minister Expects of the Church Musician" was the climax of the evening. The Rev. G. Raymond Campbell spoke of the ideal personal qualifications of the church musician; the Rev. Frank O. Holmes dwelt on the ideal qualities of church music; the Rt. Rev. Chilton Powell discussed wedding and funeral music. A general discussion concluded the successful evening.—LUCILE D. KURTZ, Corresponding Secretary.

TEXAS CHAPTER—The November meeting of the Texas Chapter was held Nov. 2 at Trinity Methodist Church, Dallas. After dinner, served by the women of the church, Mrs. O. G. Satterlee, the dean, conducted the monthly business session. The most important report of the evening was made by Dr. Fred Gealy, recital chairman, who announced completion of plans for the annual recital series, which this year will bring Robert Noehren, E. Power Biggs and Donald McDonald to Dallas. At the close of the business meeting the group of about seventy moved to the Sunday-school hall of the church to hear Roy Perry of the First Presbyterian Church, Kilgore, Tex., speak on "Music and Worship—a Practical Viewpoint."—JAMES M. GUINN, Registrar.

SUNLAND CHAPTER—The Sunland Chapter began the new year with enthusiasm. The dean, Douglas Sloan, was host at his church, Trinity Methodist, El Paso, Tex., for the first meeting in October. Mr. Sloan played two organ numbers on the church's new Moller organ—Toccata and Pastorale, Pachelbel, and Prelude and Fugue in E minor, Bach. Mr. Sloan then presented his choir of seventy-five voices in a program based on the "Alleluias": "Ye Watchers and Ye Holy Ones"; "The 150th Psalm," Franck; "O Magnify the Lord with Me," Lynn; "The Heavens Are Telling," Haydn; "Alleluia," Mozart; "Hallelujah Chorus," Handel, and "Choral Benediction," Lutkin. The November meeting was held at the First Presbyterian Church, with Miss Dorothy Learmonth, church organist, as hostess. She demonstrated their fine old Steere organ, installed in 1907, with two chorale preludes by Penick. Miss Learmonth also presented slides and told some of her musical experiences—while touring Europe last summer.—DOROTHY LAIRD, Secretary.

CENTRAL ARIZONA—The Central Arizona Chapter held its annual Guild service at Faith Lutheran church in Phoenix Sunday evening, Nov. 15. The organ prelude was played by the sub-dean, Mrs. Ruth Kuhl. The service was in the form of the regular liturgical service of the host church, with the pastor, the Rev. Frank Clutz, officiating. The closing part of the service included a union reading of the "Declaration of Religious Principles" of the Guild, led by the chaplain of the chapter, the Rev. William Boice. The choir of the church, led by Agnes Holst, sang two anthems. The members of the chapter were robed and joined in the processional and recessional.—MARVIN ANDERSON, Recording Secretary.

ST. JOSEPH, MO., CHAPTER—The St. Joseph Chapter met at the St. Joseph Cathedral Nov. 9. Dean Walton Smith was the speaker. A thorough discussion of Gregorian chant was conducted. Refreshments were served by Mrs. John Lefler, Mrs. Dward Moore and Miss Helen Dolan.—MRS. LEWIS DUCKWORTH, Secretary.

News of the American Guild of Organists—Continued

Report of the Examiners

The following report of the examination committee on the 1953 tests represents the views of the two paper work examiners in June, 1953. They wish to emphasize the fact that many candidates showed a lack of preparation and were extremely careless in the use of rests, time values, etc. Nevertheless it will be noted that the work for the associateship was superior to that of last year. Unfortunately the same cannot be said in regard to the results of the fellowship examination.

ASSOCIATESHIP—The work was much better this year, mostly because of a marked improvement in harmony. *Fugal Answers*. More attention should be given to the harmonic structure of the counter-subject. *History of Music*. There was a regrettable lack of reflective thought in the answers. It was obvious that many candidates knew very little about the history of their art. *String Test and Descant*. The former was notably better than the latter. Several descants were instrumental in style and the tessitura was sometimes too high.

FELLOWSHIP—The work was inferior to that of last year. *Counterpoint*. The example in the style of Palestrina was generally superior to the one in strict counterpoint. *Essay*. The essays were very weak and abounded in vain repetitions. It should be realized that the time allotted is not sufficient to allow for any such repetitions. *Fugue*. This was done very badly. Several candidates even had the answer appear immediately in the same voice as the subject. *Orchestration (B)*. The solutions were weak. Students must realize that the orchestral parts should be characteristic of the particular instruments used and not mere duplications of voice parts. The orchestration must sound well alone. *Ground Bass*. Many papers showed a lack of specific devices, consistently used, for the various repetitions.

The examiners for CH.M(A and B) wish to draw attention to the following points:

CH.M(A)—The weakest section was that devoted to repertoire. The utter lack of new material in the church choral field is noticeable, so much so that some of the candidates are at a loss to construct programs for large festival occasions. It must also be confessed that the work in elementary theory and harmony was decidedly weak. The following books are suggested for additional material in reference to music in the church: (a) "The Singing Church," C. Henry Phillips (Faber and Faber); (b) "Hymns and Human Life," Erik Rountly (Philosophical Library); (c) "English Church Music from Edward VI to VII," Edmund Fellows (Oxford Press); (d) "Music in the History of the Western Church," Edward Dickinson (Scribner); (e) "Choir Loft and Pulpit," Clarence Dickinson (H. W. Gray).

CH.M(B)—It is interesting to compare the general level of fitness on the part of candidates for the Catholic choirmaster examination year by year. An all-time high was manifest in the candidates' work of last year, 1952. This year the candidates, for the most part, had received formal training in chant, polyphony, etc., with much practical experience, yet in general the marks, though passing, were not as high as the previous year. In retrospect it might be well to pinpoint the weaknesses apparent in this examination. In the practical section, lack of skill was evident in improvisation and the ability to communicate rhythm and musical line to the choir in both chant and polyphony. In the viva voce section, which is fashioned to embrace a working knowledge of Latin pronunciation, liturgy, regulations, together with the singing and explanation of chant in general, the level of understanding was unusually high. The paper work, designed to evoke general and specific acquaintance with modes, transposition, harmonization, music history, chant and psalmody, disclosed weakness in an understanding of practical elementary harmony. To future candidates it might be well to suggest developing the skills of improvisation (not extended), chant accompaniment, the pertinent facts regarding chant found in the preface of the "Liber Usualis," elementary harmony and choir directing.

BUFFALO CHAPTER—The chapter combined two annual events Sunday, Dec. 6, in the Central Park Methodist Church: the Guild service and the Christmas carol festival. Wallace A. VanLier, M.Mus. Ed., organist and choirmaster of the Central Park Church, was organist for the festival. Individual choirs singing carols were the chancel choir of the Parkside Lutheran Church, under the direction of Dean Roy W. Clare, M. Mus.; the choir of Grace Episcopal Church, Lockport, Cecil A. Walker, A.A.G.O., Ch.M., director, and the choir of St. Peter's Evangelical and Reformed Church, North Tonawanda, under the direction of Lois M. Helwig. Choirs from eleven churches formed a massed choir singing four numbers, two of which were directed by Frederick C. Wunsch, M.A., Ch.M., of St. Paul's Lutheran Church, Eggertsville, and two di-

rected by Cecil A. Walker, sub-dean of the Buffalo Chapter. Between the individual choirs and the massed choir groups, an organ recital was played by Sigmund Kvamme, M.S., organist and choirmaster of Holy Trinity Lutheran Church. His program included numbers by Bach and Christmas numbers by Norwegian composers. A Christmas address was delivered by the Rev. William A. Rowen, B.D., pastor of St. Timothy's Lutheran Church, Grand Island, and chaplain of the Buffalo Chapter. A large congregation enjoyed the beautiful service, which was concluded with the carillon bells played by Mr. VanLier.—EDNA L. SPRINGSBORN, Secretary.

WESTCHESTER COUNTY, N. Y.—A brilliantly played recital Oct. 25 by Louis Huybrechts of Belgium opened the season for members of the Westchester Chapter. The recital was played on the new Schlicker organ at the First Reformed Church of Hastings-on-Hudson, N. Y. Mr. Huybrechts was a pupil of Flor Peeters and was graduated with high honors from the Institute at Malines and the Royal Conservatory in Antwerp. His program included: "Grand Jeu," by DuMège; Suite, Loëillet; Prelude and Fugue in A minor, Bach; Roulade, Bingham; "Homage a Frescobaldi," Langlais; Prelude and Fugue, Dupré, and "La Nativite du Seigneur," Messiaen. Mr. Huybrechts is organist of St. Louis Church in Buffalo. . . . Nov. 17 the Westchester Chapter turned its attention to music of the Middle Ages, the first in an integrated series of programs of historically important music. A chorus trained by Alinda B. Couper, A.A.G.O., sang examples of Organum, Gregorian chant, two Conductus transcribed from the original Wolfenbutel manuscript by Ethel Thurston, Kyrie from the Mass by Machaut, "Quam Pulchra Es" by Dunstable; "Ave Regina Coelorum," Dufay; several selections of Josquin des Pres; "Tu Pauperum Refugium," "La Deploation de Oeckeghem," and "Ave Maria," Mrs. Couper was assisted by members of the choirs of Howard Marsh, Joseph Martucci and Frank Sturm. Members of the Hudson Valley Madrigalists also sang. A social hour followed both meetings, under the guidance of Mrs. Evelyn Austin, hospitality chairman.—ALINDA B. COUPER, Secretary.

AUBURN, N. Y., CHAPTER—A meeting Nov. 9 was held in the social rooms of the First Methodist Church. Mrs. Leroy Mount, the dean, presided and heard reports of the treasurer, secretary and librarian. A report of the recent recital by Horace Douglas was presented. Mrs. Leslie Bryant, program chairman, introduced the evening's speaker, Harry S. Mason. His topic, "Brief Studies in Personality," dealt with the lives of three musicians—the late William Stevens, an Episcopal rector and organ builder; Girolamo Frescobaldi, the Italian composer, and Dr. Albert Schweitzer.—ARLENE MORSE, Registrar.

BOSTON, MASS.—The Boston Chapter presented the distinguished organist of Ste. Eustache, André Marchal, in a recital at St. Mary's Church in Cambridge, Mass., Nov. 19 before a large audience. The program opened with four early French compositions by L. Couperin, Marchand, F. Couperin and de Grigny. A high point in the performance was the brilliant playing of the Fantasia and Fugue in G minor by Bach. His devotional reading of the Franck Chorale in E major was inspiring. Pieces of Messiaen, Alain Litaize and a meditative improvisation on the Advent plainsong "Veni Emmanuel" closed the program.—DAVID ASHLEY COTTON.

BRIDGEPORT, CONN.—The November meeting of the Bridgeport, Conn., Chapter was held Nov. 17 in the Rosary Chapel of St. Charles Borromeo Church. Donald McCann, organist and choirmaster of St. James' Catholic Church in Stratford, spoke on Gregorian chant and liturgical music, with illustrations by his group of singers. Mr. McCann has just finished a course at the Plus X School of Liturgical Music in New York and is studying at the University of Bridgeport. Benediction of the Blessed Sacrament was sung by the choir of St. Charles under the direction of Albert Tordoff, organist and choirmaster. The business session was conducted by Robert Lenox, dean of the chapter.—FLORENCE HILL BEEBE, Publicity Chairman.

NORTHERN NEW JERSEY—The chapter sponsored a junior choir festival Sunday afternoon, Dec. 6, in the West Side Presbyterian Church, Ridgewood. The 250 children taking part were divided into the chancel and gallery choirs. The Rev. George Litch Knight of the West Side Church directed the choirs. Edward Hart, also of the host church, was the organist. The hand bell choir and two violinists of the West Side Church assisted in the service. The program included: "List to the Lark," Dickinson; "Three Angels Came to Me," Augusta Holmes; "Hear the Bells," Frank; "My Jesus Is My Lasting Joy," Buxtehude, arranged by Allwardt and Dickinson. The choirs represented were: Church of the Messiah, Jack Sechrist; Third Presbyterian, James Healy; Union Avenue Baptist, Ray-

mond Taratino; St. Luke's Episcopal (Pater-son), Mrs. Constance Wright; Bethel Reformed (Passaic), Miss Anne Tonk; Totowa Presbyterian, Mrs. Eugene Ebert; First Methodist (Park Ridge), Mrs. Joseph Bishop; West Side Presbyterian (Ridgewood), Edward Hart. . . . Dec. 15 the chapter met in the Methodist Church, Bloomingdale. Richard Kerr, the host, presented a program of Norwegian Christmas music for organ and choir. Mr. Kerr attended the University of Heidelberg and graduated from Allegheny College in Pennsylvania.—ELIZABETH B. SRYVNER, Publicity.

LEHIGH VALLEY CHAPTER—The Lehigh Valley Chapter held its November meeting Saturday evening, Nov. 21, at St. Stephen's Lutheran Church, Allentown, Pa. Junior choir methods, techniques and repertoire were demonstrated by Mrs. Paul Fink, organist of the host church, with her junior and children's choirs, and by Emerson Harding, organist of St. Paul's Lutheran Church, Allentown. About fifty members and friends were in attendance. Several selections were sung by Larry G. Correll, Welsh boy soprano. Refreshments were served by Mrs. Fink's choristers. . . . On Dec. 12 the members of the chapter were the guests of the Allen Organ Company at its new plant in Macungie, Pa.—SUE F. ENRIGHT, Secretary.

METROPOLITAN NEW JERSEY—The Metropolitan New Jersey Chapter enjoyed a rare evening Nov. 9 at the Old First Church, Newark, when George Markey, organist and director of music, led an informal discussion on registration and gave a recital. Mr. Markey laid down several general rules for registration and then showed how he applied these in the works he played. It was an instructive and inspiring session and those present were unanimous in their praise of Mr. Markey's technical skill, his wonderful ability in memorizing and his musical feeling in the following numbers: "Come, Saviour of the Gentiles" and "Hark, a Voice Saith All are Mortal," Bach; "Deck Thyself, My Soul," Brahms; Vivace from Second Trio-Sonata, Bach; Fifth Concerto, Handel; G major Prelude and Fugue, Bach; G minor Prelude and Fugue, Dupré; "Landscape in Mist," Karg-Elert; "La Nativite," Langlais; Chorale in A minor, Franck.—MILDRED E. WAGNER, Registrar.

CENTRAL OHIO CHAPTER—The chapter held its annual Christmas party at the Bexley Methodist Church in Columbus Dec. 14. Preceding the social hour a very interesting program of Christmas music for organ and strings was performed in a setting of candlelight. The program had been arranged by Mrs. Elizabeth W. Lange. In place of the customary exchange of gifts the members contributed to a fund to aid a needy family. . . . On Dec. 1 Marilyn Mason was presented in a recital at the Broad Street Presbyterian Church. Her program, which was played superbly, included compositions by Walther, Bach, Reger, Mulet, Virgil Thomson, Haines and others.—W. H. SHAFFER.

LANSING, MICH., CHAPTER—The Lansing Chapter has started the 1953-54 season with several exceptionally interesting programs. On Sept. 29 we opened with a dinner at the First Baptist Church and a new colleague for our chapter, James Autenrith, who recently accepted the position of minister of music at People's Church in East Lansing. He was the guest speaker for the evening and told us of some of the activities of the chapter in Syracuse, N. Y., of which he was dean prior to moving to Lansing. On Nov. 9 we, in cooperation with the music department of Michigan State College, presented Flor Peeters at People's Church. Our last meeting for 1953 was our annual ministerial meeting, held at Pilgrim Congregational Church. The topic for the evening was "Music of the Four Faiths". Our speakers for the evening were the Rev. Mr. Woldt from Christ Lutheran Church, the Rev. Mr. Selway from the Episcopal Church, Rabbi Friedman from Shaarey Zedek Congregation and Father Sarantos from the Greek Orthodox Church. Some of the pastors played records of music.—LOUIS FOLKINGA, Registrar.

YOUNGSTOWN, OHIO—Members of the Youngstown Chapter were guests of Trinity Methodist Church for breakfast Oct. 19 at 9:30. This was part of an observance of the sesquicentennial of Trinity Church. Dr. Van Denman Thompson, head of the department of music of De Pauw University, conducted a symposium on "Church Music". Dr. Thompson gave his views of what "good" church music should consist and encouraged the use of more works by contemporary composers. As another part of the anniversary celebration Trinity Church had presented Dr. Thompson the previous evening in a recital of his own compositions. A short business meeting was held in the studio of Dean Walter T. Swarengin.—GINA SAULINO, Secretary.

WHITEWATER VALLEY CHAPTER—The chapter held a meeting Dec. 7 at the East Side Methodist Church in Connersville, Ind. The dean, Mrs. Lillian Evans Adams, presided, and read the declaration of religious principles and objects of the Guild. Each

member present was asked to tell about plans for Christmas music. "Carols in History and Practice" were discussed by Mrs. Lois Brooke Simen of Trinity Lutheran Church in Richmond. Of particular interest was her description of the three different kinds of carols—the dialogue carol, the ballad carol and the macaroni carol. Carols originating in France, England and Germany were discussed, and recordings of several of them were heard. Mrs. Simen led the members in singing carols. Mrs. John Pickett, also of Richmond, accompanied the carols. A Christmas tree added to the spirit of the season. . . . The next meeting will be at the First Methodist Church in Connersville Jan. 4. Mrs. Bernice Fee Mazingo of Indianapolis will present a program of chorale preludes.—MRS. LORETTA M. HEEB, Registrar.

PATAPSCO CHAPTER—The Patapasco Chapter held its monthly meeting Dec. 5, Dean Luther C. Mitchell presiding. The meeting was held at the home of Floyd O. Adams, who conducts an organ studio in his home and has a concert model Hammond. The guest artist was P. Benton Adams, clarinetist with the Maryland Orchestral Society, with Floyd O. Adams, organist of Holy Trinity Episcopal Church. The social hour included Christmas hymns and refreshments.—MRS. MARGARET R. FRANKLIN, Registrar.

TEXAS CHAPTER—The Texas Chapter met Nov. 30 at the East Dallas Christian Church. Between the hours of 4:30 and 6:30 Robert Noehren of the University of Michigan conducted a master class, which was attended by a large representation of members and guests. Following the dinner and business meeting in the church dining-room Mr. Noehren spoke of and showed slides of the European organs of the baroque period, of which he has made a study. On Tuesday night, Dec. 1, in the same church, Mr. Noehren opened the 1953-54 recital series of the chapter, playing the three-manual organ of fifty-one ranks which has been redesigned by Charles W. McManis. Mr. Noehren was heard by an enthusiastic audience of over 200. The next event on the schedule for the Texas Chapter was a Christmas party Dec. 21 at the Dallas Woman's Forum, with the dean, Mrs. O. G. Satterlee, and Mr. Satterlee as host and hostess.—JAMES M. GUINN, Registrar.

OKLAHOMA CHAPTER—The Oklahoma Chapter met Dec. 1 in the fellowship hall of St. Paul's Methodist Church, Tulsa. Following a turkey dinner Dean Hine called the meeting to order and plans for the Jan. 18 recital of Carl Weinrich were discussed. The recital will take place at the First Methodist Church. For many years it has been our custom to give over the December meeting to Christmas festivities. An interesting book review was presented by Mrs. J. Harold Haynes on "The Little Mixer," by L. N. Spearon. Carols were sung, led by George Oscar Bowen, with Mrs. Bowen at the piano, the concluding number being the "Hallelujah Chorus". Last but not least was the arrival of Santa Claus, impersonated by Louis Sykes, and everyone present was made happy by a small gift. . . . The chapter's monthly news sheet has received a name—*Musical Pipes*—and from the December issue we gleaned several interesting facts. A student group has been organized with sixteen members. Professor Carl Amt, A.A.G.O., head of the organ department of A. and M. College, Stillwater, Okla., was heard in a carillon recital every morning in the week of Nov. 15 to 21.—JOHN KNOWLES WEAVER, A.A.G.O.

DELAWARE CHAPTER—The chapter sponsored Mrs. Angela Curran Ryan and Mrs. Matilda Del Grosso Samluk in a recital Nov. 23 at St. Anthony's Church. Assisting were the church choir and Edgar Di Genova, baritone. The program included works by Bach, Bossi, Swinnen, Mendelssohn, Reger, Webbe, Mozart, Montani and Lemmens. A short business meeting was held afterward at the home of Mr. and Mrs. Ferry Curran.—CAROLINE CONLY CANN, Registrar.

NEBRASKA CHAPTER—The Nebraska Chapter met at All Saint's Episcopal Church in Omaha Nov. 30 as guests of Cecil C. Neubecker, the dean. Miss Hope Yates, sub-dean, introduced Tom Ritchie, A.A.G.O., who is assistant professor of music at Midland College, Fremont, Neb. Mr. Ritchie received his associate degree in the A.G.O. approximately one year ago and the Nebraska Chapter, desiring to honor him, asked him to give a program and be present at a reception. Mr. Ritchie played the following numbers: Allegro and Air from "Water Music," Handel; Gavotte, Martini; Toccata and Fugue in D minor, Bach; "Romance sans Paroles," Bonnet; Air with Variations, Sowerby; Chorale from Symphony No. 2, Vierne. An encore number was "Song of the Basket Weaver," by Russell. Mrs. Thelma Moss Stenlund opened the parlors of the First Christian Church, where she is organist, for the reception for Mr. and Mrs. Ritchie after the recital. The dean extended the chapter's congratulations to Martin W. Bush, F.A.G.O., on his appointment as chairman of this region of the A.G.O., which covers several states.—HELEN MANNING, Secretary.

News of the American Guild of Organists—Continued

Important Event at Yale.

An important event to music-lovers in New Haven took place Sept. 18, when E. Power Biggs gave a recital in Woolsey Hall at Yale University under the joint sponsorship of the New Haven Chapter of the A.G.O. and the Yale School of Music. This recital was given on the Newberry memorial organ, built in 1903, enlarged in 1906 and further enlarged in 1928. It has 12,578 pipes and a total of 166 speaking stops, 225 registers and thirty-two couplers, controlled from a four-manual console. Its size and general tonal plan, particularly in the great, swell and pedal divisions, are similar to those found in the largest cathedral organ in England, in the Liverpool Cathedral.

Mr. Biggs' performance was warmly received by a large audience, which recalled him for seven encores. The applause was deafening, particularly following the Soler Concerto and the final number on the program, the Sonata in C minor by Reubke. Following the recital Mr. and Mrs. Biggs were guests at a tea and reception by the Guild in the parlors of the First Methodist Church on the Green, which was attended by the full membership of the Guild.

This chapter closed a very busy and interesting season last May with a dinner party, annual election of officers and a recital, which was open to the public, by Robert Owen, organist of Christ Church, Bronxville.—LOUISE FISHER, Registrar.

Lyon & Healy Illinois Host.

Lyon & Healy, the Chicago music store, treated sixty-two members of the Illinois Chapter to a Christmas banquet Dec. 7 in the dining-room of the First Methodist Church, Oak Park. George E. Gilchrist of the Lyon & Healy organ department represented his store as host. After dinner Helen Westbrook, well-known Chicago radio organist and a member of the executive committee, played the piano for the singing of familiar carols. A one-act play, which depicted a Sunday-school class of colored children discussing the meaning of Christmas, was given under the direction of Hazel Quinney. The evening was brought to a close with a lively spelling game and the drawing of presents.

South Dakota Church Music Clinic.

The South Dakota Chapter sponsored a church music clinic in Sioux Falls Nov. 21. Everett Jay Hilty of the University of Colorado was the featured recitalist and lecturer.

Our clinic began with a Guild service in the First Baptist Church. Dr. Maynard Berk, organist of the church, played for the service. The lecture-demonstration was entitled "The Universal Harmony". Centering his ideas on worship and how we become "in harmony with the universe", Mr. Hilty gave valuable insights into the requirements for worship. One criticism, which perhaps came as a surprise to organists, was the importance of good acoustics in the church. In a short hour and a half Mr. Hilty covered many points, such as improving the form of the service, judging an anthem, wedding music, good and bad hymns and why soloists do not belong in the ideal service. He also provided us with three valuable lists of wedding music, selected anthems, a bibliography of books on church music, an article on improving the order of service; and an article on "Hymns and Worship and the Use of the Hymnal".

After a luncheon we heard a recital by Mr. Hilty. His program included: Fanfare, Sowerby; "Landscape in Mist," Karg-Elert; Prelude and Fugue in E minor, Buxtehude; Rhapsody in E, Saint-Saens; "The Modal Trumpet," Karam; Chorale, Honegger; "Ronde Francaise," Boellmann; "Variations de Concert," Bonnet. It was a brilliant and colorful recital and a real treat for South Dakota listeners.

At 3 p.m. a junior choir festival was held in Trinity Lutheran Church. Miss Maxine Killeaney directed the sixty-voice Trinity Lutheran choir in "O Saviour Sweet," Bach, and "Children of the Heavenly King". A massed choir of 300 children, composed of twelve choirs from South Dakota and Minnesota, then sang a group of numbers under the direction of Jack Noble. The selections were: "St. Francis' Hymn," "Grant Us Peace" (canon), "Hear Us, O Lord," Rogers;

"The Birds," Czech Carol, and "Unto Us a Boy Is Born," Shaw. Dean Florence Bergan presided at the concluding discussion and panel on junior choir problems.—JACK L. NOBLE, Correspondent.

Farnam Program in Hartford.

The Hartford Chapter presented a very unusual program in St. John's Episcopal Church, West Hartford, Dec. 7. Lynnwood Farnam, a great American organist who died more than two decades ago, was heard in a recital by means of long-preserved paper rolls which Austin Organs of Hartford persuaded Mr. Farnam to make during his Hartford visit; and a quadruplex player first built in 1926 by the late John T. Austin, founder and for many years president of the Austin Organ Company. This player operates over the entire range of a complete three-manual organ. Frederic B. Austin, now president of the firm, hoped he could bring about a long-cherished dream—he wondered if the player mechanism could be attached to an organ with a modern tonal scheme. Mr. Austin and Clarence Watters, organist of St. John's Church and a friend of Mr. Farnam, worked on the project. Mr. Austin had to devise a mechanism that could be placed in at the base of the console to pick up the pedal notes, and the regular pedal keyboard was removed when the mechanical player was used. Mr. Watters did not touch the keys but provided the registration for the recital. Twenty-eight persons from Westminster Choir College in Princeton, N. J., attended the recital.

The program was as follows: "O Gott, du frommer Gott," Bach; Menuetto No. 2 from Concerto in C minor, Handel; Concerto for Organ in F major, No. 5, Handel; "Carillon," Sowerby; "The Mirrored Moon," Karg-Elert; "Carillon de Westminster," Vierne.

The Hartford Chapter held a dinner meeting Nov. 17 at the Colt Memorial parish-house of the Church of the Good Shepherd. Raymond C. Lindstrom, head of the music department at Suffield Academy, lectured on and demonstrated two clavichords that he had built. He played compositions by Bach, Rameau, Handel, Allessandro, Scarlatti and others to demonstrate the qualities of clarity and expressiveness that his instruments possess. Also on the program were Miss Pauline Voorhees, organist of Center Church, New Haven, and Robert Soule, head of the music department at Teachers' College of Connecticut in New Britain. Anthems were sung by the Guild under Miss Voorhees' leadership, and Mr. Soule discussed anthems to be used in the coming youth choir festivals.

HAZEL G. EVANS, Publicity Chairman.

Arkansas Ministers Are Guests.

A dinner at the Pulaski Heights Methodist Church in Little Rock, at which members of the Arkansas Chapter entertained the ministers of their churches, was a gala occasion in November. Over seventy-five members and guests attended. V. Earle Copes, head of the music department at Hendrix College, Conway, Ark., and organist and choirmaster at the church, was toastmaster. Mr. Copes presented a program of vocal music by Miss Eloise Arnold, a graduate of Hendrix and former pupil of Mr. Copes. Miss Arnold was accompanied at the piano by Cecil Gibson. Miss Arnold, a talented vocalist as well as an outstanding organist, was much in demand as a soloist while doing graduate work at Union Theological Seminary in New York City. The speaker for the evening was the Rev. Robert E. L. Bearden, superintendent of Conway District. His subject, "The Faith We Sing," was made interesting from start to finish. On the evening of Nov. 17 the Arkansas Chapter presented Robert Ellis of the Henderson State Teachers' College faculty in a recital at Christ Episcopal Church. His program, played from memory, was as follows: Fantasia and Fugue in G minor, Bach; Flute Solo, Arne; Fantasia in F, Mozart; Toccata, Durufle; Pastorale, Roger-Ducasse; Fantasia on "When I Survey the Wondrous Cross," Carl McKinley; Introduction, Passacaglia and Fugue, Healey Willan. Mr. Ellis received his master of music degree from the University of Michigan and was soloist at the last national A.G.O. convention. John Huston, organist-choirmaster of Holy Trinity Church, Brooklyn, N. Y., will play for a Little Rock audience in

January. In February the Arkansas Chapter will present Marilyn Mason of the University of Michigan faculty.

MRS. JOHN STROM, Publicity.

CENTRAL NEW JERSEY—Cooperating with the Trenton Council of Churches of Greater Trenton, the Central New Jersey Chapter, headed by Dean Dorothy Meyer, provided organists, music and a massed choir for the Reformation service held in the War Memorial Building, Trenton, Sunday evening, Oct. 25. An audience of approximately 2,000 heard the principal speaker, Dr. Ross Stover of Messiah Lutheran Church, Philadelphia. Dr. Stover's Reformation message was on "St. Peter the Protestant". Preceding the service a half-hour organ recital was played by Albert Lueddecke, Jr., of Trinity Cathedral. His program included: Prelude and Fugue in C, Bach; Fantasia in A, Franck, and Berceuse, Vierne. Under the direction of Wilbur Johnson of St. Paul's Methodist Church, a massed choir of over 165 voices sang: "Laudamus Te," Carl Mueller; "Send Forth Thy Spirit," Schuetky, and Lutkin's "Benediction". The choirs were accompanied on the piano by Ethel Weaver of the Broad Street Methodist Church and on the organ by Mrs. Marian Flintzer of Bethany Presbyterian Church. The offertory, a chorale by Bach, was played by Mrs. Gertrude Bergen of the Hamilton Square Methodist Church and the postlude, Fugue on the Lord's Prayer, was played by Mrs. Lois Sutor of the Hamilton Square Baptist Church. The service was broadcast by Station WBUD.—MRS. MARIAN FLINTZER, Registrar.

CENTRAL IOWA CHAPTER—The Central Iowa Chapter had its monthly meeting at St. Paul's Episcopal Church, Des Moines, Nov. 16. Nathan Jones, dean of the chapter, conducted the business meeting. The program was in the form of a discussion of various types of programs in the local churches. Four Des Moines ministers participating in this meeting were Ian MacCrae, associate pastor of the University Christian Church; H. W. Opperman, associate pastor of St. John's Lutheran; Robert Kem, St. Andrew's Episcopal, and Dr. William Van Pelt of Wesley Acres. Dean Jones was moderator. Refreshments were served by Mrs. Elvin Schmitt and Mrs. Nathan Jones.—ROBERT M. SPEED, Secretary.

SOUTHERN OHIO CHAPTER—On Monday evening, Oct. 12, the Southern Ohio Chapter was privileged to hear William Wayne of the Baldwin Company in a discussion and demonstration on "What Is Organ Tone?" "Tones" were discussed as to harmonic content, wave envelope, sound intensity, vibrato and tremolo. A demonstration followed and organ tones were electrically manufactured to specification. . . . Tuesday evening, Nov. 10, the chapter enjoyed a recital by Dr. Robert Baker, organist at the Fifth Avenue Presbyterian Church and Temple Emanu-El, New York, on the three-manual Möller organ at the First Presbyterian Church, Westwood, with a large enthusiastic audience present. Dr. Baker presented the following program: Concerto I for Organ (Adagio and Finale), Handel; Two Ritornelles, Rameau; Largo from Ninth Sonata for Violin, Corelli; Prelude and Fugue in D major, Bach; "St. Francis Preaching to the Birds," Liszt; Prelude and Fugue on B-A-C-H, Liszt; "Te Deum," Langlais; Pastoral Dance, Milford; "The Shepherds," from "The Nativity," Messiaen; "Rhythmic Trumpet," Bingham; Variations from Symphony 5, Widor.—BETTY HOENSCHE, Registrar.

CENTRAL TENNESSEE CHAPTER—The Central Tennessee Chapter held its monthly session at the McKendree Methodist Church, Nashville, Nov. 10. Ralph Erickson, organist of the church, was host. The month's program featured wedding music for voice and organ. Numbers presented by selected members were Communion, Purvils; Antiphon III, Dupré, and "Dreams," McAmis (J. Warren Hutton); "I Love Thee," Beethoven (Doyle Ross, bass; Ralph Erickson, organist); "I Call to Thee," Bach; "Bridgroom of Our Soul," Blackburn, and "Blessed Are Ye with Faith Unswerving," Brahms (Nancy Hutton); "When Thou Art Near," Bach (Kendrick Grobel, baritone; Olaf Grobel, organist); "Deck Thyself, My Soul," Brahms (Ralph Erickson). A business meeting followed the musical program, at which an invitation to the chapter was read asking the members to attend a celebration in honor of Mrs. Henry Lupton, who has served the Madison Street Methodist Church of Clarksville, Tenn., as organist for the last sixty years. She plays the same organ, a Jardine tracker, which she has played the entire period of time.—J. ALEX KOELLEIN, Secretary.

WINSTON-SALEM, N. C.—The Winston-Salem, N. C., Chapter met Nov. 17 at St. Paul's Episcopal Church and was host to the Charlotte, N. C., Chapter. Three members of that chapter presented a program of organ music. Appearing in the recital were Richard Peek, organist and choirmaster of Covenant Presbyterian Church, Charlotte;

Paul Jenkins, organist at the Myers Park Baptist Church, Charlotte, and Richard Van Sciver, formerly of Thomasville, N. C., and now organist and choirmaster of St. Peter's Episcopal Church in Charlotte. Mr. Peek played "How Lovely Shines the Morning Star," Buxtehude, and three of his own compositions, "Etude for Pedals," "Trio on 'Innsbruck' and Toccata in G." Mr. Jenkins played Ciacona in E minor, Buxtehude; "Christ, unser Herr, zum Jordan kam" and "Kyrie, Gott heiliger Geist," Bach, and Fugue in C sharp, Honegger. Mr. Van Sciver played "Sonata Eroica," Carre, and Passacaglia, Edmundson. Miss Mary Cash, organist at St. Paul's, and Miss Mary Louise Shore served coffee.—MRS. RALPH CONRAD, Secretary.

NORTHERN VALLEY CHAPTER—The Northern Valley New Jersey Chapter held its November meeting at the Shiloh A.M.E. Zion Church in Englewood, N. J. Douglas Warrick, president of the choir, was host for the evening. The choir and organist presented a very interesting program of spirituals. The soloist, Douglas Warrick, sang "Let Us Break Bread Together," arranged by Lawrence. Violet Banks was at the organ and directed the choir of twenty-two voices. Following the musical program Dean Harvey reviewed the purposes and objectives of the A.G.O. national convention next summer in their holiday planning, and outlined the schedule of meetings of the Northern Valley Chapter for this year. The group then gathered around the Wurlitzer organ for a short session of informal playing. The evening was brought to a close after refreshments were served by the choir.—MRS. EDWARD W. WINFIELD, Secretary.

EASTERN MICHIGAN—One of the loveliest meetings this fall was that of Nov. 10, when the chapter was invited to be the guests of Mr. and Mrs. Charles Meagher at their country home near Birmingham, Mich., about twenty-five miles north of Detroit, where they have a three-manual Hillgreen-Lane organ of over forty ranks in the music-room. More than seventy-five guests assembled to hear the varied program, the first number being the Sonata in D, Handel, for violin and organ. Mrs. Jean Hohmeyer gave a very able interpretation of it, accompanied by Kent McDonald at the organ. Then came a group of folksongs, English and Appalachian, by Lorna Dee Young, Baladeer, who accompanied herself on the zither, and the third offering was the Cantabile of Jongs and Toccata in F, Bach, played by James B. Shepard, Jr. The guests were then invited to inspect the organ, after which they were served coffee, cider and doughnuts.—CORA M. MACLEOD, Secretary.

SAVANNAH, GA.—The Savannah Chapter presented Dr. A. Elbert Adams of Greenwood, S. C., in a recital Nov. 23 at the Bull Street Baptist Church. Dr. Adams played a program of works by Sowerby, Purvils, Vierne, Langlais and Widor. A business meeting followed the recital and Frank E. Wilson, the dean, presided. Plans were completed for bringing Carl Weirich to Savannah for a recital in February.—ELIZABETH BUCKSHAW, Registrar.

LINDSBORG, KAN., CHAPTER—A vesper service was held in Bethany Lutheran Church Nov. 22 at 4 o'clock by the Lindsborg Chapter. Lambert Dohsten, organist, played for his prelude the Voluntary on the 10th Psalm-tune by Purcell. The offertory was "Abide with Me," by Weinberger, and the postlude "Now Rest Beneath Night's Shadow," Bach. Mrs. Lambert Dohsten, soprano, sang "Praised Be My Lord," from the "Canticle of the Sun," by Beach. The Bethany College a cappella choir, directed by Rolf Espeseth, sang "The Twenty-Third Psalm" by George Schumann. The sermon was by the Rev. Joel Lundeen, pastor of Messiah Lutheran Church.—BLANCHE SCHAAF, Registrar.

INDIANA CHAPTER—The Indiana Chapter was the guest of the Indianapolis Choir Directors' Association Nov. 10 when Ernest White played for the first time the new organ which he designed for St. Paul's Episcopal Church, Indianapolis. Mr. White also spoke on accompanying at the organ at the dinner preceding the recital. The next event eagerly anticipated by the Guild in the new year is a recital by Carl Weirich of Princeton University on Jan. 8 at Tabernacle Presbyterian Church.—SUSAN SHEDD HEMINGWAY, A.A.G.O., Secretary.

MISS MARTHA MAHLENBROCK, A.A.G.O., organist and director of music of the First Baptist Church of Jersey City, presented several musical vespers during the Advent season and at Christmas. Nov. 29 Miss Mahlenbrock played the "Symphony" from Bach's Christmas Oratorio and the "Cuckoo and Nightingale" Concerto of Handel. Dec. 6 the organ numbers were "The Fifers," by d'Andrieu, and Short Prelude and Fugue, Krebs. The evening of Dec. 13 was devoted to a carol program by choir, soloists and organ. The organ numbers were "Noel Basque," Benoit, and "Reve Angeliqne," Rubinstein.

News of the American Guild of Organists—Continued

LOS ANGELES CHAPTER—The Los Angeles Chapter met for dinner and a concert Nov. 2 at the First Congregational Church. Dean Lawrence Petran presided at a business meeting, followed by a talk on "Southern California Church Architecture" by Paul Hunter, well-known architect. Robert Prichard, organist of the First Congregational Church, presented a program for organ and instruments as follows: Concerto No. 4, Handel; "Sonata da Chiesa, per la Pasque," Gagnebin; Quintet (1951), Rayner Brown; Adagio and Rondo, K 617, Mozart; Concerto in G minor, Poulenc. . . . The October meeting was held on Oct. 5 at Immanuel Presbyterian Church. Martha Claussen Farr and Ronald Huntington gave a recital of music by Sowerby, Karg-Elert, Dupré, Vierne, Goldsworthy and Bach.—ANITA PRESS.

CENTRAL CALIFORNIA CHAPTER—The second issue of "The Unenclosed Cymbalstern" announced a festival service, "Thanksgiving—For How Long?" for Dec. 2 and a wedding music program for Dec. 4. The service was presided over by the Rev. R. H. Huenaman, pastor of Zion Reformed Church in Lodi, and presented music by Mrs. Emma Diehm Pratt, the church organist, her choir, and E. C. Brommer, Walter Kiesz and William Meeske. Mr. Brommer also gave historical notes on the hymns. The wedding program, open to the public with special invitations to the Stockton Ministerial Association and the Choral Conductors' Guild, was under the chairmanship of Mrs. Ellis Harbert at the First Congregational Church in Stockton, where she is organist and choirmaster. Other speakers were the Rev. C. T. Abbott, Jr., chapter chaplain and president of the ministerial group, and Allan Bacon. Rowena Wright Richetti and June Hook sang settings of "O Perfect Love" by Willan and Sowerby, accompanied by Mrs. Pratt and Fred Tulan. A Guild student group was organized at the College of the Pacific with Allan Bacon appointed supervisor.—FRED TULAN, Dean.

REDWOOD EMPIRE CHAPTER, California—The Dec. 1 meeting of the chapter was a real one-man show. The meeting was held at the home of Ray Harrington, one of our members, and over 50 per cent of the membership of the chapter gathered in his living-room to hear his very fine high-fidelity equipment. With his Ampex tape recorder, Mr. Harrington had prepared an unusual program in advance, so that on the evening of the meeting he was able to enjoy with us his piano playing, his performance on the Solovox and piano, his singing (accompanied by himself on the piano) and his Hammond organ playing. During the refreshment period he also played some recordings he had made on tape of orchestra numbers, organ numbers and chorus numbers.

SANTA ROSA STUDENT GROUP—The Guild student group from Santa Rosa Junior College in California made a field trip to San Francisco late in November to become acquainted with some of the large instruments there. The first stop was at the large Austin in the Civic Auditorium, where Otto Schoenstein took the group into the recesses of the organ. After luncheon Ludwig Altman graciously demonstrated the Skinner organ in Temple Emanu-el. With the permission of Richard Purvis, Gordon Dixon, the group sponsor, was able to demonstrate the possibilities of the majestic instrument in Grace Cathedral. Finally a visit was made to Trinity Episcopal Church, where, with the permission of Harold Mueller, the large Skinner was demonstrated.

PASADENA, CAL.—The December meeting of the Pasadena and Valley Districts Chapter was the annual Christmas party and program at the Arcadia home of Dr. and Mrs. Heidenreich Dec. 14. David Billeter, program chairman, planned an interesting and enjoyable evening. Alfreda Dolch of the Los Angeles Chapter showed colored slides of European churches and organs, visited last summer, and played recordings made in the various churches. David Billeter gave a resume of recent recordings. A short program was played by Jim Melander on the new concert model Baldwin organ. Included in Mr. Melander's program were: "Suite Noel," Alec Templeton, and "In dulci Jubilo," Dupré. The evening was concluded with the serving of refreshments. The seasonal decorations lent a great deal to the success and beauty of the party.—MELBA WOOD, Registrar.

SANTA BARBARA, CAL.—The Santa Barbara Chapter met Nov. 24 in Wesley Hall of the First Methodist Church and had as its special guest the American composer-organist and teacher, Dr. Edward Shippen Barnes of Santa Monica. Dr. Barnes has served the First Presbyterian Church in Santa Monica for the last fifteen years and has also been on the faculty of the University of Southern California. Both his choral and organ works are well known. He is also the author of several textbooks. His informal talk with illustrations at the piano on "Service Playing" stressed the imperatives of time, rhythm and harmony. The chapter's first sponsored recital was announced at this meeting. Dr. Frank Asper, organist of the Salt Lake Tabernacle, will

be presented Feb. 1. On Jan. 26 the organists are looking forward to the first dinner meeting, at which the ministers will be the guests of the chapter and Dr. Joseph Clokey will speak and direct the group in his new canticles. Following the business meeting there was a reception for Dr. Barnes, planned by Ellen Einecke, Dean Harold's wife. Her chicken salad with little biscuits was a delight to all in the candlelit room.—BETTY L. NITSKE, Registrar.

SAN DIEGO, CAL.—The San Diego Chapter held its annual Christmas meeting and party Dec. 7 at the home of the sub-dean, Mrs. Vesta Goff. A fitting program for the Christmas season was presented by the boy choir of All Saints' Episcopal Church, Herman Baecht director and Mrs. Nyla Lawler organist. The program was then turned over to the social chairman, Mrs. Isabel Crutchett, and Mrs. Martha Thomas, who presented musical games. Santa Claus, alias Barry Hatch, with cotton whisks, gave all good musicians their exchange gifts. The evening was concluded with the singing of carols and delicious refreshments. . . . Dec. 8 was a highlight for San Diego when the chapter presented Richard Purvis in a recital at the First Presbyterian Church. Mr. Purvis added interest and humor to his program with his program notes, which the audience appreciated. The program was concluded with improvisations on given themes submitted by the audience. A reception was held and friends and members met and visited with Mr. Purvis.—GWENDOLYN H. MYERS, Publicity.

LA JOLLA, CAL.—At the November meeting, held in St. James-by-the-Sea Episcopal Church, Dean Charles H. Marsh announced the engagement of three organists for a recital series in the new year. They are Ronald Huntington of Los Angeles, Frank Asper of Salt Lake City and Marilyn Mason of Ann Arbor, Mich. Plans were laid for a hymn festival. After the business meeting Dr. Edward G. Little of the staff of the United States Naval Electronics Laboratory gave an enlightening talk on "Acoustics," a subject on which Dr. Little has spent many years of research.—DOUGLAS DUNCAN, Secretary.

NORTH LOUISIANA—This chapter presented Donald McDonald in a recital at the First Presbyterian Church in Shreveport Nov. 10. Mr. McDonald captivated his audience with his performance. His program was varied and well planned for the enjoyment not only of organists, but of music-lovers in general. He played the following program: Three Chorale Preludes, Bach; Passacaglia and Fugue in C minor, Bach; Andante Sostenuuto from "Symphonie Gothique," Widor; "Rhythmic Trumpet," Bingham; Pastorale, Roger-Ducasse; "Dialogue for the Mixtures," from "Suite Breve," Langlais; "La Nativite," Langlais; Toccata from Suite for Organ, Durufle.

MEMPHIS, TENN.—The Memphis Chapter met Dec. 7 at St. Luke's Methodist Church in Memphis. After an excellent dinner and a short business meeting conducted by Dean Arthur Leslie Jacobs, Wilson Mount, choir director of St. Luke's, and Mrs. Carleton Wilkes, organist, our host and hostess, presented J. L. Ledoux of Casavant Freres. Mr. Ledoux showed the chapter the film "The Singing Pipes," produced by Casavant, showing the processes involved in organ construction. He told us also about the new 41-rank Casavant which is being installed at St. Luke's. The members of the chapter then inspected the organ chambers. Though the wind was connected the organ was not played because the pipes had not yet been tuned. In connection with the installation of the new organ there are two important events. The first will be a dedicatory recital by E. Power Biggs, sponsored by the chapter and St. Luke's Church, in February. The second will be a clinic for choir directors and organists conducted by Noble Cain with the choir of St. Luke's providing the singing material. The climax of this event will be a program conducted by Mr. Cain, who has written an anthem dedicated to the choir for the occasion. The chapter was invited to participate in this second event.—RAYMOND H. HAGGE, Registrar.

AUGUSTA, GA., CHAPTER—A minister-organist dinner was served Nov. 16 at the First Baptist Church, with twenty-nine present. The program was on the topic "The Place of Music in the Service," by the Rev. Harvey L. Huntley of the Lutheran Church of the Resurrection, followed by a general discussion period led by the Rev. B. Herman Dillard of the Greene Street Presbyterian. The dean, Mrs. John Remington, presided. . . . Oct. 25 one of our colleagues, Miss Elizabeth DeLoach, gave a recital at the Lutheran Church of the Resurrection. On Nov. 29 Miss Sara Alvater gave a recital at the First Presbyterian Church. Dec. 14 our meeting was devoted to a Christmas party at the home of the Osbornes, Belvedere, S. C. Eugenia Toale, Michael Toale, Elizabeth DeLoach and Royston Merritt were the entertainment committee.—MARGUERITE H. MARCHALK, Registrar.

LYNCHBURG, VA.—The November meeting of the Lynchburg Chapter was held in the parish-house of St. Paul's Episcopal

Church Nov. 20. The first half of the program was devoted to examining new anthems. After refreshments were served by the host church the meeting adjourned to the church auditorium, where organ selections were played by Mrs. S. H. Williams, Jr., Theodore Herzl and Robert Lee. Instead of the December meeting, everyone voted to attend the performance of Menotti's "Amahl and the Night Visitors," put on by the Lynchburg Little Theatre, sponsored by the Civic Music Club and scheduled for the week before Christmas.—FRANCES C. PETERS, Registrar.

NEW ORLEANS CHAPTER—The New Orleans Chapter entertained at a clergy-organist dinner in Temple Sinai Nov. 16. Over seventy members and clergymen were present to hear the guest speaker, Alexander Hillsberg, conductor of the New Orleans Philharmonic Symphony. Henry Jacobs, chairman, and the members of the committee are to be congratulated on the dinner, which added to the good cheer of the evening. . . . The meeting Oct. 19 was devoted to the choral directors in the Guild and a stimulating demonstration rehearsal was put on by the St. Charles Avenue Presbyterian Church choir under the direction of Lorraine Alfaro, our choral chairman. Mrs. Alfaro emphasizes the importance of the text in interpreting anthems and went through an entire rehearsal in preparation for her choir's Sunday service, as well as sight-reading three new numbers. The Salem Evangelical and Reformed Church choir joined in the demonstration. Their director is George Koffsky. The accompanist for the group was John Nickle, who did a fine job of pinch-hitting for the regular accompanist, who was not able to appear at the last minute. . . . Plans for other programs include a Christmas party at the home of Dr. and Mrs. Marvin Fair, a Bach program in February, Mendelssohn-Brahms in March and contemporary music in April. The pre-Bach program will be held at St. James' Major Catholic Church, in which a three-manual Möller organ has just been installed. The program will consist of a talk by Father Burkley, our chaplain, who is a former professor at the Juilliard School of Music, some sacred polyphony by the St. Louis Cathedral choir and pre-Bach organ selections by Elizabeth Schwarz, organist of Trinity Episcopal Church, and Miguel Bernaly Jimenez of Morelia, Mexico, who is at present organist and choir director at St. Louis Cathedral. The New Orleans Chapter will present Jean Langlais some time in March.—ANNE M. LACASSAGNE, Sub-dean.

COLUMBIA, S. C. CHAPTER—Rain failed to dampen the spirits of 500 children as they gathered in Trinity Episcopal Church Dec. 13 for the seventh annual junior choir festival. As usual, standing-room was at a premium. The children, members of sixteen Columbia junior choirs, formed one large chorus and made an impressive picture in their vari-colored robes. They showed the results of weeks of rehearsal, and from the processional hymn, "Lo, He Comes With Clouds Descending," to the recessional, "O Come, All Ye Faithful," they sang with reverent and appealing voices. Especially beautiful was the descant by the boys to "Hark! the Herald Angels Sing." Robert L. Van Doren, organist of the host church, directed the festival and Fred H. Parker, organist at the First Presbyterian Church, accompanied at the organ.—MRS. ISABELLE H. MAUTERER, Publicity Chairman.

JACKSONVILLE, FLA., CHAPTER—The November meeting of the Jacksonville Chapter was held on the 17th at the Main Street Baptist Church. Members inspected the three-manual Kilgen organ installed in the summer. The first meeting of the season took place Sept. 15 at the Cathedral of St. John, where William Weaver, Jr., regional contest winner in 1949, gave a recital on the four-manual Möller organ. A reception was held for Mr. Weaver and Mr. and Mrs. Ellis Varley. Mr. Varley is the new organist and choirmaster at the cathedral. . . . On Oct. 20 the chapter members heard Claude Murphree, F.A.G.O., in a recital at the Church of the Good Shepherd. Mr. Murphree chose works by Bach, Reubke and Franck to play on the large four-manual Skinner organ. A Christmas party was planned for Dec. 15.

PORTSMOUTH, VA.—The Portsmouth Chapter held a special meeting at Trinity Episcopal Church Dec. 6 to hear the boy choir of the church, under the direction of William Evans, sing a "Litany and Evensong." For the November meeting the group heard the Rev. George H. Boyd, pastor of the Park View Methodist Church, give a talk on "Choir and Pulpit Relations". In October the group heard the dean of the Portsmouth Chapter, Herbert G. Stewart, on "Principles of the American Guild of Organists".

The November meeting was held at the Park View Methodist Church Nov. 10, Herbert G. Stewart, dean, presiding. The group voted to sponsor the annual Christmas sing with the combined choirs of Portsmouth participating on Dec. 13. The chapter also made plans for a recital by Dr. Frank Asper

in January. The program for the meeting was a talk by the Rev. George H. Boyd, pastor of the Park View Methodist Church, on "Choir and Pulpit Relations." Refreshments were served by the hostess, Mrs. Herbert G. Stewart.—HERBERT G. STEWART, Dean.

CENTRAL FLORIDA CHAPTER—The third annual clergy-organist dinner sponsored by the Central Florida Chapter was held Nov. 10 at Calvary Presbyterian Church, Orlando. The choir of the church prepared the dinner. The Rev. Jack Davis of the Winter Park Methodist Church addressed the guests on behalf of the clergy and Mr. Hofstetter of the conservatory at Rollins College spoke for the organists. The consistent increase in attendance seems to indicate a growing popularity of this annual event.—BEATRICE FORNWALD, Registrar.

OLYMPIA, WASH.—The first Guild service of the Olympia Chapter, organized a year ago, was held Nov. 15 in the Gloria Dei Lutheran Church. The following organ selections were played: "Invocation," Dubois (Wallace Seely, A.A.G.O.); "Prayer," Weber (Mrs. C. O. Magnuson); "Jubilate, O God," Silver (Martha Bohl Schultz). Choir numbers were as follows: "If with All Your Hearts," Mendelssohn; "Beside Still Waters," Hamblen (Gloria Dei Lutheran choir, Arvida Upelesja director); "Praise the Lord, O Jerusalem," Maunder; "Come, Let Us Worship," Maunder (Miss Olive Hartung director). The service was well attended, and much interest was expressed in it by churches and others in the community.—MRS. C. O. MAGNUSON, Secretary.

RED RIVER VALLEY—The Red River Valley Chapter presented the traditional Christmas service Sunday, Dec. 6, at the First Lutheran Church of Fargo. The offering was given to local charities. Following the service members of the Guild and guests enjoyed a social hour at the home of the pastor, the Rev. S. A. Berge.—ROSS M. TRICHMANN, Corresponding Secretary.

KANSAS CITY, MO.—The Kansas City Chapter held its November meeting at the Unitarian Church Nov. 10, with the dean, Luther Crocker, presiding. The yearbooks, compiled by the subdean, Richard Helms, were given out. Mrs. A. R. Maltby, a former dean of the Guild, gave a most interesting and enlightening talk on organs she had seen in her European travels last summer. She was assisted by A. R. Maltby and Edward P. Wood, who showed pictures of many of the organs, as well as other interesting pictures taken in Europe.—LISSA JORDAN, Registrar.

ROCKY MOUNTAIN CHAPTER—L. S. Burt acted as moderator of a panel discussion on the playing of hymns at the Nov. 2 meeting of the Rocky Mountain Chapter in Denver. The meeting was held in St. Andrew's Episcopal Church. "Lagging congregational singing," tempos, how to proceed from one verse to another, registration, free accompaniments, and word phrases versus musical phrases were some of the subjects discussed. Miss Lois Owen, organist of the Englewood Community Methodist Church; William Birdwell, organist and choir director of Messiah Lutheran Church, and Arnold Ehlers, organist and choir director of All Saints' Episcopal Church, were members of the panel. The discussion was followed by illustrations of accompaniments. John Replogle, tenor, sang "The Beatitudes" and "The Lord's Prayer," accompanied by Mrs. Replogle. Mrs. Hazel Austin accompanied Mrs. Lucille Clannin, who sang "O Divine Redeemer." . . . On Nov. 15 the Rocky Mountain Chapter presented Robert Noehren of the University of Michigan in a recital at St. John's Cathedral, Denver. Mr. Noehren gave a most satisfying performance to a good audience. Mr. Noehren was guest of honor at a reception by the members of the Guild.—ESTELLA C. FRY, Publicity.

SPOKANE CHAPTER—The November meeting of the Spokane Chapter was held Nov. 13 at Temple Emanu-el as guests of Rabbi Albert Plotkin. The Guild members attended the regular Friday night service, at which Rabbi Plotkin explained temple architecture, symbolism and religious appointments. Afterward the members attended a unique display of modern Jewish art. The organist at Temple Emanu-el is Mrs. Marilyn McGuire Stanton, a member of the Spokane Chapter and a member of the program committee. Director of the choir of the temple is Edward Getoor, husband of Mrs. Myrtle Getoor, sub-dean of the Spokane Chapter.—MRS. GEORGE W. BUTLER, Dean.

LUBBOCK, TEX.—The December meeting of the Lubbock Chapter was held in the synagogue of Congregation Shaareth Israel Dec. 7. Our sub-dean having moved, Mrs. Samuel H. Lee was elected to fill this office in her stead. We were invited to the sanctuary for an address on "Music in the Temple" by the rabbi, Dr. Adolph Philippsborn. His subject was well presented with a lecture, songs and recordings of old Jewish melodies. At the close of the program refreshments were served to members and guests by the host church.—MRS. L. B. HAGERMAN, Corresponding Secretary.

Conrad Preschley Active Organ Man At Age of 91 Years

Conrad Preschley, veteran organ builder of Cleveland, marked his ninety-first birthday Nov. 26 by attending the dedication of a harp which he had just installed at Trinity Lutheran Church. A reporter from the *Cleveland Plain Dealer* who went to interview Mr. Preschley while he was at work on the installation wrote that the nonagenarian climbed the catwalk of the second-story organ chamber with the agility of a man twenty years his junior. Mr. Preschley's hearing is good, he wears glasses only to read and drives his automobile every day.

Mr. Preschley was born in Switzerland and came to this country with his parents when he was 4 years old. The family settled in Jeffersonville, Ind. Mr. Preschley's first job in the organ business was with Henry Pilcher's Sons of Louisville. Later he worked for Farrand & Votey and the Roosevelt Organ Company. Mr. Preschley was with the Aeolian Organ Company from 1902 to 1943, when he established his own organ repair business. He has been a resident of Cleveland since 1905.

An organ was installed by Mr. Preschley in 1893 at the Chicago World's Fair and another in the New York State building at the St. Louis World's Fair in 1904. He also installed organs in a number of Cleveland homes.

Mr. Preschley married Clara J. Karwick of Chicago in 1897. Mrs. Preschley is now 72 years old. The Preschleys have two daughters—Cora of Washington and Ruth of Chicago. Mr. Preschley "retired" from his organ business in 1947, but, because his successor, Douglas Schulte, is ill Mr. Preschley has been recalled to duty.

those who built it was dedicated on Advent Sunday at Holy Trinity Episcopal Church in Menlo Park, Cal., where Robert Keine is the organist and choir director. The assembling of the instrument began in 1950 when the church purchased an organ built in 1881 for St. Mary's Roman Catholic Church in Stockton, Cal., by Felix Schoenstein, who had come to this country from Germany in the 1870's to establish the well-known firm of Schoenstein & Sons in San Francisco.

The contract for the rebuilding of the organ was given to John Swinford of Redwood City, whose associate, Charles Fisk, is a member of the choir at Holy Trinity. Fifty volunteer workers from the church, who were instructed by Mr. Fisk, assisted in building new windchests and reconditioning other parts of the organ. The new stoplist was drawn up by Mr. Keine, Mr. Swinford and Mr. Fisk. A mixture of 239 pipes was imported from the firm of Jacq. Stinkens in Zeist, Holland. A trumpet from an old Johnson organ was added. A new console was specially designed and built of ashwood and cherry. The pipework was left exposed.

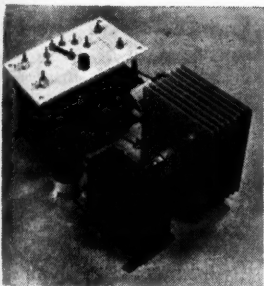
In the voicing of the instrument the pipes were unnicked. The wind pressure is two and one-half inches and the action is electro-magnetic. There are two manual divisions and the stoplist is of interest. There are no "borrows" except pedal extensions. The great organ is composed of these stops: Prinzipal, 8 ft.; dolcan, 8 ft.; querpfeife, 8 ft.; oktav, 4 ft.; rohrflöte, 4 ft.; quinte, 2 3/4 ft.; superoktav, 2 ft.; scharf, 4 ranks; cimbelstern. On the swell one finds these ranks: Koppel, 8 ft.; salizional, 8 ft.; voix celeste, 8 ft.; prinzipal, 4 ft.; grossflöte, 4 ft.; nazat, 2 3/4 ft.; oktav, 2 ft.; terz, 1 3/4 ft.; trompete, 8 ft.; tremolo. The pedal organ is as follows: Prinzipal, 16 ft.; subbass, 16 ft.; bordun, 16 ft.; oktav, 8 ft.; gedeckt, 8 ft.; praestant, 4 ft.; nachthorn, 4 ft.; choralbass, 2 ft.; bauernflöte, 2 ft.

At the service of dedication Mr. Keine played Bach's *Fantasia on "Ein feste Burg"* and *Fugue in E flat*. A group of motets and an anthem were sung by the choir, which specializes in music of the English Renaissance.

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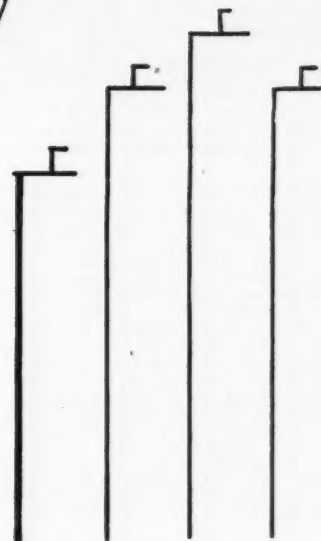
These variations are not technical drills à la Czerny but studies in organ style. They pose definite problems as their titles imply: Canon (contrasting colors), Pizzicato, Staccato (for feet and hands); Duo, Arpeggio (rapid manual figuration), Dissonance (sustained legato); Dialogue (precise attack and release), Trio (free imitation), Embellishment (decoration of choral); Organum Plenum (detached chords).

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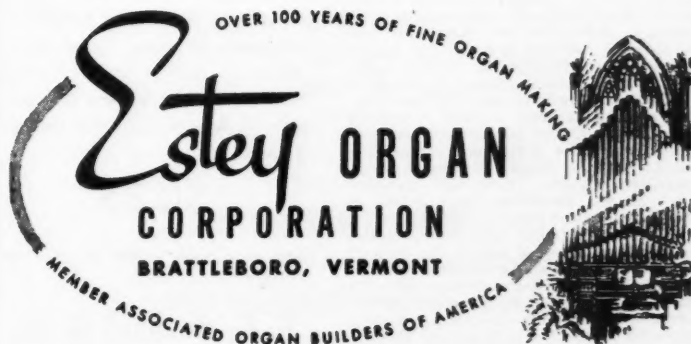
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News of the A. G. O.—Continued

Late Guild Reports

Reception for Andre Marchal.

Andre Marchal gave the last of a series of six recitals Sunday afternoon, Nov. 22, in the auditorium of the University of Illinois. Following his recital, M. Marchal was honored by the East Central Illinois Chapter at a reception in the parlor of the First Congregational Church of Champaign. The Guild presented M. Marchal with an honorary membership. Mrs. Harold Iles, dean of the chapter, made the presentation of a pin and a framed certificate of membership to him. M. Marchal responded in French and his daughter, Miss Jacqueline Marchal, translated his words into English. Mrs. Lloyd Morey, wife of the acting president of the university, presided at the tea table.—MILDRED K. DAWSON, Secretary.

MADISON, WIS.—The recently chartered Madison Chapter met Nov. 30 at the home of Charles Lunde for a program of organ recordings. Ruth Pilger Andrews had selected the recordings to be played and had prepared mimeographed sheets listing pertinent data on the performing artists and the organs represented. The selections varied from Flor Peeters' "Gouda," Holland recording of "Old Netherland Masters," to "The Negro in Sacred Idiom," by Fela Sowanda, played on the Kingsway Hall organ in London. Group discussion of the various interpretations of standard works and of the different styles of organs contributed further to this evening of study and enjoyment. The chapter is pleased to report that its charter membership numbers forty-eight. Attention of the group is centered now upon the choir festival to be held in February.—ANNIE HAINSWORTH LAKOS, A.A.G.O.

CENTRAL NEW YORK—The Central New York Chapter met Dec. 1 in Munson-Williams-Proctor Institute in Utica. The opening feature was a recital of organ music played by our own Horace Douglas. The program consisted of music suitable for Yuletide services and featured such composers as Pachelbel, d'Aquin, LeBegue, J. C. Bach and J. S. Bach. Following this John Baldwin, acting as choirmaster, directed those present in the singing of Christmas selections. Each member of the chapter brought a gift for a child, said gifts to be distributed at the local orphanages. The meeting closed with the serving of refreshments. Mrs. Douglas and Mrs. Marshal poured. Christmastime was the theme of decoration. Mrs. W. Fague, Misses D. Thorne and J. Snyder are to be thanked for the fine refreshments served.—JESSIE SHEA, Secretary.

FORT WAYNE CHAPTER—The Fort Wayne Chapter met Nov. 24 at the Forest Park Methodist Church. Richard A. Carlson, minister of music at Trinity English Lutheran Church, demonstrated a number of anthems which will be used in his church through the Easter season. He was assisted by Miss Harriet Northrop and Robert Sheffer, who brought several anthems and cantatas which will soon be in rehearsal. Other choir directors joined in a discussion on the management of choirs. . . . The Guild provided organists for the Christchild festival Dec. 7, 8 and 9 in the Coliseum, which was attended by an estimated 50,000 people. Emphasis was placed on Christmas music this year, with choral groups and organists appearing every night. . . . The Fort Wayne Chapter met Oct. 27 at the Crescent Avenue Evangelical United Brethren Church. Robert Sheffer, program chairman, presented the programs for 1953-54, complete with a directory of members of the chapter. Myron D. Casner, F.A.G.O., organist at St. John's Episcopal Church, Sturgis, Mich., gave a talk on Guild objectives. He stressed the examinations. His talk was humorous, but very instructive, as he related many personal experiences in taking the examinations himself.—Mrs. W. S. FIFE.

TALLAHASSEE, FLA.—The Tallahassee Chapter enjoyed a round of activity during the fall season. Under the able leadership of Ramona C. Beard, the dean, the chapter has held monthly meetings and also had a part in several other projects. The October meeting, held Oct. 12 at the School of Music at Florida State University, was highlighted by an interesting program of tape recordings of Warren D. Allen's anniversary program, played last summer at Leland Stanford University. Dr. Allen, himself a member of the Tallahassee Chapter, gave us "program notes" as the recordings were made. A coffee hour was enjoyed in the staff room of the music building after the program. The November meeting was in the form of a spaghetti supper at the country estate of Mr. and Mrs. C. Asbury Gridley Nov. 29. Following the supper the members participated in a choral forum consisting of reading interesting scores. The program was planned and arranged by Mrs. Walter James. Other activities of the fall have included a coffee hour on the morning of Nov. 2 at the home of the dean. This hour was held during the annual convention of Florida music teachers in order to give opportunity for visiting

organists and members of the Tallahassee Chapter to become better acquainted.—HERMAN GUNTER, Jr., Secretary.

TREVOR M. REA APPOINTED

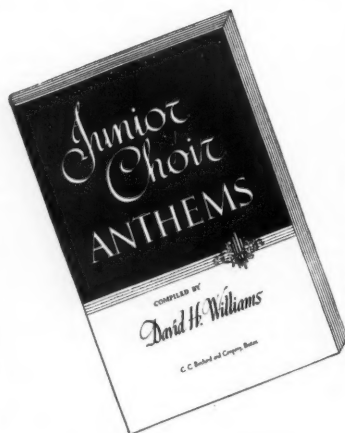
TO SAYBROOK, CONN., CHURCH

The Rev. Edward R. Merrill, rector of Grace Episcopal Church, Old Saybrook, Conn., has announced the appointment of Trevor M. Rea, Mus.M., as organist and choirmaster.

Mr. Rea was dean of the Long Island Chapter of the A.G.O. last year and was in charge of music at St. John's Lutheran Church, Lindenhurst, N. Y. A graduate of the College of Fine Arts, Syracuse University, he has studied organ with Leon Verrees and Seth Bingham and liturgical music with Everett Titcomb.

THE UNIVERSITY OF TORONTO held its forty-first annual series of organ recitals at convocation hall in October and November. Heard were Dr. Healey Willan, Oct. 19; Frederick C. Silvester, Nov. 2; Dr. Charles Peaker, Nov. 16; Gerald Bales, Nov. 30.

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Tennessee Organist Has Played in Her Church Sixty Years

Sixty years at the same console is the remarkable record of Mrs. Emma J. H. Lupton, who in November marked her anniversary as organist of the Madison Street Methodist Church in Clarksville, Tenn. The townspeople paid tribute to Mrs. Lupton Nov. 11 with a public performance at the church which was patterned after the well-known television program "This Is Your Life." Appearing on the program were old friends and pupils of Mrs. Lupton. The mayor issued a special proclamation declaring Nov. 13 "Mrs. Emma J. H. Lupton Day."

Mrs. Lupton, known to the people of her church as "Miss Emma," went to Clarksville from Nashville in 1893 to dedicate the Jardine organ, which is still in use at the church. She was appointed organist Nov. 13 of that year and played the organ and taught piano prior to her marriage to Henry M. Lupton. She had studied at the Nashville Conservatory of Music and in Paris, and this was supplemented by further study with Clarence Eddy and Alexandre Guilmant. She became a member of the Tennessee Chapter of the A.G.O. soon after it was organized.

Ten years ago, when Mrs. Lupton marked her fiftieth anniversary, THE DIAPASON reported: "Mrs. Lupton, who professes that she has always found it a great and thrilling experience to play the songs of Zion, has been at the organ for more than 200 weddings, about 100 cantatas and some fifty revivals, besides doing recital work."

One of those appearing on the "This Is Your Life" program was Mrs. Lupton's husband. When asked when and where he met "Miss Emma," Mr. Lupton told of how "We met for the first time after a Sunday evening service at this church soon after her arrival in Clarksville. I came to see and to hear the much-lauded glamorous one." As the master of cere-

monies told of the birth of Mrs. Lupton's son, Henry, Jr., who came from Chattanooga to help celebrate her anniversary, a lullaby which Mrs. Lupton had written for her son was played softly on the organ.

The *Clarksville Leaf-Chronicle*, which claims to be Tennessee's oldest newspaper, honored Mrs. Lupton with a front-page story, an editorial and a large cartoon. The cartoonist headed his drawing "Christianity through Personality," and the captions read: "A serenade to Miss Emma! Because she has given pleasure to thousands in the field of music; because she has been a constructive influence in the civic life of her town and her church; because her sunny disposition is inspiring; because she is helpful to others beyond the call of duty, and because she always boosts the other fellow."

Besides her church work Mrs. Lupton has found time for extensive community activities. There are many organizations which she helped to establish and of which she is a charter member. Among these are the Clarksville American Legion Auxiliary, the Progressive Study Club and the Monday Evening Music Club, which she organized. As a charter member she has been active down through the years in the Caroline Meriwether Goodlet Chapter of the United Daughters of the Confederacy, the Clarksville Federation of Women's Clubs, the Students' Club and the Art Study Class. She is a member of the Tennessee Press and Authors' Club, the American War Mothers and the Wesleyan Service Guild, and she recently was appointed by Bishop Short as the 1953 chairman of the church relics and history committee for the Tennessee Conference of the Methodist Church.

A scroll and gifts were presented to Mrs. Lupton. After the program at the church there was a semi-formal reception.

THREE BUXTEHUDE CANTATAS were performed Dec. 16 at Grace Episcopal Church, Chicago, under the direction of Chester A. Tucker, M.S.M. Also on the program was a group of organ numbers by the same composer, played by Mr. Tucker.

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Toronto Centre

A delightful program of Elizabethan madrigals and eighteenth century keyboard music featured the November meeting of the Toronto Centre, held on the 16th in the library of Wycliffe College, which provided an admirable setting for the presentation of such music. The artists were the Madrigal Singers, conducted by John Sidgwick, and Douglas Bodle, harpsichordist. Mr. Sidgwick is organist and choirmaster at the Metropolitan United Church, while Mr. Bodle directs the music at the Eglinton United Church.

The choir opened with three madrigals: "Hark, All Ye Lovely Saints," Weelkes; "Have I Found Her," Bateson, and Byrd's "Though Amarylhis Dance in Green." Mr. Bodle's first harpsichord group consisted of the Fantasia in D minor by Telemann and Bach's Suite No. 5. A group of three madrigals by Orlando Gibbons followed, including "I Weigh Not Fortune's Frown," "I Tremble Not at Noise of War" and "I See Ambition Never Please." Mr. Bodle was then heard in a group of pieces by Rameau which included two Rigaudons, "Musette en Rondeau" and "Tambourin." The chorus closed the program with "All Creatures Now are Merry-Minded," Bennet; Gibbons' "Dainty Fine Bird" and "Draw On, Sweet Night," by Wilbye. Chairman James Chalmers addressed the meeting.

JOHN DEDRICK.

ST. CATHARINES CENTRE—The November meeting was held in the Knox Presbyterian Church Nov. 21. Hans Vigeland, Buffalo organist, was the guest organist and in a recital he played a group of organ solos which included a chorale, "O Lord, to Whom Should I Complain," from the Third Sonata, composed in 1939, while the composer, Hindemith, was living in Buffalo. Other selections were "A Mighty Fortress Is Our God," Adagio, Foice, who was Holland's leading organist of the sixteenth century; Aria, Lully, Third Chorale, Adrienssen, ending with Bach's Credo, "We All Believe in One God." At the conclusion of his recital Mr. Vigeland conducted a choir composed of organists and members of their choirs in several anthems. Mr. Vigeland is also assistant conductor of the Buffalo Symphony Orchestra. A social hour followed the meeting. Plans were made to hold our January meeting in Buffalo.—MRS. T. W. SCHWENKER, Secretary.

KITCHENER CENTRE—The Kitchener Centre held a meeting at the home of Mr. and Mrs. Lorne Pflug, Nov. 21. The guest speaker was the Rev. H. J. Balsdon, pastor of the King Street Baptist Church. He spoke about music and illustrated his talk with records from his fine collection. Miss Esther Becking was social convener.—E. SINGLEHURST.

WINDSOR CENTRE—At the October meeting of the Windsor Centre, held at Assumption University, the Rev. J. Stanley Murphy, C.S.B., gave a challenging lecture on transcending the C major (the ordinary things) of life through the arts and in particular through music. On Nov. 3 the Windsor Centre presented Charles Peaker, Mus.D., F.R.C.O., in a recital. Dr. Peaker gave a superb performance, which appealed to all tastes and truly demonstrated the versatility and broad scope of the fine Casavant organ at Westminster United Church. A reception in honor of Dr. Peaker in the lower auditorium of the church was a delightful close to an enjoyable and successful evening. The proceeds of this recital will go to found a scholarship in organ playing to be awarded at the Windsor festival of music in 1954.

OWEN SOUND CENTRE—This centre has held two general meetings since the summer holidays, at which plans were drawn up for the season. On Sunday evening, Nov. 22, Gordon Jeffery, playing the organ of the Division United Church, played the following program: Concerto in G, Vivaldi-Bach; Chorale Preludes, "Mein junges Leben hat ein End," Sweelinck, and "O Haupt voll Blut und Wunden," Walther; Prelude and Fugue in E flat, Bach; Prelude on Second

Mode Melody, F. D. Clarke; Chorale Preludes, "O Welt, ich muss dich lassen" and "Herzliebster Jesu," Brahms, and "Puer Nobis Nascitur," Willan; Pastorale, Rathgeber; Adagio, Fiocco; Four Versets on Antiphons, Dupré.—ROSEMARY H. DOUGHERTY, Secretary.

HAMILTON CENTRE—"Nature's Half Acre," Walt Disney's unusual film, and "A Day in Court" were shown at the meeting of the Hamilton Centre Dec. 6. A representative number of members turned out to enjoy the program and fellowship at the Erskine Presbyterian Church Hall.

The musical portion of the coronation service, by means of recordings, was heard at the meeting of the Hamilton Centre Sunday evening, Nov. 22, at St. Paul's United Church, Dundas. It was most rewarding to note the dignity and beauty of the service. Refreshments were arranged by St. Paul's choir.—NORMA FLUMMER, Vice-Chairman.

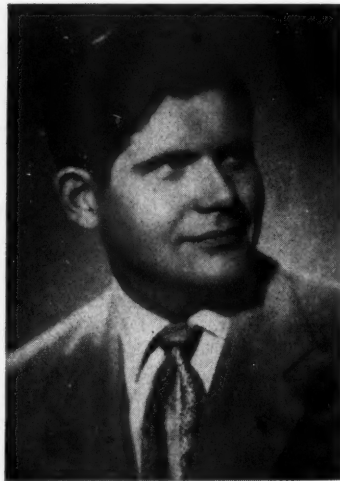
GALT CENTRE—The fourth annual carol service sponsored by the Galt Centre took place Dec. 6 in the Central Presbyterian Church. Ten city choirs took part, each under its own director, and the massed choir was conducted by W. U. Lethbridge, chairman of the centre. The prelude, offertory and postlude were played by F. L. Haisell, T. Morrison and Miss D. Ross respectively. One interesting feature was the contribution made by the German Chorale Choir, a group of new Canadians who sang "Lo, How a Rose," Praetorius, in the German language. Hearty participation by the congregation in familiar carols completed a noteworthy service.—C. P. WALKER, Secretary.

HALIFAX CENTRE—The second in a series of recitals planned for this season by the Halifax Centre was held Nov. 30 in the First Baptist Church. The recitalist was Eric Tennant, organist at this beautiful Gothic church. In a well-chosen program, magnificently played, this young musician proved himself a master. Starting with the Toccata from the Gothic Suite by Boellmann, this was performed with clarity and brilliance. In contrasting mood was Bach's chorale prelude to "Come Now, Saviour of the Gentiles." Mr. Tennant created a sense of longing by his choice of registration and artistic performance. In d'Aquin's "Noel sur les Flutes" we had piquant quality with a dexterous and sure technique which fairly sparkled with charm and delicacy. Then came the Great B minor Prelude and Fugue. The prelude was performed in a lyrical manner, slowly building up to a noble climax; and once again the clear touch of the performer was in evidence. The fugue was well handled at a good tempo—in all a most satisfying performance. Following the offering music of more recent and contemporary composers was played. The Allegro from Symphony 6 by Widor was bold, with good pedal technique. Two pieces from Seth Bingham's "Harmonies of Florence"—"Springtime" and "Savonarola"—proved that Mr. Tennant has a flair for music in the modern idiom. The recital ended with a masterly performance of "Variations on a Noel" by Dupré, an extremely demanding work.—BERNARD A. MUNN, Secretary.

OSHAWA AND DISTRICT CENTRE—The November meeting of the Oshawa Centre, which was held at the home of the secretary, took the form of a workshop on hymns. Seven members presented short talks on particular phases of hymnody. John Smart began with the music of the Bible and traced the history of psalms and their significance in the development of modern liturgical music. The history of the plainsong hymn, its decline and its revival in the nineteenth century, was given by Mrs. G. K. Drynan. C. H. Osborn spoke on the Reformation period and the birth of the modern hymn. A history of hymnals was presented by R. Martin. Mrs. R. Moses spoke of interesting composers of hymns and John Robertson gave a résumé of hymn writing in the United States. D. C. M. Hume gave his impression of the modern trend in hymn writing and what is needed in the hymn of the future.—MRS. G. K. DRYNAN, Secretary.

OTTAWA CENTRE—The second meeting of the Ottawa Centre was held in the Fourth Avenue Baptist Church Dec. 5. The subject under discussion was "Solos for Use in the Church Service." After the business session three of Ottawa's leading church soloists gave their views on the subject and sang solos which they had found useful. The singers were Mr. Cook, baritone, and Mrs. Hocking, soprano, of the Chalmers United Church. They were accompanied by William France, the organist. William Dunning, tenor of the Stewart United Church, sang in place of T. Kines, who was ill. He was accompanied by Harry Hill, organist of the Bell Street United Church. Each of these singers gave helpful hints for judging the merits of sacred songs in three important categories. A report was received on the organ recital by Kenneth Meek of Montreal, who played for the centre Nov. 23 in lieu of the regular meeting for that month.—HARRY HILL, Secretary-Treasurer.

MONTREAL CENTRE—A meeting of the Montreal Centre was held Dec. 5 in Christ Church Cathedral. Following the chairman's opening remarks a demonstration of the organ recently rebuilt by Hill, Norman &



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Beard of England was given by Dr. Drummond Wolff, organist of the cathedral. Dr. Wolff spoke briefly and then by extemporizing demonstrated to the members the fine qualities which this organ possesses. The chairman then turned the meeting over to John Ringwood, who conducted a clinic on choral techniques. By having the members act as the choral group Mr. Ringwood was able to present a very interesting and practical demonstration. Following this the members went to the parish-house, where a business meeting was held and refreshments were served.—GORDON BELSON, Secretary.

WINNIPEG CENTRE—The Winnipeg Centre held its annual meeting in St. Luke's Church Oct. 24 and reports from the chairman, secretary and treasurer were read and adopted. Ronald W. Gibson was in the chair and in his remarks summed up the activities of the season. Elected to office for 1953-54, were the following: Chairman, H. Hugh Bancroft; vice-chairman, Filmer E. Hubble; secretary, Clayton E. Lee; treasurer, Helen F. Young; executive, Herbert J. Sadler, Donald Leggett, Herbert D. White, Barry Anderson and John Standing. Following the meeting the membership heard a talk on pipe voicing by Mark Fairhead of Hill, Norman & Beard, London, builders of the new St. Luke's organ.—CLAYTON E. LEE, Secretary.

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HOLIDAY TRAVELERS HEAR
AMY MORRISON IN RECITAL

Amy Cleary Morrison, the Indianapolis organist, spent a busy December bringing Christmas music to her community through organ recitals and other musical programs. Mrs. Morrison's activities included a recital at the Union Station on Christmas Day and a program Dec. 2 at Indiana Central College. Two groups of numbers were played by Mrs. Morrison Dec. 11 at the Christmas meeting of the Indianapolis Matinee Musicale, held at Trinity Church. Her selections were: Toccata in G major, Bach-Koch; "Our Life, Our Sweetness and Our Hope," Campbell-Watson; "Divinum Mysterium," Purvis; "The Night of the Star," Elmore; Finale on a Noel, Harry Banks. On Dec. 20 Mrs. Morrison accompanied the choir of the Woodruff Place Church in a performance of the cantata "The Christmas Story," by Banks.

Mrs. Morrison has resumed her organ work after a tragedy in July which left three small grandchildren orphans.

Betty Louise Lumby recitals—instruction

HOWARD COLLEGE BIRMINGHAM

New Publications for Choir

By **JAMES S. DENDY, MUS.B.**

So many half-hearted, half-musically, half-insensical collections have been published for children's choirs that it is refreshing to have three excellent books appear almost simultaneously from three of our foremost publishers of choral music. "Songs from Luke," by Lee Hastings Bristol, Jr., and David Demarest, will be mentioned first because it is suitable for children at a very early age level. Mr. Demarest has taken some of the fascinating stories concerning the life of Christ and put them into easily understood verse form. Mr. Bristol has set them in an unsophisticated but musical manner. The tunes are the kind children like to sing. Nearly all the settings are in unison and where the second part is added it is not essential. Printed with each song is a short paragraph giving the Biblical background. Some of the stories told in song are "The Good Samaritan," "The Ten Lepers" and "Shepherds of Bethlehem." The book is available in a director's edition and in a children's edition, both with attractive illustrations and format, from the Canyon Press, Inc., of East Orange, N. J. "We Praise Thee," by Healey Willan, published by the Concordia Publishing House, is of special interest because it is not often that a man so well established as a first-rank composer decides to write a whole collection of pieces for a junior choir. Would that more of our talented men of music realized that unless children are given the best they cannot be expected to grow into adults with a keen appreciation of the finer things in music! Dr. Willan subtitled his collection "A Junior Choir Book for the Church Year." Besides selections for each of the liturgical seasons he has written anthems suitable for Reformation Sunday, dedications and anniversaries, confirmation and patriotic occasions. There are twenty-seven in all. Most of the compositions are for a two-part choir of treble voices with accompaniment. Three of the numbers are for voices in unison and five are short three-part compositions. Eleven numbers based on hymns are included. It is predicted that this book will become a *sine qua non* for the serious musician directing a choir of children.

David H. Williams is the compiler and editor of C. C. Birchard's "Junior Choir Anthems." This is different from the two collections discussed above in that about half the numbers are arrangements Mr. Williams has made from older hymns and choral works. But the arranging is carefully and discreetly done and there cannot possibly be any objection to the type of simplification in which Mr. Williams has indulged. In fact, our only objection to this collection (and this in no way reflects upon its musical value) is that it perpetuates the old legend that Martin Luther wrote "Away in a Manger." The publisher need not feel too embarrassed, because the same mistake was once made by the Yale Press! Let it be stated once and for all, hundreds of hymnbooks notwithstanding, that the hymn Luther wrote for his children was "Vom Himmel hoch," and "Away in a Manger" was penned some 300 years later in America. The well-known music which Mr. Williams has incorporated includes "Tallis' Canon,"

"Liebster Jesu, wir sind hier," "Hyfrydol," "Nun ruhen alle Wälder," "Steal Away" and "Greensleeves." Some of the texts which the editor has used for his own compositions are "All Things Bright and Beautiful," "Can You Count the Stars?" "Jesus Christ Is Risen Today" and the Lord's Prayer.

At the date of the writing of this column only two numbers for the Lenten and Easter seasons have been received. The Easter number is "Hosanna to the Son of David," by Everett Titcomb, for SATB a cappella, published by J. Fischer & Bro. One need hardly say that anything written by Mr. Titcomb is worth investigating. This number is only four pages long—(the publisher sets the performance time at a little more than two minutes). Donald R. Romme's "The Cross of Christ," from the same publisher, is a cantata based on the seven last words of Christ. It is scored for mixed chorus, organ and soloists. The style is that of many older cantatas and the musical idiom could hardly be called contemporary. But within the harmonic limitations which Mr. Romme has imposed upon himself there are interesting sections. The work runs to forty-five pages.

Two anthems just received are from the pens of men well known in the field of contemporary music. Howard Hanson, the noted Eastman composer and conductor, has written a setting of "How Excellent Thy Name" (Psalm 8:1, 3-6) for four-part women's chorus with piano (we see no reason why the piano score cannot readily be adapted to the organ). Carl Fischer is the publisher. Frank Campbell-Watson, who has established himself as a careful and worthy exponent of modern organ and choral music, is the composer of "Jubilare Deo," for SATB and organ (M. Witmark & Sons). He uses the Latin text of Psalm 90. This number needs a choir which is not too small.

Novello & Co., Ltd., whose publications are available from H. W. Gray in New York and the British American Music Company in Chicago, has issued a number of general anthems by men whose sacred compositions are so well known that we need only list them and recommend that directors peruse them at their convenience: "How Lovely Are Thy Dwellings Fair," Eric H. Thiman; "Before the Ending of the Day," Guy H. Eldridge; "A Prayer of Rejoicing," Healey Willan; "Fight the Good Fight," Harold Hall; "O Ye that Love the Lord," F. A. G. Ouseley; "Lead Us, O Father," Michael Doswell. The first four are for SATB with organ and the last is unaccompanied.

"Thou Art My Life," by Joseph Roff, and "Hail to the Lord's Anointed," by Charles H. Marsh, are new SATB anthems from the Canyon Press. The first can be done with or without accompaniment. It is of medium length and not difficult. The second is a "praise anthem" with organ accompaniment, twelve pages in length. Also from Canyon we have a set of SATB Responses for invocation, prayer, offering, communion and benediction, by Lanson F. Demming.

"Amazing Grace," a Southern white spiritual, known to recital audiences through Claude Murphree's Prelude based on the tune, has been arranged for SATB a cappella by Charles F. Bryan and published by J. Fischer & Bro. One might wish that the composer had steered away from a "humming" type of arrangement in setting this beautiful and haunting folk melody. And the sudden jump to the key of the subdominant near the end is reminiscent of certain radio choral offerings. Nevertheless, this number should have a definite appeal.

Leo Kempinski's "Walk in the Way of God," for SATB with accompaniment, is from the same publishing house.

EUGENE L. NORDGREN was organist and director at a performance of Bach's Christmas Oratorio Dec. 6 at the House of Hope Presbyterian Church, St. Paul, Minn.

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The Concert Model Hammond Organ is receiving great acclaim among leading concert organists partly because of this instrument's tremendously effective 32 ft. pedal stops. The 32 ft. Bourdon produces a relatively pure, low, bass undulation, whereas the 32 ft. Bombarde stop results in a brilliantly imposing chorus reed quality of tone.



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Pedal Keyboard. The Concert Model Hammond Organ has a full 32 note radiating and concave pedalboard designed and built to conform exactly to the specifications laid

down by the American Guild of Organists. Every detail, such as the precise shape of the sharp pedals, degree of pedalboard concavity and radiation, length of the natural pedals, correct weight of pedal touch, and location of the pedalboard relative to the manuals and expression pedal have been given the most careful attention. The result is a pedalboard on which the concert organist feels perfectly "at home."

Other features of interest to the concert organist are the promptness of tonal attack, insuring clarity in fast-moving selections, and the new Selective Vibrato feature with its independent manual stops for greatly increasing the usefulness of the vibrato effect. In addition, the exclusive Hammond manual registration system produces foundation tones at 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. pitches in individually adjustable strengths. Other controls provide harmonic corroboration at 5-1/3 ft. (quint), 2-2/3 ft. (nazard), 1-3/5 ft. (tierce) and 1-1/3 ft. (larigot) pitches thus making possible a wide variety of solo, mixture, accompanimental and ensemble registrations. All tones on this electric organ are produced in a "straight" manner without resorting to couplers or any other undesirable unification devices.

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Programs of Organ Recitals of the Month

Adolph Steuterman, F.A.G.O., Memphis, Tenn.—A piano and organ recital was played Nov. 1 at Calvary Episcopal Church by Mr. Steuterman and Myron S. Myers. The program: "Piece Heroique" and Prelude, Fugue and Variation, Franck; Moderato Assai from Concerto 4, Rubinstein; Andante from Concerto 1, Rachmaninoff; "En Bateau," Debussy; Nocturne, Irluke; "Spinning Song," Mendelssohn; Concerto, Op. 22, No. 3, Hanson.

Roland Pomerat, Springfield, Mass.—The dedicatory recital on the three-manual Austin organ installed at Christ Church Cathedral was played Nov. 11 by Mr. Pomerat. The specifications of this instrument appeared in the March, 1952, issue of THE DIAPASON. Mr. Pomerat's program was as follows: Rigaudon, Campora; "The Cuckoo," d'Aquin; Prelude in B minor, "I Call to Thee, Lord Jesus Christ" and Fugue in D major, Bach; Andante, Stamitz; "Chant de May," Jongen; Prelude on "Iam Sol Recedit Igneus," Simonds; "Requiescat in Pace," Sowerby; Toccata, Gigout.

Martin W. Bush, F.A.G.O., Omaha, Neb.—At a recital Nov. 29 in the First Congregational Church Mr. Bush played the following: Prelude and Fugue in D major, Bach; "Grande Piece Symphonique," Franck; "Meditation a Sainte Clotilde," James; "Pastel," Howe; "Carillon," DeLamarter; Toccata, Widor.

Harold Muller, San Francisco—For his recital Dec. 6 at Trinity Episcopal Church Mr. Muller chose the following: Prelude and Fugue in E flat and "Come Now, Saviour of the Gentiles," Bach; Two Noels, d'Aquin; "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, Dupre.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—At his recital Dec. 6 at Trinity Cathedral Mr. Kraft played: Sonata No. 5, Op. 111, Rahnberger; Aria, Swinnen; Canzona, Faulkes; Scherzo, Turner; "Sleepers, Wake," Bach; Pastorale, Foote; Intermezzo, Barie, Concert Toccata in B flat, Hollins.

Marshall Bidwell, Pittsburgh—For his recital Dec. 6 at Carnegie Music Hall Dr. Bidwell chose these numbers: "Good News from Heaven," Pachelbel; "Come, Saviour of the Gentiles" and "Rejoice Now, All Ye Christians," Bach; Andante Sostenuto and Allegro from "Symphonie Gothique," Widor; Chorale Improvisation, "From the Depths of My Heart," Karg-Elert; Variations on a Noel, Dupre; "The Journey to Bethlehem," Cronham; Offertory on Two Noels, Guilman; "Cradled Neath the Stars," Johnson; Fantasy on "Veni Emmanuel," Saxton; "Christmas in Sicily," Yon; Toccata on "Vom Himmel hoch," Edmundson.

Preston Rockholt, A.A.G.O., Augusta, Ga.—The Augusta Chapter, A.G.O. presented Mr. Rockholt Oct. 11 in a recital at the Lutheran Church of the Resurrection for the benefit of the chapter's concert fund. His program was: Toccata in F, Widor; Chorale Prelude, "Deck Thyself, My Soul," Brahms; "Piece Heroique," Franck; "Communion," Purvis; "Carillon," Viernie; Trumpet Voluntary, Purcell; Arioso, Chorale Prelude, "Sleepers, Wake," and Fantasia and Fugue in G minor, Bach; "Song of Peace" and "Heroic Song," Langlais; Sonata on Psalm 94, Reubke.

Arnold Dann, Palm Beach, Fla.—A recital was played by Mr. Dann on Advent Sunday at Bethesda-by-the-Sea Episcopal Church. The program: Allegro ma non Troppo from Sonata 1, Borowski; Adagio from Symphony 3, Viernie; Two "Portraits," Karg-Elert; Prelude and Fugue in E minor, Bach; "The Musical Clocks," Haydn; "The Bells of Ste Anne de Beautre," Russell; "Orb and Sceptre," Walton.

Arthur Carkeek, Greencastle, Ind.—The following program was played by Mr. Carkeek Oct. 14 at DePauw University and Nov. 1 at Hanover College, Hanover, Ind.: Allegro from Concerto 1, Handel; "If Thou but Suffer God to Guide Thee" and "Come Thou Now, Lord Jesus," Bach; Prelude and Fugue in F minor, Bach; Sonata 1, Mendelssohn; Scherzo from Symphony 2, Viernie; Symphonic Chorale, "Abide with Thy Grace," Karg-Elert; "Primavera," Bingham; "Outburst of Joy," Messiaen.

Robert Lodine, Chicago—The Western Michigan Chapter of the A.G.O. sponsored Mr. Lodine in a recital Nov. 30 at the First Methodist Church, Grand Rapids. The program: Chaconne in G minor, Couperin; Three Concerto Movements, William Felton; "Nun komm, der Heiden Heiland," "Wachet auf" and Prelude and Fugue in A minor, Bach; Prelude, Fugue and Variation, Franck; "Carillon" and First Movement from Sonata, Sowerby; "Les Bergers" and "Desseins Eternels," Messiaen; "Acclamations," Langlais.

Lawrence Sears, Washington, D. C.—Mr. Sears, organist of St. Patrick's Church, gave a recital Nov. 29 at the New York Avenue Presbyterian Church. His program was as follows:

"Toccata avanti la Messa" and "Toccata per l'Elevazione" from "Messa della Madonna," Frescobaldi; Concerto 1, Vivaldi; Bach; Chorale and Fugue in C sharp minor, Honegger; Sonata 1, Hindemith; Toccata, William Graves.

Harold C. O'Daniels, Binghamton, N. Y.—Three noonday recitals were played by Mr. O'Daniels in Advent. He chose for his program Dec. 17 McKay's Suite on Sixteenth Century Hymn-tunes. On Dec. 10 he played the following: Trumpet Voluntary in D, Purcell; Andante, Handel-Klein; Concerto 1, Vivaldi; Bach; "Sleepers, Wake," Bach; Elevation, Dupre; Sonata 2, Mendelssohn.

Gertrude Beckman, Holland, Mich.—Vesper recitals were played by Miss Beckman Oct. 25, Nov. 8 and Nov. 22 at the Fourteenth Street Christian Reformed Church. Her last program was as follows: Concerto in G major, Four Chorale Preludes and Passacaglia and Fugue, Bach; Aria, Peeters; "Stille Nacht," "Christ ist Erstanden" and "Schonster Herr Jesu," Schroeder; "Naiades," Viernie; "Sonata da Chiesa," Andriessen.

A. Elbert Adams, M.D., F.A.C.S., Charleston, S. C.—Dr. Adams, organist in Greenwood, S. C., gave a recital at St. Matthew's Evangelical Lutheran Church Dec. 4. The following numbers were presented: Chorale Prelude on "Rejoice, Ye Pure in Heart," Sowerby; Partita on "Christ Is Arisen," Purvis; Pastorale, Ehrlich; "Carillon," Viernie; "Chant de Paix," Langlais; Symphonic Chorale, "Jesus, Still Lead On," Karg-Elert; Toccata, Fifth Symphony, Widor. After the recital a reception was held in the home of one of the members of the Charleston Chapter of the American Guild of Organists, Mrs. Carl Pollock.

Edward G. Mead, F.A.G.O., Oxford, Ohio—The Southern Ohio Chapter sponsored Mr. Mead in a recital Dec. 7 at the residence of Mr. and Mrs. Walter Huenefeld in Cincinnati. His program was as follows: Trumpet Voluntary, Purcell; Air, Tartini; Fantasia and Fugue in G minor, Bach; Chorale in E flat, Hausermann; Meditation, Truette; Fantasy on "Hanover," Mead; "From Heaven Came the Angelic Host," Buttstedt; Christmas Fantasy, Rebling; "Bethlehem," Mailing; "Dialogue on a Noel," Warner; Improvisation on "Puer Natus Est," Titcomb; "The Christ Child," Hailing; "Christmas," Foote. Mr. Mead gave a recital Dec. 6 at the Presbyterian Church in Hamilton, Ohio.

Paul Koch, Pittsburgh—A new organ was blessed Nov. 15 at St. Nicholas' Church and Mr. Koch played the opening recital. The instrument was built by Organcraft Associates and incorporates pipes from an earlier Hook & Hastings organ. Mr. Koch's program was as follows: Toccata and Fugue in D minor and Sarabande, Bach; Andante Cantabile, Widor; Toccata on "Creator Alme Siderum," Yon; Variations on a Noel, d'Aquin; "L'Orgue Mystique," Tournemire; Improvisation on "Ave Maria," Peeters; Praeludium, Bruckner; Toccata from Symphony 5, Widor.

Carl F. Mueller, Mus. D., Red Bank, N. J.—Dr. Mueller gave a vesper recital Nov. 15 at the First Presbyterian Church, where he is minister of music. His program was as follows: Concert Overture in C minor, Hollins; "Sea Sketch," Warner; "Mountain Sketches," Clokey; Two Movements from "Dubious Conceits," Purvis; "Song of the Basket Weaver," Russell; "Marche Champetre," Boex; "Prayer and Cradle Song," Guilman.

Mario Salvador, Mus. D., St. Louis, Mo.—Dr. Salvador of the St. Louis Cathedral gave a recital Nov. 22 at St. Peter and Paul Church in Tucson, Ariz. His program was as follows: Allegro Vivace, Sammartini; Andante from Sonata 4 and Fantasia and Fugue in G minor, Bach; "Belgian Mother's Song," Benoit; Intermezzo, Callaerts; Finale, Franck; "Promium con Toccata Brevis" and Passacaglia from "Jubilee Suite," Van Hulse; "Diptyque," Messiaen; Scherzo from Symphony 6 and Finale from Symphony 3, Viernie.

Heinrich Fleischer, Mus.D., Chicago—Dr. Fleischer gave a recital Nov. 8 on the recently installed three-manual Reuter organ at Redeemer Evangelical Lutheran Church, Elmhurst, Ill. He was assisted by the senior choir of that church. Organ numbers were: Fantasia on "A Mighty Fortress," Praetorius; Chaconne in F minor, Pachelbel; "With Peace and Joy I Now Depart," "I Call to Thee, Lord Jesus Christ" and "Saviour of the Heathen, Come," Bach; Prelude and Fugue in C minor, Bach; "My Heart Is Filled with Longing," "Oh, How Blest Are Ye, Whose Toils Are Ended" and "O World, I Now Must Leave Thee," Brahms; Toccata and Fugue in D minor, Reger.

Guy Criss Simpson, Lawrence, Kan.—A faculty recital was played by Mr. Simpson Nov. 22 at the University of Kansas. The program: Prelude in C minor, Mendelssohn; Toccata and Pastorale, Pachelbel; Prelude and Fugue in E minor, Buxtehude; "Deck Thyself, My Soul, with Gladness" and Fantasia and Fugue in G minor, Bach;

Sonata 1, in D minor, Guilman; Cantabile, Jongen; Scherzo from Symphony 2, Viernie; "Sunset," Karg-Elert; "Thou Art the Rock," Mulet.

J. Herbert Springer, Hanover, Pa.—Mr. Springer gave recitals Nov. 9, Dec. 6, Dec. 13 and Dec. 20 on the large organ at St. Matthew's Lutheran Church. He was assisted in the last recital by members of the church choir, who sang Bach's cantata "For Us a Child Is Born." Other numbers on that program were these: "From Heaven Came the Angelic Host," Buttstedt; "Puer Natus in Bethlehem," Buxtehude; "Good News from Heaven," Pachelbel; Pastoral Suite, Bach; "Adeste Fideles," Karg-Elert; Toccata on "Good News from Heaven," Edmundson. On Dec. 13 Mr. Springer played the following: Four Chorale Improvisations, Karg-Elert; Sonata 1, Hindemith; "Mountain Sketches," Clokey; Allegro from Symphony 6, Widor.

Robert Crone, Louisville, Ky.—A recital at Christ Church Cathedral was played by Mr. Crone Oct. 27 and his program was as follows: Toccata, Kyrie and Canzona, Frescobaldi; Elevation, Couperin; "Grand Jeu," du Mage; "Pange Lingua," de Grigny; Toccata in C major and Prelude, Fugue and Variation on "Vom Himmel hoch," Pachelbel; "Ach Gott vom Himmel sieh darin," Hanff; Prelude in D minor, Krebs; "Schmucke dich" and Prelude and Fugue in B minor, Bach.

Enid Lindborg, A.A.G.O., Omaha, Neb.—Miss Lindborg was assisted by the senior choir of Kountze Memorial Lutheran Church in a recital Dec. 6. Organ numbers were: "He Who Will Suffer God to Guide Him," "O Hail This Brightest of Days" and Toccata, Adagio and Fugue in C major, Bach; "Abide with Us" and "Lord Jesus Walking on the Sea," Weinberger; "Basse et Dessus de Trompette," Clerambault; "The Bells of Ste. Anne de Beautre," Russell; Toccata, Farnam.

John Glenn Metcalf, Little Rock, Ark.—The Crossett, Ark., Book Club presented Mr. Metcalf in a recital Dec. 5 at St. Mark's Episcopal Church. He played: Chaconne, Couperin; "Air Tendre," Lully; "Les Fiftres," d'Andrieu; "Variations sur un Noel," d'Aquin; Partita on "O Gott, du frommer Gott" and "Good Christian Men, Rejoice," Bach; "Lo, How a Rose E'er Blooming," Brahms; "What Child Is This," Purvis; "Of the Father's Love Begotten," Candlyn; "Joy to the World," Lemare.

Helen Bodine, South Bend, Ind.—The St. Joseph Valley Chapter of the A.G.O. sponsored Mrs. Bodine in a recital Nov. 15 at the First Christian Church. She played: Concerto in F major, Albinoni; Toccata in D minor and Fugue in G major, Bach; Prelude, Clerambault; "The Fifters," d'Andrieu; "Andantino-Reverie," Dubois; Concert Variations, Bonnet; "Ave Maris Stella of Nova Scotia Fishing Fleet," Gaul; "L'Organo Primitivo," Yon; "Fountain Reverie," Fletcher; Alla Toccata, Lester.

G. Leland Ralph, Sacramento, Cal.—A dedicatory recital was played by Mr. Ralph Nov. 15 at the First Baptist Church of Carmichael, Cal. His program: "Onward, Ye Peoples," Sibelius; Air, Handel; "Now Thank We All," Bach; Adagio, Mozart; "The Lost Chord," Sullivan; Nocturne, Purvis; Grave and Adagio from Sonata 2, Mendelssohn; Allegro con Fuoco from Sonata 1, Borowski.

Max R. Elsberry, Watertown, N. Y.—Mr. Elsberry gave a recital Nov. 8 at Trinity Church, assisted by Mrs. Arthur G. Burnard, contralto. Organ numbers were: "Lord, for Thee My Spirit Longs," Bach; "Le Banquet Celeste," Messiaen; Sonata on the Ninety-fourth Psalm, Reubke.

Victor F. Thix, Oshkosh, Wis.—The Christian Mothers' Society of St. Mary's Catholic Church sponsored Mr. Thix in a recital Nov. 22. He was assisted by the senior choir of the church, under the direction of Edward Heisinger. Organ numbers were: Fugue in C major, Bach; Suite in G minor, Handel; Introduction to the Christmas Cantata and Fantasia in G minor, Bach; "Good News from Heaven the Angels Bring," Pachelbel; Toccata, de Mereaux; "Regina Coeli," Titcomb; "Les Petites Cloches" and "Thanksgiving," Purvis; "In Paradisum," Bedell.

Robert B. Zboray, Alexandria, Va.—Mr. Zboray was the guest recitalist Oct. 4 at the National Cathedral in Washington, D. C. He played: "Good News from Heaven the Angels Bring," Pachelbel; Prelude and Fugue in B minor, Bach; Pastorale from Symphony 1, Viernie; Prelude, Fugue and Variation, Franck; Toccata, Sowerby.

Martha Clausen Farr and Ronald M. Huntington, Los Angeles, Cal.—The Los Angeles Chapter of the A.G.O. sponsored Mrs. Farr, who is organist-director at the Tujunga Methodist Church, and Mr. Huntington, organist of the Wilshire Christian Church, in a recital Oct. 5 at Immanuel Presbyterian Church. Mrs. Farr played: Toccata, Sowerby; "The Soul of the Lake, Karg-Elert; "Crucifixion" and "Resurrection" from "Symphonie-Passion," Dupre. Mr. Huntington's numbers were as follows:

"Pageant," Sowerby; Adagio from Symphony 3, Viernie; "A Mosaic," Goldsworthy; Toccata in F, Bach. On Nov. 22 Mrs. Farr gave a recital at the Community Church in Altadena, Cal., playing the following program: Chorale in E major, Franck; Fantasia and Fugue in G minor, Bach; "Merry Christmas," Martha Farr; "Greensleeves," Purvis; "Crucifixion" and "Resurrection," Dupre.

Claude L. Murphree, Gainesville, Fla.—Mr. Murphree gave his annual Christmas recital Dec. 6 at the University of Florida, playing the following numbers: "Christmas, Dethier; "The Coventry Carol," Gore; Noel with Variations, Bedell; Christmas Rhapsody, Walton; "Christmas in Sicily," Yon; Fantasia on "God Rest You Merry, Gentlemen," Margaret Whitney Dow; Noel in D minor, d'Aquin; Prelude on "Away in a Manger," Gaul; Variations on a Noel, Dupre; Chorale Prelude on "Greensleeves" and Carol Rhapsody, Purvis.

For his recital Oct. 25 at the University of Florida Mr. Murphree chose the following: Suite for Grand Organ, Borowski; "Au Soir de l'Ascension," Benoit; "An Elizabethan Idyll," Noble; "Starlight," Karg-Elert; "Caprice-Musette" and "Scherzando," Diggle; "Sketches from Nature," Clokey; "The Cathedral at Night," Marriot; Concert Variations, Bonnet.

Eugene Hill, Mus.D., A.R.C.O., Oxford, Ohio—Miami University sponsored Mr. Hill in a recital Dec. 2 at Holy Trinity Episcopal Church. He was assisted by a choral ensemble. Organ numbers were as follows: Concerto in D major, Charles Avison; "Herzlich tut mich verlangen" and "Was Gott tut, das ist wohlgethan," Kellner; Prelude and Fugue in F minor, Bach; "Le Jardin Suspendu" and "Litanies," Alain; Sonata 3, Hindemith; "Transports de Joie," Messiaen.

The Rev. Douglas E. Petersen, M.S.M., Wilkes-Barre, Pa.—Mr. Petersen gave a recital Dec. 4 at St. Stephen's Episcopal Church. His program was as follows: Noel for the Flutes, d'Aquin; Chorale Preludes on "How Brightly Shines the Morning Star," Buxtehude, Peeters and Pachelbel; "The Nativity," Langlais; Pastoral Dance, Milford; Variations on an Old Carol Tune, Shaw.

Ralph H. Brigham, Rockford, Ill.—Mr. Brigham gave a recital Nov. 29 at the St. John Evangelical Lutheran Church, Cullom, Ill. He played: Sonata in the Style of Handel, Wolstenholme; Prelude and Fugue in C minor and "God's Time Is Best," Bach; "Fountain Reverie," Fletcher; Prelude or "Leoni," Diggle; Festival Prelude on "Enfeste Burg," Faulkes; "Truth Divine," Haydn; "Invocation," Guilman; "Serenade at Sunset," Meale; Overture to the "Occasional Oratorio," Handel.

Naomi Woll, Dixon, Ill.—These recitals were played Nov. 15 and 29 on the Howell organ at St. Luke's Episcopal Church, Dixon, by Mrs. Woll:

Nov. 15: "Grand Jeu," DuMage; "Deck Thyself, My Soul," Bach; "O God, Thou Faithful God," Brahms; Elevation and Communion, Viernie; Prelude on "Rhosymedre," Vaughan Williams.

Nov. 29: "To God on High," Bohm; "Sleepers, Wake," Bach; Tenth Concerto, Handel; Adagio (Second Symphony), Widor; "Rhythmic Trumpet," Bingham.

Chris Boss, Modesto, Cal.—Mr. Boss gave a recital Nov. 22 at St. Francis' Episcopal Church, Turlock, Cal. His program: Prelude in D minor, Pachelbel; "Jesus, Joy of Man's Desiring," Fantasia and Fugue in G minor and Siciliano, Bach; "A Trumpet Minuet," Hollins; Aria, Handel; Prelude and Fugue on "B-A-C-H," Liszt; Chorale in E major, Franck; Lullaby, Viernie; Toccata in A minor, Nieland; "Rest My Soul, Your God Is King," Zwart; Festival Postlude on Psalm 75, Boss.

Wilfred R. Gregory, Wolverhampton, England.—A program of American compositions was played by Mr. Gregory Oct. 25 at the Congregational Church, A. V. Gladwell, F.R.C.O., was the sponsor. Mr. Gregory's numbers were: "Jubilate Amen," Kinder; "Four Dubious Conceits," Purvis; "Souvenir of Antwerp," Owen; Allegro Jubilante, Milligan; "Song of Exultation," Lily Moline Hallam; Toccata from Suite in G minor, Rogers.

Henry von Hasseln, Anderson, S. C.—The Greenwood, S. C., Chapter of the A.G.O. sponsored Mr. von Hasseln in a recital Nov. 8 at the Main Street Methodist Church. He played: Toccata in E minor, Pachelbel; "O Lord, to Me, Poor Sinner," Kuhnau; Andante, Stamitz; Prelude, Fugue and Variation, Franck; "Sleepers, Wake," Bach; Three Little Preludes and Intermezzi, Schroeder; "The French Clock," Bornschein; "La Nativite," Langlais; Prelude and Fugue in G major, Bach.

Robert Carwithen, Tallahassee, Fla.—Mr. Carwithen gave his junior recital Nov. 9 in the studio of Ramona C. Beard at Florida State University. He played: "Water freat user im Himmelreich" and "Nun freut Euch," Bach; Three Antiphons, Dupre; Chorale in A minor, Franck; Prelude and Fugue in D major, Bach.

Programs of Recitals

Elizabeth De Loach, Augusta, Ga.—At the Lutheran Church of the Resurrection the Augusta Chapter, A.G.O., sponsored Miss De Loach in a recital Oct 25 to benefit the chapter's concert fund. She played: Toccata and Fugue in D minor, Bach; Chorale Preludes, "Come, Saviour of the Gentiles," Bach-Glynn; "We All Believe in One God," Bach; "Come, Sweet Death," Bach-Fox; Chorale in A minor, Franck; Magnificat No. V, Dupre; "Greensleeves," Purvis; "Mist," Doty; "The Cuckoo," D'Aquin-Biggs; "Chant de Paix," Langlais; "Litanies," Alain.

A. Eugene Ellsworth, Dallas, Tex.—The three-manual organ at the East Dallas Christian Church, which has been rebuilt by the Charles W. McManis Company of Kansas City, was dedicated Nov. 9 and a recital was played by Mr. Ellsworth. The revised specifications of this instrument appeared in the April, 1952, issue of THE DIAPASON. Mr. Ellsworth's program was as follows: "Psalm 19," Marcello; Toccata, Adagio and Fugue in C, Bach; three movements from "Water Music Suite," Handel; Scherzo in G minor, Bossi; Anniversary Fantasy and Fugue, Ellsworth; Finale from Symphony 1, Vierne.

Arthur Birkby, New Wilmington, Pa.—The Youngstown, Ohio, Chapter of the A.G.O. sponsored Mr. Birkby in a recital Dec. 1 at Trinity Methodist Church. The program: Rhapsody No. 3, Saint-Saens; Pastorale, Clokey; Toccata in C major, Bach; Chorale in A minor, Franck; "Come, Blessed Rest," Bach-Fox; Variations on "Weinen, Klagen, Sorgen, Zagen," Liszt; Toccata, Birkby.

Robert Ellis, Arkadelphia, Ark.—The Arkansas Chapter of the A.G.O. sponsored Mr. Ellis in a recital Nov. 17 at Christ Episcopal Church, Little Rock. He played: Fantasie and Fugue in G minor, Bach; Flute Solo, Arne; Fantasie in F, Mozart; Toccata, Op. 5, Durufle; Pastorale, Roger-Ducasse; Fantasie on "When I Survey the Wondrous Cross," McKinley; Introduction, Passacaglia and Fugue, Willan.

Emile H. Serpos, Baltimore, Md.—A Schantz organ was dedicated Nov. 29 in the Third English Evangelical Lutheran Church, where Mr. Serpos is minister of music. He played the following numbers at the service of dedication: "Hark, a Voice Saith All Are Mortal" and "Sleepers, Wake," Bach; "Suite Gothique," Boellmann; "A Lovely Rose is Blooming," Brahms; "In Summer," Stebbins; "Canyon Walls," Clokey.

Thomas Curtis, Elyria, Ohio.—The chancel choir of the First Congregational Church sponsored Mr. Curtis in a recital Dec. 6. The program was as follows: Toccata on "O Fili et Filiae," Farnam; Elevation, Langlais; Little Prelude and Fugue in G major and Air from Suite in D, Bach; Gavotte in F, Martini; Toccata in A minor, Sweelinck; Sonata 2, Mendelssohn; Paraphrase on "Adeste Fideles," Whitford; Pastorale on a Christmas Plainsong, Thomson; Improvisation on "In dulci Jubilo," Karg-Elert.

Elizabeth B. Stryker, Allwood, N. J.—Mrs. Stryker was heard in a recital Oct. 25 at the Bethany United Presbyterian Church in Bloomfield, N. J. She was assisted by Ruth Lurie, soprano. Organ numbers were as follows: Sonatina from "God's Time Is Best" and Prelude and Fugue in G major, Bach; Andante, Stamitz; Rigaudon, Campra; Fugue and Chorale, Honegger; Intermezzo from Symphony 1, Widor; "Lied," "Arabesque" and "Carillon," Vierne.

Mary Wigent, Garden City, Long Island, N. Y.—Miss Wigent played the following recital as the first in a series of Advent services at the Garden City Community Church: "Abide With Us," Weinberger; Prelude and Fugue in A minor, Bach; Noel, d'Aquin; settings of the chorale "Vom Himmel hoch" by Reger, Bach, Pachelbel and Karg-Elert; "Piece Heroique," Franck; "Suite Francaise," Langlais; Chinese Christmas Carol, Noble; "Gesu Bambino," Yon. The program was concluded with the Christmas Cantata by Scarlatti for soprano, strings and harpsichord. The soloist was Miss Betty Terrell.

Maurice John Forshaw, Oakland, Cal.—Mr. Forshaw gave a recital Nov. 19 at Stanford University. The program: "Plein Jeu," "Basse et Dessus de Trompette" and "Flutes," Clerambault; Prelude in E flat major and "Christus, unser Heiland," Bach; "Ballade en Mode Phrygien," Alain; "Francaise," "Plainte" and "Prelude sur les Grands Jeux," Langlais.

Peggy Lee Pennel, Tallahassee, Fla.—A recital was played by Miss Pennel Nov. 19 in the studio of Ramona C. Beard at Florida State University. The program: Prelude and Fugue in A minor, Bach; "Benedictus," Reger; Scherzo from Symphony 1, Maquaire; "Le Jardin Suspendu," Alain; Toccata, Op. 39, Van Hulse.

George Bozeman, Jr., Tullia, Tex.—Mr. Bozeman gave recitals Nov. 29 at the Polk Street Methodist Church of Amarillo and Nov. 22 at the First Methodist Church in Tullia. The program on both occasions

was as follows: Prelude, Clerambault; Prelude and Fugue in E minor, Bach; Adagio and Allegro Vivace from Sonata 1, Mendelssohn; Canzona on "Liebster Jesu" and "Poeme Mystique," Purvis; "The Squirrel," Weaver; Introduction, Minuet and Toccata from "Suite Gothique," Boellmann.

Royal A. Brown, F.A.G.O., San Diego, Cal.—For his Christmas Day recital at the Spreckels organ pavilion Mr. Brown chose the following program: Sonata in G major, Haydn; Pastoral Suite, Bach; "Ave Maria," Arkadelt; "The Holy Night," Buck; "Versets on the Kyrie of the Midnight Christmas Mass," Franck; "March of the Magi Kings," Dubois; "Resonet in Laudibus," Klein; "Hallelujah Chorus," Handel.

Will O. Headlee, Asheville, N. C.—Mr. Headlee gave a recital Nov. 15 at the First Presbyterian Church in memory of his former teacher, Hobart Whitman. The program was as follows: Prelude and Fugue in F sharp minor, "Schmücke dich, O liebe Seele" and Passacaglia and Fugue in C minor, Bach; Fantaisie in A major, Franck; Cantilene from "Suite Breve," Langlais; "God Among Us," Messiaen.

Harold Darke, Mus. D., F.R.C.O., Cornhill, England.—Dr. Darke gave five recitals in November at the Church of St. Michael. His program Nov. 30 was as follows: Sonata No. 10, in B minor, Rheinberger; "The Shepherd on the Mountainside," Harwood; Prelude and Fugue in E minor, Buxtehude; "Master Tallis' Testament," Howells; Choral Song and Fugue, Wesley. On Nov. 16 Dr. Darke played these numbers: Sonata No. 16, in G sharp minor, Rheinberger; A Fantasy, Darke; "From Heaven Above to Earth I Come," Reger; Chorale, Scherzo and Finale from Symphony 2, Vierne.

Harold Sweitzer, Rochester, Minn.—Mr. Sweitzer gave a recital Nov. 15 at the First Methodist Church. He was assisted by a string trio. The program: Chaconne in G minor, Couperin; Two Chorale Preludes and "St. Anne" Fugue, Bach; Ballade in D, Clokey; "A Mighty Fortress," Faulkes; "Noel Basque," Benoit; Trio-Sonata in D major, Corelli; Two Sonatas, Mozart; "Greensleeves," Purvis; "Lebhaft" from Sonata 2, Hindemith; "Carillon," Vierne.

Andrew J. Baird, A.A.G.O., Poughkeepsie, N. Y.—Mr. Baird gave a recital Oct. 25 at the Reformed Church. He was assisted by the Chaminade Club. Organ selections were: "The Courts of Janshyd," Stoughton; Minuet, K.P.E. Bach; "Love Song" from "Die Walkure," Wagner; Intermezzo and Fugue from Pastoral Sonata, Rheinberger; Toccata in E, Bartlett; "At the Convent," Borodin; "Evening Song," Baintow; "Finlandia," Sibelius.

George L. Scott, Pullman, Wash.—Mr. Scott will give a recital Jan. 10 at Washington State College. His program will be: "Recit de Tierce en Taille," de Grigny; "O Hail This Brightest Day of Days," "In dulci Jubilo" and "Lord God, Now Open Wide Thy Heaven," Bach; Allegro Vivace from Sonata 6, Bach; Prelude in E flat minor, d'Indy; Intermezzo from Symphony 6, Widor; Arioso, Sowerby; "Grande Piece Symphonique," Franck.

William Birdwell, Denver, Colo.—Mr. Birdwell gave a recital Dec. 13 at Messiah Lutheran Church. He was assisted by two trumpeters in the following program: Concerto in B flat, Handel; Rhapsody No. 3, Saint-Saens; Concerto in C, for two trumpets, Vivaldi; Scherzetto, Vierne; Trio-Sonata in E flat, Bach; Trumpet Voluntary and Voluntary for Two Trumpets, Purcell; "Psalm 38," Huber; Scherzo, Widor.

James W. Biggers, Jr., Hammond, Ind.—The junior choir of St. Paul's Episcopal Church sponsored Mr. Biggers in a recital Nov. 22. He was assisted by Suzanne Fricke, organist, and a string ensemble. Mr. Biggers' numbers were as follows: Fugue in E flat major, Bach; Variations on a Noel, d'Aquin; "Now Thank We All," Karg-Elert; "Come, Redeemer of Our Race," Bach; "From Heaven High," Pachelbel; "Carillon-Sortie," Mulet. Miss Fricke and the string ensemble played two of Mozart's Church Sonatas.

Kathryn Knapp James, Covina, Cal.—Beginning a series of recitals at the Church of the Holy Trinity for an organ memorial fund, Mrs. James played the following program Nov. 29; "We All Believe in One True God," Bach; "From God Shall Naught Divide Me," Bach; Scherzetto, Vierne; "Angelus," Karg-Elert; Toccata, "Thou Art the Rock," Mulet; "Comes Autumn Time," Sowerby; "Benedictus," Poister; Christmas Pastorale, Rogers; Sonata on the Ninety-fourth Psalm (Fugue-Finale), Reubke.

Thanks

We express our sincere appreciation and thanks for the generous praise accorded us during 1953 for those organs we completed, which number among them the following:

- St. Ambrose College, Davenport, Iowa
- First Baptist Church, Hattiesburg, Mississippi
- Sacred Heart Church, Charleston, West Virginia
- Christ Methodist Church, St. Petersburg, Florida
- St. Mary of the Plains Academy, Dodge City, Kansas
- First Congregational Church, Wallingford, Connecticut
- Mount St. Benedict Convent, Crookston, Minnesota
- Calvary Baptist Church, Norristown, Pennsylvania
- St. Patrick's Church, Long Island City, New York
- Main Street Baptist Church, Jacksonville, Florida
- Newman Hall Chapel, University of Minnesota, Minneapolis, Minnesota
- Plymouth Congregational Church, Lansing, Michigan
- St. Francis of Assisi Church, New York City
- Immanuel Lutheran Church, Negaunee, Michigan
- St. Michael's Church, Munhall, Pennsylvania
- Second Reformed Church, Grand Haven, Michigan
- St. Martin of Tours Church, Bronx, New York
- West Broadway Methodist Church, Louisville, Kentucky
- Our Lady of the Lake Church, Mandeville, Louisiana
- St. John's Episcopal Church, Fort Smith, Arkansas
- and many others

We extend our wishes
for a
Prosperous
and
Successful New Year.

* * *

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THE DIAPASON

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CHICAGO, JANUARY 1, 1954

Change in Subscription Price

Effective Jan. 1 the annual subscription price of THE DIAPASON is \$1.75. The reasons for this slight advance will be obvious to our readers. In the face of repeated and continued increases in the cost of every item that enters into the production of this magazine the subscription price has not been changed for upward of twenty years, whereas virtually every publication has been obliged to effect substantial increases. Though it is the oldest and largest of all periodicals devoted to the organ THE DIAPASON has been furnished to its readers for one-half or less than the price of any other.

Farewell 1953; Hail 1954

As this issue of THE DIAPASON is received by its readers a new year is facing the world, ready to create its chapter in history. In speeding the departure of 1953 one may only hope that 1954 will be different in many respects and that the deferred expectation that the world situation will change for the better in the next twelve months will be realized. The yearning for a stable peace and an end to turmoil and communism will continue until a radical change comes in the hearts of a large part of the earth's population. At any rate, active fighting in Korea has ceased under the armistice and this is one development that is encouraging.

Meanwhile the status of church music and the organ—instruments of peace—gives evidence of the fact that religion flourishes as perhaps never before on this continent. Many large organs have been installed in 1953 and the builders have a large number of orders on hand to be filled. Noteworthy is the fact that many old organs have been rebuilt and modernized in the course of the year. The churches are increasingly music conscious and the construction of organs goes on at the same time that many more churches than ever before are employing full-time organists and choir masters and in other ways are emphasizing the importance of their musical programs. All of this is simultaneous with the constant growth in church attendance reported by every agency which prepares statistics on the subject.

The losses we have suffered in the past year are a natural accompaniment of the passage of time, which, like the ever-rolling stream of the familiar hymn, bears all its sons away. The passing of

such men as T. Tertius Noble, Frederick Schlieder, Rollo Maitland, Alexander Russell, Eric De Lamarter and Fritz Heitmann should stimulate the oncoming generation to do its best to fill the vacancies created in the top ranks.

THE DIAPASON takes this opportunity at the threshold of its forty-fifth year to wish all of its readers a happy new year. This loyal company, which is now the largest in the magazine's history and is growing from day to day, proves by its interest in the organ that neither war, nor inflation, nor international problems can dim the interest of thousands of Americans in church music, in organ recitals and in the able men and women who devote themselves to this cause.

Statement of The Diapason

Statement required by the act of Aug. 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 233), showing the ownership, management, and circulation of THE DIAPASON, published monthly at Chicago, Ill., for Oct. 1, 1953.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. E. Gruenstein, 1511 Kimball Building, Chicago.

Editor—Siegfried E. Gruenstein, 1511 Kimball Building, Chicago.

Managing editor—None.

Business manager—None.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.) Siegfried E. Gruenstein, 1511 Kimball Building, 25 East Jackson, Chicago 4, Ill.

3. The known bondholders, mortgagees and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

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

S. E. GRUENSTEIN, OWNER.
Sworn to and subscribed before me this 26th day of October, 1953.

[Seal]

GEORGE T. SKODA, N. P.

[My commission expires Sept. 22, 1954.]

LOUIS HUYBRECHTS' MUSIC

HEARD IN LIBRARY CONCERT

Louis Huybrechts, Buffalo organist, was honored Nov. 2 when the Grosvenor Library sponsored a concert of chamber music composed by Mr. Huybrechts. The composer, who was at the piano, was assisted by Rivka Mandelkern, violinist, and Fred Ressel, violist. Included on the program were: Sonata for violin and piano; Dance, Caprice and Scherzo from "Six Small Pieces"; two movements from "Three Bagatelles"; Sonatine; Trio for violin, viola and piano. This was the first time that these compositions had been performed in America.

Mr. Huybrechts gave an organ recital Nov. 22 at St. Michael's Cathedral, Toronto, playing the following program: "Grand Jeu," du Mage; Aria and Gigue, Loeillet; Toccata and Fugue in D minor, Bach; "The Cuckoo" and Noel, d'Aquin; "Blessed Are Ye, Faithful Souls," Brahms; "Hymn to the Sun," Vierne; "The Cathedral at Night," Marriott; "Epilogue" for pedal alone from "Homage a Frescobaldi," Langlais; Flemish Rhapsody, Peeters.

THE THREE-MANUAL AUSTIN organ which has been installed at Christ Church Cathedral in Springfield, Mass., received unusual attention in the Nov. 29 issue of the Springfield Republican. That newspaper devoted the first two pages of its rotogravure section to the organ installation. Of special interest was a picture showing the 32-ft. pedal pipes, which stand in one of the transepts. The organist is Roland Pomerat.

Comments of Yesteryear

[Reprinted from the issue of Jan. 1, 1939.]

No Law to Defend Bach.

Johann Sebastian Bach's friends have appealed to the government in an effort to stop turning some of his great works into "swing" music with which to contaminate the air; and the federal agency which regulates radio activity regretfully acknowledges that it has no power in the premises. All it can do is to appeal to the consciences and tastes of the offenders—a rather slender hope in some cases. But the correspondence between the Bach Society of New Jersey and the Federal Communications Commission, published last month in our columns, is interesting, and the New Jersey society deserves the gratitude of all musicians who have ideals for agitating the subject. Some good no doubt will come from the protest, though the commission finds its hands tied. The discussion may prevent what the president of the New Jersey body fears—that eventually the Mass in B minor will be converted into jazz.

Could Bach ever have imagined that nearly 200 years after his death there would be such a thing as the radio—and such a thing as "swing" music? And that there would still be a leaven in this modern age that would make a fight to defend his work?

NEW CHURCH IN BOISE WILL HAVE THREE-MANUAL AUSTIN

A three-manual Austin organ is to be installed in the new edifice of the First Presbyterian Church in Boise, Idaho. The church is to be completed in the summer. The instrument was designed by J. B. Jamison and C. Griffith Bratt, faculty member at Boise Junior College. The organ is to be built along the lines described in an article by Mr. Jamison which appeared in the fifth edition of Barnes' "The Contemporary American Organ." The stop specifications will be as follows:

GREAT ORGAN.

Spitzflöte, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 12 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Quintadena, 4 ft., 61 pipes.
Mixture, 2 ranks, 122 pipes.
Mixture, 3 ranks, 183 pipes.

SWELL ORGAN.

Orchestral Flute, 8 ft., 68 pipes.
Viola, 8 ft., 68 pipes.
Viola Celeste, 8 ft., 56 pipes.
Prestant, 4 ft., 68 pipes.
Chimney Flute, 4 ft., 68 pipes.
Flute, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Clarinet, 16 ft., 68 pipes.
Clarinet, 8 ft., 12 pipes.
Trumpet, 8 ft., 68 pipes.
Claron, 4 ft., 68 pipes.

CHOIR ORGAN.

Bourdon, 8 ft., 68 pipes.
Dolce, 8 ft., 68 pipes.
Unda Maris, 8 ft., 68 pipes.
Koppel Flöte, 4 ft., 68 pipes.
Nazard, 2½ ft., 61 pipes.
Flute, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Krummhorn, 8 ft., 68 pipes.
Bombarde, 8 ft., 36 pipes.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Spitzflöte, 16 ft., 32 notes.
Gedeckt, 16 ft., 12 pipes.
Diapason, 8 ft., 12 pipes.
Spitzflöte, 8 ft., 32 notes.
Koppel Flöte, 8 ft., 12 pipes.
Diapason, 4 ft., 12 pipes.
Koppel Flöte, 4 ft., 32 notes.
Mixture, 2 ranks, 64 pipes.
Bombarde, 16 ft., 32 pipes.
Bombarde, 8 ft., 12 pipes.

SIR IVOR ATKINS, EMINENT

ENGLISH ORGANIST, IS DEAD

Sir Ivor Algernon Atkins, distinguished English organist and collaborator of Sir Edward Elgar, died in Worcester Nov. 27 at the age of 83 years. Sir Ivor was master of choristers and organist at Worcester Cathedral for fifty-two years previous to his retirement in 1950. He was knighted in 1921 for services to music.

Sir Ivor composed the cantata "Hymn of Faith," which had its première at the Worcester Festival in 1905. With Sir Edward Elgar he edited Bach's "St. Matthew Passion" and Handel's "St. John." He conducted the Worcester Festivals every third year (excluding the world war I years) from 1899 and to 1938.

Looking Back into the Past

Forty years ago the following news was recorded in the issue of Jan. 1, 1914—

The American committee which helped to raise funds for a monument to Alexandre Guilmant sent \$900 to the committee in Paris as the contribution of American admirers of the French master. Dr. William C. Carl was chairman of the American committee.

Herve D. Wilkins, a prominent organist and composer of Rochester, N. Y., died Nov. 24, 1913, at the age of 83 years.

Twenty-five years ago, according to the issue of Jan. 1, 1929—

A total of 2,451 pipe organs, valued at \$16,667,128, were built in the United States in 1927, according to a report of the census of manufactures taken in 1928. There were sixty-three establishments in the organ industry from whose reports the figures were compiled.

Four thousand people heard the dedicatory recital on the Barley memorial organ in the Coliseum at Marion, Ind., Nov. 19. The organ was built by Estey and Ernest L. Mehaffey was the recitalist.

Specifications of new four-manual organs in the January issue included those of a Möller for the Church of the Holy Communion at South Orange, N. J.; an Aeolian for Curtis Institute of Music, Philadelphia; an Austin for the First Baptist Church of Amarillo, Tex., in addition to which there were a number of large and noteworthy three-manuals.

Ten years ago the following news was recorded in the issue of Jan. 1, 1944—

R. Huntington Woodman, grand old man of the New York organ fraternity, who, when he retired as organist and director at the First Presbyterian Church of Brooklyn, had served that church for sixty-one years, died suddenly on Christmas Day. He would have been 83 years old in January.

A fund to be known as the British Organ Restoration Fund—the proceeds of which are to be used for the restoration of one or more organs destroyed or damaged by enemy action in the British Isles—has been established by the Canadian College of Organists. The committee appointed to control and administer this fund consists of Dr. Healey Willan, chairman; Sir Ernest MacMillan, Eric Rolinson, president of the Canadian College of Organists; H. Gordon Langlois, treasurer, and Maitland Farmer, secretary.

Sir Ivor was born at Llandaff, Wales, and would have observed his eighty-fourth birthday the Monday after his death. He studied with private tutors and began his career as assistant organist of Truro Cathedral in 1885, serving thereafter in the same post at Hereford Cathedral from 1890 to 1893. From 1893 until his appointment at Worcester he was organist of the Collegiate Church of Ludlow. He was past president of the Royal College of Organists and held many honorary degrees, including a doctorate of music from Oxford. The settings of the Magnificat and Nunc Dimittis for the Hereford and Gloucester festivals of 1903 and 1904 were Sir Ivor's work. He also wrote a number of anthems, songs and part-songs.

FRUSTRATED BY EPHEMERAL

TENORS? TALK TO MR. HAMILL

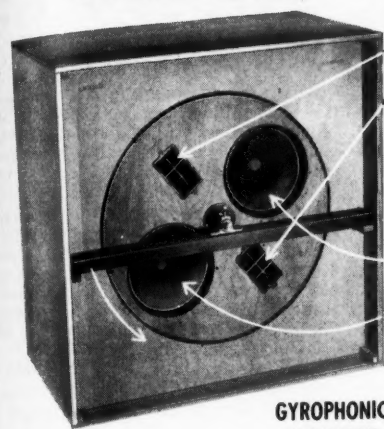
Choral directors who feel frustrated by the number of choir singers who come and go annually should talk to Paul Hamill, PNSN, who for the last year and a half has conducted successfully a choir of forty-five voices with a weekly turnover of about ten men. This unusual, if not unique, group is the St. Paul's Chapel choir at the U. S. Naval Training Center in Bainbridge, Md. In the time that Mr. Hamill directed the choir more than 1,500 men were members, and many of them have gone to ships and stations all over the world to form their own choirs. The choir has sung at all the Protestant services at the chapel and also gives programs at nearby churches.

Mr. Hamill is a member of the Massachusetts Chapter of the A.G.O. and a graduate of Boston University. He now has been transferred to Newport, R. I., where he is attending officer candidate school.

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IN INDEPENDENT SPEAKER ARRANGEMENTS

SWELL ORGAN

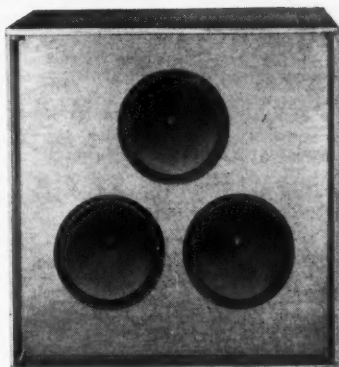


GYROPHONIC PROJECTOR

HIGH FIDELITY TWEETERS

MIDDLE RANGE CONE SPEAKERS

PEDAL ORGAN

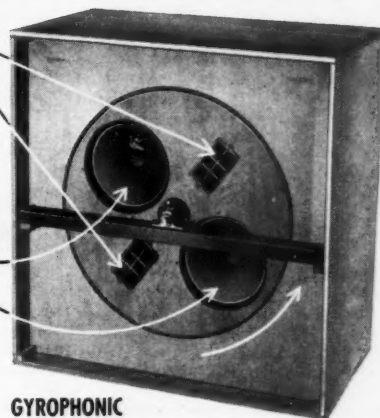


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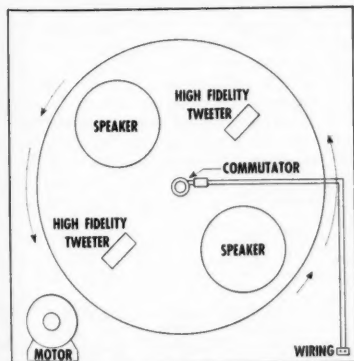


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Organist Advances From "Movie" Work By Way of Violin

By SETH BINGHAM

"God moves in a mysterious way
His organists to form"

Are the degrees of A.B., Mus. B., Ph.D., M.S.M., F.A.G.O., F.R.C.O. or Mus. D. (especially the honorary variety) a sure guaranty of a first-rate church musician? No; it ain't necessarily so. Can a person by-pass these supposedly indispensable titles and still become tops in his profession?

Behold, I show you a case history: We shall not all sleep through the routine years of college, conservatory and diplomas. But we shall be changed—not in a moment, in the twinkling of an eye, but changed eventually into something different and better than what the folks expected. Impossible?

Consider the case of Dirk Vlaander. Says Dirk: "I come from a family of nurserymen and florists. My father was a good amateur pianist in a small way. When I was 7 he began to teach me piano half an hour daily, with a stick for carelessness. At 10 I watched an uncle playing a one-string cigar box fiddle and noted the technique. I said I could play it. They said, 'Try it.' After experimenting a moment I played a hymn on it.

"I wanted to learn the violin. Just afterward I heard for the first time a small orchestra at a traveling 'movie' show. I now had the secret urge to become a professional musician. I was placed under a leading violinist in my home town, my father wisely stipulating a half hour's daily piano practice."

As a choir boy in St. Raphael's Anglo-Catholic Church young Vlaander sang not only Gregorian chant, but masses by Haydn, Mozart, Cherubini, Weber, Schubert and Gounod; anthems by Handel, Beethoven, Spohr and Mendelssohn. When Dirk was 13 a musically gifted priest, Father Parsons, heard the boy play a violin solo at a choir concert and invited him to play at his home. This led to a regular Monday evening schedule at which they performed a large amount of salon music for violin and piano by Schumann, Raff, Moszkowski, Svendsen, Vieuxtemps, Wieniawski and d'Ambrosio, also sonatas by Grieg and Schumann. Playing the piano part in piano duets gave Dirk his first acquaintance with the symphonic works of Schubert, Mendelssohn, the Brahms Waltzes and Hungarian Dances and Grieg's Norwegian Dances. (He recalls with pleasure that tea and French pastries always followed the music.)

At 14, an age of decision which for him meant leaving school, Dirk Vlaander was forced to declare his intentions and face the opposition of his father, who fancied the career of a civil engineer for his son. In a quandary the father consulted the priest whose judgment he had learned to respect. On Father Parsons' advice the younger Vlaander quit school, practicing violin extensively, piano considerably and organ occasionally.

World war I broke out shortly afterward. Visits with Father Parsons were frequent, several times weekly. Dirk notes: "He continued his established practice of talking to me informally about cultural subjects, resulting in something like a liberal education in the arts. He had traveled on the continent of Europe. He lent me books—Sherlock Holmes, W. W. Jacobs, Jerome K. Jerome, Stephen Leacock being notable examples."

With the knowledge that only financial independence would assure him a musical career, young Vlaander set his sights for a "movie" orchestra. "Movie" houses were then mushrooming and there was a demand for orchestral players. To gain experience he played in a café and at a "movie" house. Soon after leaving school he began study with a prominent violinist, a medal winner at the Royal Academy of Music who had played in the Queens Hall Orchestra.

After his voice broke Dirk remained some time in the choir, taking the leads only, learning choir direction and playing an occasional service. Substituting in the café for brief periods he began to earn a little money.

Now the tempo quickens and things

begin to happen. "At 16," says Dirk, "I got a job as violinist in the city's leading 'movie' house, six matinees and evenings a week. I found myself financially independent, earning more than father, to his amazement and satisfaction—and thus assured of my profession. I played in two other 'movie' houses, substituted in a Woolworth store café (*sic*); appeared in concerts and St. Raphael festivals as violin soloist."

Though drafted at 18 for infantry service in England, Ireland and the army of occupation in Germany, soldier Vlaander was active both as violinist and pianist at officers' dances and joined the army concert troops in Cologne as piano accompanist and violin soloist, appearing in Bonn and other cities. Demobilized at 20, he returned to his former "movie" position, also substituting at the Café and Clifton Zoo, where a fairly large orchestra (not inmates!) played occasionally.

Here endeth the first chapter in Dick Vlaander's story. If the reader questions whether such a checkered thirteen-year period of heterogeneous musical activities makes sense as preparation for a church organist's career we might reply that this period included several years of church choir singing and firsthand acquaintance with valuable choral literature. But what of all that time and effort spent on the violin? Well, when listening to what passes for phrasing, rhythm and punctuation by some organists we devoutly wish they had been subjected to a few years of violin playing, or even adequate piano practice, before tackling the king of instruments.

And the lack of academic culture? It has been our experience that European artists, most of whom never saw the inside of a university, show more genuine culture and spiritual refinement than the average college graduate. Also, we note that Vlaander in his twentieth year was by no means ignorant of organ technique, though more accomplished as a violinist and pianist. After all, he was now only 20, with a wealth of practical experience that many an organist might envy. (At 15 he had played in an orchestral performance of "The Messiah"; at 16 in Mendelssohn's "Lobgesang").

In October, 1920, our future organist emigrated to Canada, where he lived for a time with an uncle in Valleyfield, Que. While there, he taught violin and piano, formed his own dance band (piano, fiddle, sax and drums) and gave his first organ recital! A year later he moved to Edmonton, Alberta—taking a violinist's job at the Empress Theater and playing first violin in the Edmonton Symphony Orchestra. When the "Four Horsemen" "movie" arrived with a special score Vlaander assisted in playing the organ part. Soon he was engaged as pianist at the Empire Theater, a stock company house. (Italics are ours to emphasize the varied gifts of a triple-threat performer. In fact, theater directors found this resourceful young professional able to handle just about any assignment.)

The following year finds Dirk in Calgary as organist of its Capitol Theater—his first theater organist job—and leader of the second violins in the Calgary Symphony Orchestra. (More important for Dirk Vlaander than he perhaps realized at the time, it was in Calgary that he met his future wife, whose family had emigrated from Ireland when she was a child.) When the Pantages vaudeville moved in Vlaander played organ for the "movies" and violin for vaudeville, even conducting the latter during the regular conductor's vacation. So now it's vaudeville: scandalous! Getting lower and lower—or maybe higher, according to one's viewpoint. There is, however, no record that Vlaander ever worked with a burlesque show (shocking thought!).

Verily, you can't keep a good man down. After a vacation in Seattle the 23-year-old musician took up his residence there, being named organist of the Capitol Theater in Yakima, Wash. Via the theatrical grapevine Dirk Vlaander's fame was spreading. Presently he was invited to the Flushing Theater, New York, as its organist; in the summer of 1924 he held similar positions at Broadway's Rivoli and Rialto. He was also studying violin with Theodore Spiering and playing in concerts.

We have all heard someone say: "He's always on the move, never stays put, can't seem to hold a job." Dirk Vlaander,

changing from one "movie" house to another, shuttling back and forth across the American continent, might appear as a sad example. But he did "stay put" in his native city except for two years in the army and his changes of employment were consistently for the better. The fact is, the jobs couldn't hold him. This young man's restlessness meant a kind of noble discontent.

But where is our church organist? Nearer than you might suppose. At this time Dirk had come in contact with Lynnwood Farnam and closely observed that great virtuoso in action. It was inevitable that he should measure the ideals and spiritual aspects of a church music career and its opportunities for artistic growth with those of a theater musician. In Vlaander's own words: "Suspicious of being 'at the top' at 24 I looked for a change. While playing at the Capitol Theater in Riverhead, Long Island, I was asked by the rector of Riverhead's Grace Church to become its organist and choirmaster. Demands for teaching greatly increased, and I quit the theater. (He never went back to it.) In addition to two Sunday services at Grace Church, I played an afternoon service in Hampton Bays."

Meanwhile what has happened to the proficient violinist? "We gave violin and organ recitals," confides Dirk, who had no intention of giving up the instrument of his first choice.

In Riverhead he married his "Calgary girl"—as fair and winsome a colleen as ever came from the Emerald Isle. This was without doubt Dirk Vlaander's greatest piece of good fortune. Highly energetic and high-strung as a musician, he found in this well-poised young woman a helpmeet of rare understanding, calm and confident, to steady and sustain him. The theory that art and marriage can't agree is exploded in this instance. Dirk's wife and two fine children are his joy and pride; he has surely gained in artistic stature because of them.

The theatrical phase is now over and done with; henceforth the organ and church music assume ever-increasing importance in Vlaander's life. The "Drang nach Westen" took him back to the Pacific coast in 1928 as organist of Seattle's First Methodist Church, as director of the youth choir, accompanist for the Ladies' Lyric Club (we like that one!) and organ recitalist. Two years later he was organist-choirmaster at the University Methodist Temple, where he gave the first performance in the Pacific Northwest of Brahms' "Requiem". Vlaander was recitalist for the A.G.O. national convention at Indianapolis in 1931.

One thing leads to another. We now see this "practical" musician invading the educational field! In 1931 he joined the University of Washington faculty as instructor in organ and music appreciation. Here he presented violin sonata programs and broadcast organ recitals. Vlaander was an outstanding recitalist at the A.G.O. convention in New York in June, 1935, offering a refreshing, unhackneyed program. Why not? His acquaintance with the literature was already extensive. This was followed by a recital tour in England and Ireland.

But surely, someone will object, this violinist-pianist-organist lacked the theoretical training, the academic background requisite for music education? Yes, perhaps—in the teachers' college sense. Vlaander himself tells us that he now "caught up" with the theory problem. We readily concede that he soon had it licked. Intelligent self-instruction and intensive study with competent teachers did the trick. In May, 1942, as a member of the examination committee, I was judging the organ work of candidates for the F.A.G.O. (The judges, seated behind a screen, never see the examinees and so do not know who they are.) To No. 5 I found myself giving extraordinarily high marks on all counts—accuracy, rhythm, phrasing, registration, musical sensitivity, etc.—so that the total, one of the highest I had ever given, came very near a possible 100. As the reader may surmise, the successful candidate was none other than our friend Dirk Vlaander.

Since 1936, as a member of the music faculty in a great Eastern university,

Vlaander has taught nearly every subject on the curriculum: survey of music, opera and piano literature, speech (*sic!*), harmony, counterpoint, orchestration; filling in his spare time as chapel organist, accompanist for the glee club, conductor of the college chorus and orchestra and president of the Faculty Club.

To those who may have feared that Vlaander would never settle down anywhere we may say that he has occupied his present university post continuously since his appointment and has been organist and choirmaster of the same church—a very important one—for the last dozen years. He has long served the Guild as a member of its examination board, chairman of the public meetings committee and dean of its biggest chapter. Today, at 53, he stands in the very front rank of his profession.

Dirk Vlaander's story carries a valuable lesson for those who can profit by it. After the years of childhood and early youth the story unfolds in three successive phases, each merging into the next. From 14 to 24 the intensely practical phase—acquiring and applying several techniques (violin, piano, choral, organ) largely through experience in church, theater and orchestra; from 24 to 36 the church and concert organ phase (not, however, abandoning violin activity); from 36 to the present the educational phase, but continuing actively in church music.

This tale runs counter to that of the college-bred musician who concentrates on theory and appreciation, picking up a little piano or organ technique on the side and aiming eventually to teach in an institution. After graduation he takes a teaching position in a school or college, finds he is expected to be chapel organist (never learned hymn accompaniment), to train a chorus (never sang a note in his life) or conduct the student orchestra (which end of the stick? How does one give a cue?) and wonders why he isn't getting anywhere.

Remember the boy Vlaander's urge to become a professional musician? Very early he seems to have sensed what this involves. His incessant preoccupation with performance technique begins to pay off before he is 20. His instrumental work takes on a professional glint. Whatever the particular task, he strives mightily to excel in it. He is that rare person, the perfectionist. (We could name others.) The paternal stick warning the 7-year-old boy against careless mistakes started young Dirk in the path to perfection; he has never swerved from it. (What is all this twaddle about catering to the child's "natural" tendencies, avoiding breaking his spirit, etc.?) So let the reader, particularly the young one, take heart. There's more than one way to reach the top.

A few precise details will help to complete the picture. As we first hinted, his family, of Dutch origin, had settled in Bristol, England, where Dirk was born in 1900 and resided, except for two years in the army, until he emigrated to Canada. Although the name here used is fictitious, everything else in his story is authentic and will probably suffice for many readers to guess his identity. The great institution in which he teaches is New York University; his church Brooklyn's Church of the Saviour. He is at this writing dean of the New York City Chapter, A.G.O. His real name, we hardly need add, is: Harold Heeremans.

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Organs of Early Day in Chicago Churches When Frontier Town

By F. R. WEBBER

[Continued from December Issue.]

One of the finest organs in Chicago was that in Central Music Hall, a Johnson three-manual of forty-seven ranks, installed late in 1880. The stoplist as announced in 1880 was:

GREAT ORGAN.

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

SWELL ORGAN.

15. Bourdon, treble, 16 ft.
16. Bourdon, bass, 16 ft.
17. Open Diapason, 8 ft.
18. Salicional, 8 ft.
19. Dolcissimo, 8 ft.
20. Voix Celeste, 8 ft.
21. Quintadena, 8 ft.
22. Stopped Diapason, 8 ft.
23. Octave, 4 ft.
24. Traverse Flute, 4 ft.
25. Violin, 4 ft.
26. Flautino, 2 ft.
27. Cymbel, 5 ranks.
28. Contra Fagotto, 16 ft.
29. Cornopean, 8 ft.
30. Oboe, 8 ft.
31. Vox Humana, 8 ft.

SOLO (OR CHOIR).

32. Lieblich Gedeckt, 16 ft.
33. Geigen Principal, 8 ft.
34. Dulciana, 8 ft.
35. Melodia, 8 ft.
36. Flöte à Pavillon, 8 ft.
37. Fugara, 4 ft.
38. Flute d'Amour, 4 ft.
39. Piccolo, 2 ft.
40. Corno di Bassetto, 8 ft.
41. Tuba Mirabilis, 8 ft.

PEDAL ORGAN.

42. Contra Bourdon, 32 ft.
43. Open Diapason, 16 ft.
44. Bourdon, 16 ft.
45. Violoncello, 8 ft.
46. Flute, 8 ft.
47. Trombone, 16 ft.
48. Posaune, 8 ft.

Dr. David Swing, pastor of the Fourth Presbyterian Church, had published a book that had been questioned by Dr. F. L. Patton, a theological professor. Although the charges of heresy were not sustained, Dr. Swing withdrew from the Fourth Church and his friends built Central Music Hall at State and Randolph Streets, designed by Dankmar Adler, with remarkable organ grilles designed by Louis Sullivan. It was a building 125 by 151 feet in size, six stories high, with an auditorium seating 3,000, retail shops and seventy offices on the upper floors.

Early in 1880 organ builders were invited to submit proposals for an organ to cost \$10,000. So thoroughly had Chicago formed the Johnson habit that a music magazine called, believe it or not, *The Musical and Sewing Machine Gazette*, remarked acidly that it was easy enough to guess the name of the successful competitor. In May, 1880, it was announced that Johnson & Son of Westfield, Mass., were the men chosen to build the organ and the stoplist was published. Letters of protest appeared in musical journals, declaring that the award had been influenced by personal friendship. Dwight's high-class and careful *Journal of American Music* calls it a 3-5-7, with a great of seventeen stops, a swell of twenty, a choir of ten and a pedal of ten. Couplers may have been included in this count or the finished organ may have been larger than the announced stoplist. Central Hall stood for barely twenty years. It was razed to make way for a unit of Marshall Field's and it is said that the organ was sold to St. Martin's Catholic Church, Princeton avenue and Fifty-ninth Street. It was rebuilt by Coburn & Taylor.

Hershey Hall installed a Johnson three-manual of thirty-one sets in 1877. Sara Hershey was a Pennsylvania girl still in her twenties when she made a great name for herself in musical circles and in the Hershey School of Musical Art.

The hall was 70 by 80 feet by 22 feet high. H. Clarence Eddy, 26 years of age, had gone from Massachusetts to Chicago, where he became organist at the First Congregational and then at the First Presbyterian. He was a man of arresting appearance and personality, with a long, luxurious black beard. He wore a silk hat. His very appearance at the console awakened prolonged applause. At Hershey Hall, in a notable series of 100 recitals in which no number was repeated, Mr. Eddy did much to develop the taste of his city. This was no easy task, for even Dr. J. H. Willcox, on his recital tours, was compelled to play "The Thunder Storm", G. W. Morgan the "William Tell" Overture and Dudley Buck the March from "Tannhäuser". Organists of those days played "The Thunder Storm" in a darkened hall, with lights flashing to imitate lightning and the organ emitting horrible peals, while the audience shouted in approval. When "Midnight Fire Alarm" was played gongs were beaten and uniformed firemen appeared on the platform. Mr. Eddy, on the contrary, introduced his audiences to Bach and made them like it. He became director of the Hershey School and in 1877 married Sara Hershey. Some of us journeyed 1,000 miles to a convention in 1933 to hear Mr. Eddy, at the age of 82, play what was likely his last recital. His hair was snowwhite, his great beard was clipped to a modest vandyke and they had to assist him to the console. His playing of the D minor Toccata and Fugue and Schubert's "By the Sea" will not be forgotten.

In 1846 there were two Lutheran churches in Chicago each named St. Paul's. One of them had a large organ in the church at Franklin and Superior Streets. Later they moved to 1301 La-Salle street, where they had a large Lancashire-Marshall organ. This was succeeded in 1951 by a three-manual Casavant. The other St. Paul's Church has what is believed to be the last Johnson organ ever built, Op. 860, installed in 1898. Here is the stoplist, which was kindly verified for me by Professor Albert Beck, Mus.M., of River Forest. He found that the organ still exists, but with a later console by Hook & Hastings:

GREAT ORGAN.

1. Double Open Diapason, 16 ft.
2. Open Diapason, 8 ft.
3. Spitzflöte, 8 ft.
4. Viola da Gamba, 8 ft.
5. Dolce, 8 ft.
6. Doppel Flöte, 8 ft.
7. Octave, 4 ft.
8. Flauto Traverso, 4 ft.
9. Twelfth, 2 3/4 ft.
10. Fifteenth, 2 ft.
11. Mixture, 4 ranks.
12. Trumpet, 8 ft.
13. Clarion, 4 ft.

SWELL ORGAN.

14. Bourdon, treble, 16 ft.
15. Bourdon, bass, 16 ft.
16. Open Diapason, 8 ft.
17. Salicional, 8 ft.
18. Aeoline, 8 ft.
19. Voix Celestes, 8 ft.
20. Stopped Diapason, 8 ft.
21. Quintadena, 8 ft.
22. Violin, 4 ft.
23. Flute Harmonique, 4 ft.
24. Gemshorn, 4 ft.
25. Flautino, 2 ft.
26. Dolce Cornet, 3 ranks.
27. Contra Fagotto, 16 ft.
28. Cornopean, 8 ft.
29. Oboe and Bassoon, 8 ft.
30. Vox Humana, 8 ft.

CHOIR ORGAN.

31. Geigen Principal, 8 ft.
32. Dulciana, 8 ft.
33. Melodia, 8 ft.
34. Fugara, 4 ft.
35. Flute d'Amour, 4 ft.
36. Piccolo, 2 ft.
37. Clarinet, 8 ft.

PEDAL ORGAN.

38. Double Open Diapason, 16 ft.
39. Double Dulciana, 16 ft.
40. Bourdon, 16 ft.
41. Quint, 10 3/4 ft.
42. Violoncello, 8 ft.
43. Flöte, 8 ft.
44. Trombone, 16 ft.

Holy Name Cathedral had a fine Johnson of three manuals, Op. 501, built in 1877, but I have been unable to locate its original stoplist. This might prove interesting, for there were few cathedral organs in America in 1877.

The Union Avenue Methodist Church still has a two-manual Johnson, tracker action. The First Presbyterian Church, Evanston, had a Johnson three-manual of thirty-seven ranks, built in 1895, and

always a noteworthy instrument. It was rebuilt some time ago by Holtkamp.

Grace Episcopal Church installed a large organ about the year 1867. It escaped the fire of 1871. In the church that stood next to the Coliseum was a large Kimball. Between the church and the Coliseum was a remarkable chapel, one of the early works of Cram, Goodhue & Ferguson. It was only 12 1/2 feet wide, some 70 feet long and more than 30 feet high, and a marvel of beauty. The same distinguished architects built a gorgeous little crypt chapel under the north transept of St. James' Church, Wabash and Huron, and in it is a two-manual organ with a recessed console, cupboard doors and a richly carved case by Irving & Casson. Even the organ bench is a museum piece. I am surprised that this beautiful example of early twentieth century wood carving has never been discovered.

Trinity Episcopal Church had one or two large organs, and in 1914 it installed an Austin in the church, followed seven years later by another in the Sunday-school. Trinity was destroyed by fire in recent years.

The great Frank Roosevelt four-manual of 109 stops in the Auditorium is too well known to call for description. It was Op. 400, built in 1890. When Central Music Hall was demolished Central Church used the Auditorium in the days of Dr. Gausauslus. The organ was a fine one and the last word in superb construction and perfection of finish, but it was crowded into wings and under the platform and never heard to advantage. Dr. William H. Barnes deserves three cheers and a tiger for rescuing it from the wreckers, restoring it with the help of Aeolian-Skinner and making it available to the University of Indiana. Recently Dr. Barnes rescued Mr. Roosevelt's Op. 299, built in 1886 for the First Congregational church, Evanston. It was a 2-20, and was damaged by fire years ago. Later it was moved to a small room in Garrett Biblical Institute. In 1952 Dr. and Mrs. Barnes had this organ combined with an Aeolian and presented it to Garrett as a chapel organ of three manuals and forty-three stops.

There is an old three-manual of thirty-five sets in one of the buildings of Concordia Teachers' College, River Forest. It bore a Farrand & Votey nameplate when I saw it some twenty years ago, but old organ men whom I asked called it a Roosevelt. There was an unverified tradition in those days that it contained the chests and many of the pipes of the famous Centennial organ of 1876, one of the first organs ever to have electric action. It was said that Farrand & Votey rebuilt it about the year 1896 for the First Christian Science Church. Here is the stoplist:

GREAT ORGAN.

1. Double Open Diapason, 16 ft.
2. Open Diapason, 8 ft.
3. English Open Diapason, 8 ft.
4. Viola da Gamba, 8 ft.
5. Doppel Flöte, 8 ft.
6. Dulciana, 8 ft.
7. Principal, 4 ft.
8. Flute d'Amour, 4 ft.
9. Super Octave, 2 ft.
10. Mixture, 4 ranks.
11. Trumpet, 8 ft.

SWELL ORGAN.

12. Bourdon, 16 ft.
13. Open Diapason, 8 ft.
14. Salicional, 8 ft.
15. Voix Celeste, 8 ft.
16. Stopped Diapason, 8 ft.
17. Aeoline, 8 ft.
18. Flute, 8 ft.
19. Violina, 4 ft.
20. Flautina, 2 ft.
21. Dolce Cornet, 3 ranks.
22. Cornopean, 8 ft.
23. Oboe, 8 ft.
24. Vox Humana, 8 ft.

CHOIR ORGAN.

25. Geigen Principal, 8 ft.
26. Melodia, 8 ft.
27. Dolce, 8 ft.
28. Flauto Dolce, 4 ft.
29. Piccolo, 2 ft.
30. Clarinet, 8 ft.

PEDAL ORGAN.

31. Double Open Diapason, 16 ft.
32. Bourdon, 16 ft.
33. Lieblich Gedeckt, 16 ft.
34. Flute, 8 ft.
35. Trombone, 16 ft.

Crawling inside I found the names of F. C. Küper, L. Gutfleisch, A. Schopp and G. Fink on some of the pipes. If it is a Roosevelt, these names would indi-

cate a later period than 1876, but if Farrand & Votey rebuilt it one must not forget that some of the Roosevelt men went to Farrand & Votey when the Roosevelt Organ Works was discontinued. When I saw the organ its individual voices were very good and its ensemble was singularly majestic, but its stopkey console of about the year 1916 left much to be desired.

There were eight Roosevelt organs in Chicago and two in Evanston, and two of the oldest of these have been mentioned. The others were in Western Theological Seminary, built in 1884; the J. C. Coonley residence, built in 1891; in Englewood Baptist, built in 1890; McVicker's Theater, built in 1891; St. James' Catholic Church, built in 1892; Holy Family, built in 1892; Church of the Messiah, built in 1892, and Emmanuel Methodist, Evanston, built in 1892.

John Ellsworth has given me the names and dates of several Johnsons not on my list, some of which are: Christ Church, Reformed Episcopal, a three-manual, built in 1884; Immanuel Baptist, a three-manual, built in 1881; Holy Name Cathedral, built in 1877; First Congregational, Oak Park, built in 1881; Jefferson Park Presbyterian, built in 1880, and Olivet Church, built in 1868. Perhaps some reader knows of yet others, for there were sixty-five all told in and near Chicago.

The story of the old Erbens, Hall & Labaghs, E. & G. G. Hooks, Hook & Hastings, Johnsons, Odells and Roosevelts is hard to reconstruct for much data perished in the fire of 1871 and numerous other fires. The memories of very old people prove inaccurate in regard to organs. In some forgotten trunk the reader may find old dedication brochures and even opus books of the old builders. These would help enormously to verify conflicting information.

[To be continued.]

AFTER COMPLETING TWO LP recordings at Gloucester, Mass., on the John Hays Hammond organ, Virgil Fox went on a recital tour, playing in New Jersey, Pennsylvania, Massachusetts, Ohio and Illinois. Highlights of the tour were the opening recitals on the chapel organs of two colleges—Ashland College in Ohio and Gettysburg College in Pennsylvania. The latter organ Mr. Fox designed. Besides his regular duties at the Riverside Church, including a complete oratorio performance every Sunday afternoon, Mr. Fox will do more recording for RCA Victor and will concertize in Maryland and Pennsylvania.

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Chorale Improvisations of Karg-Elert Suitable Church Service Music

By ALLAN BACON

[Continued from December issue.]

No. 2—"From the Depth of My Heart". Very little is to be said here. The sub-title "Pastorale" gives us the picture. If your RH accompaniment manual has a soft 4-ft. stop, by all means use it. As for the LH, use clarinet, French horn or diapason, whatever you have available. Pedal, of course, should balance the RH. Tempo marks are O.K. With its reference to "Silent Night" at the close (if possible use a stop which has not yet been heard) the piece obviously belongs to the Christmas season.

No. 3—"All Depends on God's Blessing." Here we have a number obviously too short to be used alone as an opening voluntary, but which gives us an opportunity to emphasize an idea which many organists are using, namely a "prelude" made up of two or more single numbers. One advantage of this plan is that it gives the organist a chance to use a number of a more full-bodied and sonorous—possibly festive—character than would normally be appropriate were it his only prelude to the worship service. Begun a few minutes before the hour of worship, a number such as this, of dignity and character, helps absorb, or cover up, various extraneous—but apparently unavoidable—disturbing sounds incidental to the opening of a service—the rustle of bulletins, footsteps in the narthex and in the aisles, a pew with a protesting squeak, etc. Registration of No. 3 will be a matter of taste. Chance to use good diapason tone, with fluttering flutes, or strings, in measures 9 and 10, 13 and 14, by way of contrast. Oh yes, the piece does seem short, with almost an abrupt ending. All right—why not repeat from measure 9? No law against it, you know!

No. 4—"Salvation Has Come to Us." Very nice music here. The metronome marks seem a little fast. The sixteenth notes must sound smooth and flowing, not hurried. Even 60 is still fast enough. If you try it yourself still slower than that, and like the gentle pull and flow of the melody, then stick to it! The eighth notes in the pedal should be detached the first time to the double bar, then repeat, with a softer registration and legato pedal.

No. 5—"Rejoice Greatly, O My Soul." Of course every organist knows that a sarabande is not a waltz—but your congregation may not know it—and it is up to the organist here to handle the phrasing and rhythm so that the distinction is made clear. Tempo indications seem to be O.K. If you do not have a 16, 8, 4, 2-ft. combination on your organ that gives a *misterioso* and "out of this world" effect, then use soft flutes, keeping in mind that the effect should be that of an echo of the first two lines. And how would you like a 4-ft. flute in the RH at the close, in place of the clarinet? Can be.

No. 6—"Praised Be Thou, Jesus Christ." This one may give you a little more trouble, but you will find the extra work very rewarding. If the tempo marks are followed—and they should be—the eighth notes and sixteenths move right along in a bright, cheerful allegretto, which is undoubtedly how Karg-Elert meant the piece to sound. Registration of the manual work will depend upon what stop is selected for your pedal solo, since the contrast must be not only of volume but also of tone color. In achieving the rousing climax at the close, don't worry about the double pedal, or ask embarrassing questions such as "how did Herr Karg-Elert, when he played the piece, open his swell-box and hold down two pedal notes simultaneously?" Simply let the top pedal notes go—unless your organ has an octave pedal coupler gadget which can be operated without taking your hands from the keys.

Nos. 7 and 8. Here we have our hero cutting loose with an entirely different style of writing. Ambitious organists and students wishing to set their teeth into something technically challenging as well as effective musically would do well to come to grips with these two numbers. If worked up to tempo, and on an adequate organ, they should go over very

well at a choir festival or sacred concert. I have had clever students play them, as recital pieces, with splendid effect. Their value as church service preludes is debatable.

No. 9—"Be Thou in Earnest, O Children of Men." Watch out for the misspelled word in the title. Much depends here upon achieving a mystic effect in the registration and a free use of the expression pedal to bring out a subtle spiritual essence which Karg-Elert seemed to feel was inherent in the words of the text. If played with great restraint and intensity of expression it can be made a very lovely thing.

No. 10—"From Heaven Above." In this and the preceding piece Karg-Elert is at his best. But again we must insist that the tempo indication is too fast. Indeed, it may be a misprint, as an eighth note at 64, instead of a quarter, is definitely in line with the tender, intimate pastoral character of the piece. By all means use a flute, the loveliest your organ possesses, for the RH solo passages, with LH accompaniment (manual 2) of soft, delicate 8-ft. and 4-ft. strings. If you find the grandiose climax, which is called for at the close, incongruous and out of keeping with the rest of the piece—and I admit I have difficulty getting it into the overall picture—then disregard the directions and end the piece softly. Another suggestion which may sound like rank heresy: Instead of ending exactly as written, omit, temporarily, the last two measures and repeat the first two measures (those lovely flute flourishes can stand repetition) with the last LH G sharp changed to a natural, and either put in the two measures which were omitted or make up your own little coda. In my opinion the piece gains thereby. However, "if this be treason . . ."

No. 11—"Farewell I Gladly Bid Thee." This seems a better translation than the one given in the text. And of course, if your congregation is more familiar with this tune set to the words "All glory, laud and honor", then by all means use that title. The tune has been a favorite with composers for the organ, Bach having given us three versions of it. The tempo indications seem to be about right. The sixteenth-note figures must not be hurried ("tranquillamente", he tells us), but on the other hand the chorale melody, when it enters in the pedal, must not be too slow or the audience will fail to recognize it. Let me hasten to say at this point that the pedals should be *legato*. Use your judgment in selecting a manual registration which will wear well—easy to listen to—*unda maris*—strings—string and flute combination, etc. The pedal *poco sonoro* passages will obviously have to be achieved by either piston or pedal stud, throwing on and off a coupler or sonorous 8-ft. pedal stop. Very nice music!

Book II, No. 12—"By the Waters of Babylon." We remarked early in this paper that Karg-Elert was endowed with apparently inexhaustible melodic invention. We can picture him, with the melody of this chorale before him, studying it, becoming saturated with it—and then sitting down and giving free rein to his imagination. The melodies, accompanied by luscious chromatic harmonies, simply pour forth. The close is nothing short of spectacular. One of the finest things he wrote.

No. 13—Here we have another exciting work-out for the ambitious student, with Karg-Elert's *alter ego*, the bravura side of his nature, very much in evidence. It is definitely concert music. I have had a talented student play it, in recital, with tremendous effect.

No. 14—"Lord and Master." In the Marks edition the translation is "Lord and Senior," and, of course, the German word "aeltester" does mean, literally, "senior," or "elder." However, a freer translation seems more appropriate. (The term "Elder Brother" would be acceptable, if you prefer it to "Master.") Here we have a number the mere appearance of which will cause many a timid soul to veer away. One can only wonder what quirk of his imagination impelled Karg-Elert to adopt such a needlessly forbidding looking notation. If one is addicted to collecting "oddities of notation" (I confess having been afflicted with the vice for years), here indeed is one for his collection! If any reader knows of another example in musical literature of a meter calling for twenty-four thirty-second notes to the measure, kindly bring it



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forward. When one begins to play it, however, at the tempo indicated (which is correct—maybe a wee bit fast) he finds himself asking why ordinary eighth notes could not have been used instead of the fussy-appearing thirty-seconds. The piece moves along at a quiet, steady pace and is not nearly as difficult as might appear. The voices make their various entrances so naturally and unobtrusively that the listeners may well be unaware that a very dainty and expertly chiseled little fughetto is being unfolded before them. Registration will be a matter of taste. Both hands may play on the same manual, with pedals coupled to same, with soft 16-ft. added; or LH may play on a separate manual, with similar registration but possibly a soft 4-ft. added and pedals featuring a still different tone quality. All voices, however, should be on the *p* or *mp* level. Oh yes—the pedals should be legato throughout.

No. 15—"Heartfelt Love Have I for Thee, O Lord!" Here is one of the most exquisitely wrought and deeply felt pieces in the entire Op. 65. Abundant opportunity to show off your delicate solo stops, such as clarinet, English horn, flute and oboe. By all means use your chimes in this number, if you have them, introducing them wherever seems most appropriate. Plan your registration in advance—as a good general plans a battle—leaving nothing to chance. The changes of stops or manual will be many and frequent. For example, try beginning (after a chime prelude, possibly) RH on flute, 8 ft., then, at end of measure 4, pedal coupled to clarinet or French horn, then at end of measure 7 flute again. End of measure 10 suggests oboe in RH—or maybe chimes again. At bottom of page 16 pedals take clarinet solo again—etc. The piece, although short, is a *tour de force* of registration while it lasts and should keep even an expert organist busy. Do not, however, make the mistake of going from one solo stop to another, crazy-quilt fashion, never using the same stop twice. There must always be enough repetition to preserve the effect of unity.

No. 16—"My Heart Is Filled with Longing", or if you prefer the title under

which the hymn is best known in most Protestant churches, "O Sacred Head, Now Wounded." Here we have an example of Karg-Elert, the skilled technician and the erudite musician, at work. The sub-title, "Canon in various intervals," tells only part of the story. In fact, most listeners will be unaware of the extreme complexity of what they are listening to and would be quite unappreciative of the technical skill and ingenuity required to construct such an amazing work as this even if it were explained to them. A pupil once brought this to me at a lesson. He had been practicing it for a month—he said—but had failed to notice that the melody of the chorale, and fragments of it, appear in the accompanimental voices, in diminution, as well as in the solo parts. In spite of its almost unbelievable cleverness, however, the piece is surcharged with genuine religious fervor and devotion. The last line can be repeated, on the chimes, with good effect.

No. 17—"Dearest Jesus, How Hast Thou Offended." As has been so often the case, the tempo indications—64 quarters to the minute—seem inconsistent with the *largo doloroso*. Indeed, the composer even urges a "fast schleppend" ("almost dragging"), in the original Carl Simon edition (which for some reason the Marks edition has omitted). The piece abounds in poignant suspensions which seem to demand a lagging, heavy-footed movement of the quarter notes. Registration will be a matter of taste, but string tone should predominate, in my opinion, rather than flutes, and do not use a 16-ft. if the effect is muddy. The pedals (legato) should balance the manuals throughout. The doubled pedals in the middle of the third page are obviously to bring out that one phrase of the chorale melody without having to add a coupler. If you omit those top notes for any reason add a coupler. That final empty fifth may be filled in, if you like—but with a *minor* third! One of the profoundest and most deeply-felt pieces in the entire set.

[To be continued]

**CONFERENCE IS HELD
AT EARLHAM COLLEGE**

LECTURES, CONCERTS HEARD

Margaret Deneke of Lady Margaret Hall College in England and G. Wallace Woodworth of Harvard Are Featured Speakers.

By ANTHONY ALLEN

The attractive campus of Earlham College at Richmond, Ind., was the scene Nov. 7 and 8 of the second annual church music conference organized, directed and sponsored by the college. The program covered a variety of topics and provided inspiration and new materials for the work of the year ahead.

Stout Memorial Meetinghouse, Earlham's newest building, was the scene of most of the proceedings. The conference was opened by Leonard Holvik, chairman of the music department, who introduced the first speaker, Miss Margaret Deneke, choirmaster of Lady Margaret Hall College in England. Miss Deneke, on a lecture-recital tour of the United States, spoke about the life and writings of Albert Schweitzer, with emphasis on some of her experiences while on the staff of Dr. Schweitzer's hospital at Lambarene in Africa.

The second morning session was entitled "Standards for the Selection of Church Music". It was in the form of a panel led by Dr. Paul Schwartz, chairman of the music department of Kenyon College, Gambier, Ohio, and lecturer in music at Bexley Seminary there. The discussion was devoted largely to an examination of the various qualities that make a piece sacred or secular. The Saturday afternoon session opened with a panel discussion on youth choirs. The chairman of the panel was George Newton. His assistants included Wilberta Naden Pickett, minister of music at Reid Memorial United Presbyterian Church in Richmond, and the Rev. George Bowles, minister of youth and youth choirs at Grace Methodist Church, Dayton, Ohio. Mr. Newton opened the panel with a resume of fundamental vocal techniques. Mrs. Pickett spoke next, relating her own youth choir experience. She concluded by emphasizing the largest single medium for instruction, the hymn, through which one learns theology, history, the Bible and music. Mr. Bowles suggested that youth should be reached through its own idioms. There was then a demonstration by the Melody Choir of the First Presbyterian Church of Middletown, Ohio, where William B. Giles is minister of music. The choir includes girls from the fourth through the sixth grade in school. They presented, in capsule form, a regular rehearsal.

The second afternoon session was under the direction of Professor Lawrence Apgar, associate professor of music at Earlham. With the assistance of an ensemble of nine voices Professor Apgar presented a group of eighteen anthems, illustrating his topic "Recommended Music for the Small and Medium-Sized Church." The selection was greatly varied. Beginning with the infinite possibilities for arranging hymns as anthems, a progression in difficulty was made from unison selections. The evening program began with a session at the Earlham Heights Presbyterian Church, consisting of a demonstration of the tonal resources of the Baldwin electronic organ by William Wayne of the engineering division of the Baldwin Company.

One of the conference's most interesting events was the second session of Saturday evening, in which a group of soloists

MRS. HARRY W. SHUGART ENDS FORTY-THREE YEARS' SERVICE



MRS. HARRY W. SHUGART, dean of the Knoxville, Tenn., Chapter of the A.G.O., has resigned after forty-three years of service at the Second Presbyterian Church in that city.

Mrs. Shugart, who was Bessie Harrill, began taking piano lessons in Knoxville at the age of 5. Later she studied organ with her cousin, Sophie Harrill, who served the Broad Street Methodist Church. When Bessie was only 12 years old she was asked to fill in and "play our hymns" in an emergency at the First Methodist Church. "I can play your anthems, too," the confidant youngster assured the delegation. She did, and remained there as organist for five years.

When Mrs. Shugart was 17 years old she studied for a year at the College of Music in Cincinnati. In 1910 she was ap-

pointed organist of the church from which she has just resigned. With the exception of one year, during which she served the First Baptist Church of St. Petersburg, Fla., Mrs. Shugart has served the First Presbyterian ever since that day. In 1911 she was married to Harry W. Shugart, who is connected with the R. S. Kennedy Oil Company. They have one daughter, Mrs. Harold Frantz of Montreat, N. C. Mrs. Frantz is a concert violinist and her husband teaches organ at Montreat College.

Mrs. Shugart pointed out to reporters that she was not "retiring" but "resigning" — that she plans to continue working in music. She teaches large piano and organ classes.

Mrs. Shugart is succeeded by William F. Byrd, Jr.

presented an extensive program of sacred solos recommended for use in church.

The Sunday afternoon and evening sessions of the conference were held at Richmond's modern and attractive high school. Sunday afternoon the members were privileged to have an hour with Professor G. Wallace Woodworth of Harvard University, who spoke on "Human Elements in Choral Music". Professor Woodworth was concerned mainly with rehearsal problems and techniques. He made the point that every rehearsal should contain three elements: romanticism, precision and generalization. Later in the afternoon and evening the conference members were treated to a fine demonstration of skill in making a large group sing as one choir. Professor Woodworth quickly turned the large group of singers assembled for the Richmond choir directors' biennial choir festival into a responsive and sensitive chorus. Working with familiar material, he brought out the best in each voice, and made the chorus aware of the inner values of pieces many consider to be hackneyed. The festival chorus program included four numbers: Bach's "To Thee Alone Be Glory," Praetorius' "Lo, How a Rose E'er Blooming," Mendelssohn's "He Watching Over Israel" and the Holst anthem "Turn Back, O Man".

MARYWOOD COLLEGE, Scranton, Pa., commemorated the golden anniversary of the Motu Proprio with a solemn high mass in Marywood Theater Nov. 21. Feast of the Presentation of the Blessed Virgin Mary. Lacking just one day of the fiftieth anniversary of publication of this encyclical

on church music by Pope Pius X, the celebration took the form of an act of corporate worship, one of the cardinal principles set forth by the encyclical. The 500 members of the college student body, 250 seminary high school students, faculty members and friends of Marywood joined in the congregational singing of the mass.

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New Chinese Regime Favorable to Music; Oratorios Are Sung

By BLISS WIANZ

The new regime in China is wideawake to the power of concerted music. This is a splendid recognition of the success which Christian missionaries working in this field have achieved. The very first time that any student group ever sang an oratorio was in the city of Peking, May 18, 1928, when the "Messiah" was produced. It had a thrilling effect upon the college youth of China. Within a few years nearly all the Christian campuses had organized into singing groups and were singing the same wonderful music. The power of uniting youth through such concerted expressions was one of the finest exhibitions to the Chinese of what Christianity had done and could do.

After the new communist regime took over the government Oct. 1, 1949, there was no interruption of the work of the church in any of its aspects. The "Messiah" was sung in the city as usual that Christmas time. Church work went on as usual. But in the spring of 1950 certain leaders among the Chinese, particularly in the Y.M.C.A., began to organize a movement to oust missionaries from the church so that Christians in China might achieve self-control, self-propagation of the Gospel and self-support of all Christian enterprises. Had it not been activated by a purely political motive the missionary group would have acquiesced more gracefully. Even so, it was a move in the right direction, for it was for such a time as this that missions were working—that is, the establishment of an entirely indigenous church in China. At the moment of this writing there are no missionaries at work in China—not one. The church must survive all the assaults of the atheism of today, and it will do so.

Because of this emphasis upon indigenous leadership and control it seemed wise to turn over to qualified students the leadership of the oratorios and choirs which we missionaries had been conducting. As a result, the writer attended a concert on Easter Sunday evening, 1951, when one of his students conducted the singing of Stainer's "Crucifixion" by some 135 singers from seven choirs of the city. It was an inspiring occasion. It was well done. The youth were aglow with pride that one of their own could and would accomplish such results. Two months later another student conducted a performance of Haydn's "Creation". The writer did not hear this but a colleague wrote in terms of high praise of this concert. At Christmas time in 1951 the "Messiah" was sung some three times in the city of Peking, directed by young men, graduates of the music department of Yenching University. What has happened in the past few months no one knows, for lack

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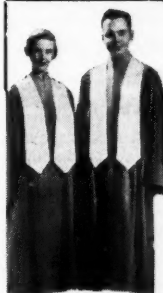
The other six danger signals are—**2** A lump or thickening, in the breast or elsewhere **3** Unusual bleeding or discharge **4** Any change in a wart or mole **5** Persistent indigestion or difficulty in swallowing **6** Persistent hoarseness or cough **7** Any change in normal bowel habits.

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GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Octave Quint, 2 3/4 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Chimes, 21 bells.
Tremulant.

SWELL ORGAN.

Rohrflöte, 8 ft., 73 pipes.
Viola de Gambe, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trumpet, 4 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Cor de Nuit, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Nachthorn, 4 ft., 73 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.

Diapason, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Rohrbourdon, 16 ft., 32 pipes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Rohrflöte, 8 ft. (from Swell).

Super Octave, 4 ft., 12 pipes.
Rohrflöte, 4 ft. (from Swell).
Double Trumpet, 16 ft., 12 pipes.
Trumpet, 8 ft. (from Swell).

**DR. ACHILLE L. ARTIGUES
IS DEAD IN SAN FRANCISCO**

Dr. Achille L. Artigues, who for thirty-five years was organist and musical director at St. Mary's Cathedral, San Francisco, died at his home Nov. 20 at the age of 75 years. Dr. Artigues served under three archbishops. He resigned in 1947 because of ill health.

Dr. Artigues was born in San Francisco June 12, 1878, and following his studies at the University of San Francisco was organist at the Old French Church and at St. Ignatius' Church before going to Europe. Shortly after the 1906 fire he went to Paris and attended the Schola Cantorum, where he studied organ for four years under Alexander Guilmant and a year under Charles M. Widor, then organist at St. Sulpice. His three years of composition was under Vincent D'Indy. Following his studies he became substitute organist in the Paris churches of St. Joseph and St. Leu and was also invited to play at the cathedrals at Alencon, Beciers and Toulouse.

After returning to San Francisco about 1912 he served for five years as organist at Temple Shereth Israel, after which he devoted himself exclusively to the cathedral.

Under Dr. Artigues' direction the old Hook-Hastings organ at the cathedral was enlarged.

Dr. Artigues is survived by a sister, Mrs. Paul Durand; a foster brother, Rene Sarazen, and a niece, Mrs. William J. Prangley, all of San Francisco.

THE FIRST HARVEST hymn festival in Berkeley, Cal., in which six choirs took part, was held in St. Michael's Lutheran Church Sunday afternoon, Nov. 22. Each choir sang an anthem from the balcony and the minister of the church read Scripture, with a hymn by the congregation. At the close of service all the choirs sang together the anthem "The Prayer of Thanksgiving," led by Arthur Shearer, president of the East Bay Choral Directors' Guild. The cooperation of choirs, churches and people made the occasion one of inspiration.

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**HILL, NORMAN & BEARD ORGAN
OPENED IN WINNIPEG, MAN.**

Completion of the large four-manual organ in St. Luke's Church, Winnipeg, Man., marks the first major contract to be undertaken by an English firm of organ builders in western Canada. The instrument, of sixty-one speaking stops and twenty-six couplers, has been rebuilt and considerably enlarged by William Hill & Son, Norman & Beard, Ltd., of London, and it has aroused considerable interest by reason of unusual features. Chief among these is the west or antiphonal organ of four divisions (swell, great, solo, pedal) which is playable from the main console as a floating department. The unenclosed positiv in the chancel has received high praise from students of the baroque school. Also of interest are the two new organ cases, one at the west end containing 16-ft. violone pipes, which were designed and decorated by the organist, Dr. Herbert D. White, who is also architect for the church. In the decoration of the cases, which follows the medieval tradition, he was assisted by his wife and son. Mr. White Junior is the assistant organist and carillonneur of St. Luke's. The stoplist of this instrument was published in the January, 1953, issue of THE DIAPASON, but changes were made subsequently.

The organ was dedicated at the choral communion on St. Luke's Day, Oct. 18, by Archdeacon R. E. Park. A special anthem composed by the organist, "Now Thank We All Our God," was sung. The organ voluntaries for the day were: Andante Religioso, Rowley; Fantasia on "Ad Coenam Agni," Willan; Trumpet Tune and Air, Purcell; "Greensleeves," Vaughan Williams; Processional, Martin Shaw.

Dr. White gave the opening recital Oct. 18 and played: "In dulci Jubilo" and Toccata and Adagio in C, Bach; Concerto in D minor, Handel; Gavotta, Martini; "Ronde Francaise," Boellmann; "Benedicta Tu," Titcomb; "Crown Imperial," Walton; "Nimrod," Elgar. The choir sang Purcell's "Rejoice in the Lord Alway" and repeated the special festal anthem. Additional recitals were given by Gordon Jeffery Nov. 2 and by H. Hugh Bancroft, Mus. B., F.R.C.O., Nov. 9.

The specifications of the organ were drawn up by Dr. White in consultation with Herbert Norman. The voicer was Mark Fairhead and his voicing of the swell and positiv divisions has elicited many favorable comments from visiting organists. This is the first organ in Winnipeg to have a baroque positiv.

ROBERT L. MAHAFFEY, Mus. M., conducted two musical services in November at St. John's Episcopal Church, Brooklyn, N. Y. Darke's "The Sower" was performed Nov. 22 and Brahms' "Song of Destiny" was heard Nov. 1.

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**Resources of Three-Manual Instrument
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Finished—Mrs. Isaac A. Keith,
Jr., Is Organist.**

A three-manual Möller organ will be installed in the new edifice of the First Baptist Church in Alexandria, Va. The church is being built and the instrument is to go in upon its completion. Mrs. Isaac A. Keith, Jr., formerly Dorothy White, is the organist, and her husband is minister of music. Both Mr. and Mrs. Keith are graduates of Westminster Choir College.

The stop specifications of the organ are to be as follows:

GREAT ORGAN.

- Quintaten, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Octave Quint, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Chimes.

SWELL ORGAN.

- Contre Gambe, 16 ft., 12 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Cymbel, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 12 pipes.
- Tremulant.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Nachthorn, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Kopfflöte, 4 ft., 73 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.

- Tierce, 1 3/4 ft., 61 pipes.
- Cromorne, 8 ft., 73 pipes.
- Chimes, 21 bells.
- Tremulant.

PEDAL ORGAN.

- Contrebasse, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Contre Gambe, 16 ft. (from Swell).
- Quintaten, 16 ft. (from Great).
- Octave, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Gambe, 8 ft. (from Swell).
- Quint, 5 1/2 ft., 32 pipes.
- Super Octave, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Quint, 2 3/4 ft., 12 pipes.
- Mixture, 2 ranks, 64 pipes.
- Bombarde, 16 ft., 32 pipes.
- Double Trompette, 16 ft., 12 pipes.
- Trompette, 8 ft. (from Swell).
- Bombarde, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.

JAMES S. BURNS directed special festival music to mark the golden anniversary of the "Motu Proprio" Nov. 22 at the Church of the Holy Cross, St. Louis. Gregorian chants and hymns were featured in the morning at a solemn high mass and in the evening at solemn vespers.

"These anthems in **SONGS FROM LUKE** will be enthusiastically received by all who have been aware of the need for an expression of scripture in song that children can sing. The texts are true to Biblical sources and the music has a worshipful lift to it."

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MRS. REES POWELL



Mrs. REES POWELL, who on Oct. 11 marked her sixtieth anniversary as organist of the First Methodist Church of Milwaukee, is shown above in a picture made recently at the console of the organ over which she presides. Mrs. Powell, who is in her seventy-seventh year, was a charter member of the Wisconsin Chapter of the A.G.O. A story about her life and work appeared in the December issue of THE DIAPASON.

**NEW YORK CITY CHOIRS SING
CAROLS AT THE SAVOY PLAZA**

Choirs of churches in New York City were invited to sing carol programs during the dinner hour at the Savoy Plaza Hotel from Dec. 15 to Dec. 23. Carol singing is an annual event at this large hotel. Young choristers in vestments entered the dining-room in a procession every night. Honor guests at a special table were well-known singers, including several from the Metropolitan Opera Company.

The opening program was given by the choir of the Riverside Church, under the direction of William Hargrove. Other choirs which appeared were: Church of the Heavenly Rest, Charles D. Walker choirmaster; St. Bartholomew's Church, Lillian Clark director; St. Vincent Fer-

rer's Roman Catholic Church, the Rev. Joseph Gardner director; Brick Presbyterian Church, Doris Watson director; Our Lady Queen of Angels Church.

**GEORGE MARKEY WILL GIVE
RECITAL IN EVANSTON, ILL.**

George Markey, popular young concert organist, will give a recital Monday, Jan. 18, at Garrett Chapel on the Northwestern University campus, Evanston. The event is sponsored by the Illinois Chapter of the American Guild of Organists. Tickets are on sale at the Lyon & Healy stores in Chicago, Evanston and Oak Park.

Mr. Markey is a member of the faculties of the Peabody Conservatory of Music and Westminster Choir College. He is organist and choirmaster of the Old First Church in Newark, N. J. In the short time that Mr. Markey has toured as a recital organist he has won a wide reputation and has been praised by critics in many parts of the country. He was one of the principal recitalists at the San Francisco A. G. O. convention in 1952.

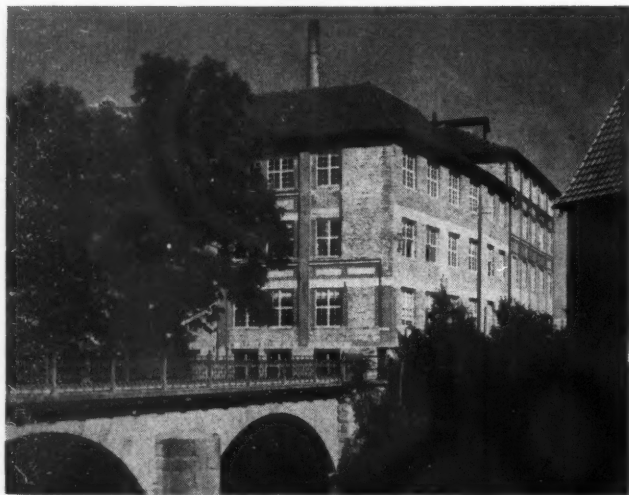
**MARY LEE READ PLAYS YULE
MUSIC IN GRAND CENTRAL**

Mary Lee Read, who is credited with introducing organ music to railway terminals, gave recitals of Christmas music four times a day Dec. 12 through Jan. 1 at the Grand Central Terminal in New York City. Mrs. Read was assisted by a number of soloists and choral groups. Typical of her organ programs is the following listing: "Christmas Bells," Lemare; "March of the Magi," Harker; "Christ Is Born Today," Whitmer; Christmas Chorale, Deigendesch; "Tidings of Joy" and Sonatina, Bach.

Mrs. Read has played at Grand Central since 1928. Her programs are sponsored by the Eastman Kodak Company and the New York Central and New Haven Railroads.

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Organ Stop Lists of 1953

Stop lists of new and rebuilt organs published in the twelve issues of 1953 of THE DIAPASON included the following, the number of manuals and the names of the builders being shown:

- January—**
 St. Paul's Episcopal Church, Westfield, N. J.—3 manuals—M. P. Möller, Inc.
 St. Luke's Parish Church, Winnipeg, Man.—3 manuals—William Hill, Norman & Beard.
 Sligo Seventh-day Adventist Church, Takoma Park, Md.—3 manuals—Newcomer Organ Company.
- February—**
 Sacred Heart Church, Charleston, W. Va.—3 manuals—Kilgen Organ Company.
 St. Mark's Evangelical Lutheran Church, Butler, Pa.—4 manuals—M. P. Möller, Inc.
 St. Bridgid's Catholic Church, San Diego, Cal.—3 manuals—Wicks Organ Company.
- March—**
 Bruton Parish Church, Williamsburg, Va.—4 manuals—Aeolian-Skinner Company.
 First Methodist Church, Lubbock, Tex.—3 manuals—M. P. Möller, Inc.
 First Evangelical United Brethren Church, Naperville, Ill.—3 manuals—Reuter Organ Company.
 St. Hyacinth's Catholic Church, Chicago—3 manuals—Kilgen Organ Company.
 Parker Memorial Baptist Church, Anniston, Ala.—3 manuals—M. P. Möller, Inc.
- April—**
 Masonic Washington Memorial Temple—Washington, D. C.—3 manuals—M. P. Möller, Inc.
 Our Lady of Help Christians Church, Chicago—3 manuals—Kilgen Organ Company.
 St. John's Evangelical and Reformed Church, Columbus, Ohio—3 manuals—M. P. Möller, Inc.
 Ashland College, Ashland, Ohio—3 manuals—M. P. Möller, Inc.
 St. Paul's Episcopal Church, Indianapolis—3 manuals—M. P. Möller, Inc.
- May—**
 White Temple Methodist Church, Miami, Fla.—3 manuals—Wicks Organ Company.
 St. Joseph's Cathedral, Wheeling, W. Va.—3 manuals—Casavant Freres.
 Mount Lebanon Presbyterian Church, Pittsburgh—3 manuals—Austin Organs, Inc.
 First Methodist Church, Elyria, Ohio—3 manuals—Schantz Organ Company.
- June—**
 Zion Reformed Church, Sheboygan, Wis.—3 manuals—Kilgen Organ Company.
 First Methodist Church, St. Charles, Ill.—3 manuals—M. P. Möller, Inc.
 Sisters of Providence, St.-Mary-of-the-Woods, Ind.—3 manuals—Casavant Freres.
 St. James' Episcopal Church, Richmond, Va.—3 manuals—Austin Organs, Inc.
 Second Congregational Church, Manchester, Conn.—3 manuals—Austin Organs, Inc.
 Church of the Epiphany, San Francisco—3 manuals—Felix F. Schoenstein & Sons.
- July—**
 Cathedral of St. Raymond, Joliet, Ill.—4 manuals—Wicks Organ Company.
 Studio of Ernest White, New York City—3 manuals—M. P. Möller, Inc.
 St. Patrick's Catholic Church, Long Island City, N. Y.—3 manuals—Kilgen Organ Company.
 First Church of Christ, Scientist, Berkeley, Cal.—3 manuals—Austin Organs, Inc.
 St. John's Episcopal Church, Fort Smith, Ark.—3 manuals—Kilgen Organ Company.
- August—**
 St. Mary's Roman Catholic Church, Aurora, Ill.—3 manuals—Wicks Organ Company.
 General Assembly's Training School, Richmond, Va.—3 manuals—M. P. Möller, Inc.
 St. Andrew's Cathedral, Sydney, Australia—4 manuals—Hill, Norman & Beard.
- September—**
 Immanuel Evangelical Lutheran Church, New York City—3 manuals—Wicks Organ Company.

- West Park Presbyterian Church, New York City—3 manuals—Austin Organs, Inc.
 Zion Lutheran Church, Sandusky, Ohio—3 manuals—M. P. Möller, Inc.
 First Presbyterian Church, Englewood, N. J.—4 manuals—Chester A. Raymond.
 Kingshighway-Lambton United Church, Toronto—3 manuals—Casavant Freres.
- October—**
 Christ Episcopal Church, Indianapolis—4 manuals—M. P. Möller, Inc.
 Presbyterian Church, Westfield, N. J.—3 manuals—Casavant Freres
 First Presbyterian Church, Shreveport, La.—3 manuals—Aeolian-Skinner Organ Company.
 First Presbyterian Church, Albuquerque, New Mex.—3 manuals—M. P. Möller, Inc.
- November—**
 St. Andrew's Episcopal Church, Fort Worth, Tex.—3 manuals—M. P. Möller, Inc.
 St. Luke's Episcopal Church, Dixon, Ill.—4 manuals—H. A. Howell.
 United Church, Picton, Ont.—3 manuals—Wicks Organ, Company.
 Church of St. Michael and All Angels, Baltimore—3 manuals—Aeolian-Skinner Organ Company.
 St. Cecilia's Catholic Church, San Francisco—3 manuals—Austin Organs, Inc.
- December—**
 Swasey Chapel, Denison University, Granville, Ohio—3 manuals—Austin Organs, Inc.
 Gesu Catholic Church, Milwaukee—3 manuals—Kilgen Organ Company.
 Redeemer Lutheran Church, Elmhurst, Ill.—3 manuals—Reuter Organ Company.
 St. Mark Lutheran Church, Fremont, Ohio—2 manuals—Schlecker Organ Company.
 Christ Lutheran Church, Chicago—3 manuals—M. P. Möller, Inc.
 First Evangelical United Brethren Church, Dayton, Ohio—3 manuals—Reuter Organ Company.

DEATH OF KARL P. HARRINGTON, HYMNOLOGIST AND ORGANIST

Professor Karl P. Harrington, hymnologist and organist, and professor emeritus of Latin at Wesleyan University, Middletown, Conn., died Nov. 14 at the home of his daughter in Berkeley, Cal. He was 92 years old.

Karl P. Harrington was the son of the late Professor and Mrs. Calvin Sears Harrington and was graduated from Wesleyan in 1882. He studied in Germany, Greece and Italy and later taught for eight years at the University of North Carolina and for six years at the University of Maine.

In 1905 Professor Harrington joined the Wesleyan faculty as professor of Latin and continued in that capacity until 1929, when he retired. He had written scores of hymns and college and fraternity songs. He was an editor of the Methodist Hymnal. Wesleyan conferred a doctor of music degree on him in 1946.

Professor Harrington is survived by his widow, Mrs. Jennie Eliza Canfield Harrington, and a daughter, Mrs. George Potter.

CARDINAL SPELLMAN GIVES BELLS TO COLLEGE IN ROME

Francis J., Cardinal Spellman, archbishop of New York, is the donor of a set of Schulmerich carillon bells which has been installed in Rome, Italy, at the new North American Pontifical College. George J. Schulmerich, president of Schulmerich Carillons, Inc., flew to Rome for the dedication and heard Pope Pius XII deliver an address in English. After the ceremony "Ave Maria" was played on the bells.

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Installation of a new Casavant three-manual organ has been completed at the University of Idaho, Moscow. The instrument is the gift of Mr. and Mrs. George Frederick Jewett of Spokane, Wash. It will be known as the Margaret Weyerhaeuser Jewett memorial organ. A series of dedicatory recitals has been planned for the year. A recital was played by one of the music staff, Miss M. Frykman, Dec. 7. A second recital will take place in February with a prominent guest organist as the performer, and a third will be presented in Holy Week in April.

Because of the addition of this organ to the university's music facilities a major in organ will be available to Idaho students for the first time.

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24. Bourdon, 16 ft., 32 pipes.
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26. Cello (ext. No. 23), 8 ft., 12 pipes.
27. Stopped Flute (ext. No. 24), 8 ft., 12 pipes.
28. Choral Bass (ext. No. 26), 4 ft., 12 pipes.

**INSTITUTE ON EPISCOPAL
MUSIC AT BROOKLYN CHURCH**

A church music institute for Episcopal organists, choirmasters and rectors is in progress at St. John's Episcopal Church, Brooklyn, N. Y. The first two sessions were held Oct. 27 and Nov. 24, at which time Ray F. Brown, A.A.G.O., of the General Theological Seminary gave lectures on plainsong. Other well-known authorities are to be heard at forthcoming sessions. Norman Hollett, F.A.G.O., organist and choirmaster of the Cathedral of the Incarnation, Garden City, will speak on "Psalmody" Jan. 26. "Anglican Chant" will be the subject discussed Feb. 23 by George Mead, Mus. D., organist and choirmaster of Trinity Church, New York City. On March 24 Vernon de Tar, F.A.G.O., will lead a discussion on the history, theory and practice of hymns found in "The Hymnal 1940." The concluding session, May 19, will be devoted to "Priest's Music" and will be led by the Very Rev. James Green, A.A.G.O., F.T.C.L.

The institute was planned by Robert L. Mahaffey, Mus. M., L.T.C.L., organist and choirmaster of St. John's, and his rector, the Rev. Howard G. Clark. It is under the sponsorship of the Joint Commission on Church Music and the Department of Christian Education of the Diocese of Long Island.

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 By **SETH BINGHAM**
 Claire Coci appeared as soloist Dec. 9 with the Mannes Orchestra ably directed by Carl Bambrugger at New York's American Academy of Arts and Letters. Assisting in the program was John Wummer, eminent flute soloist, who gave a charming reading of Boccherini's Flute Concerto, Op. 27. The works for organ and orchestra were Handel's Concerto No. 1, in G minor, and the Poulenc Concerto in the same key (part of the time!); for organ alone, the Reubke Sonata.

Miss Coci was in excellent form, exploiting to the full the dramatic possibilities of the sonata and giving an exciting performance of the highly diverting Poulenc Concerto. This organist has magnetism, temperament and an attractive appearance. The magnetism is communicative, the temperament under control, the winning appearance—just natural. With these goes artistic discipline. Claire Coci is entirely absorbed by her task and does not intrude her personality between the listener and the music.

The big audience applauded both soloists and orchestra long and enthusiastically.

REBUILT E. M. SKINNER ORGAN IS OPENED IN DUE WEST, S. C.

A four-manual Ernest M. Skinner organ was dedicated Nov. 22 at the Associate Reformed Presbyterian Church in Due West, S. C. The instrument was "custom rebuilt" and installed by the Cannarsa Organ Company of Hollidaysburg, Pa. The dedicatory recital was played by Lucy Anne McCluer, organist of the church. Her program included: Arioso in the Ancient Style, Rogers; "Psalm 19," Marcello; Three Chorale Preludes and Fugue in A minor, Bach; Ballade in D, Clokey; Andante, McAmis; "Duologue and Chorale," Nearing; "Vision," Rheinberger; First Chorale, Andriessen.

The Associate Reformed Church of Due West is connected with Erskine College, a school owned and operated by that branch of the Presbyterian Church. Their music is unusual because of the number of Psalms sung at the services. It is only within the last decade that the governing body of the church permitted the singing of any hymns other than Psalms at services.

DR. McCURDY OPENS TOWER BELLS IN RIVER FOREST, ILL.

Dr. Alexander McCurdy was the recitalist Dec. 8 when a set of Schulmerich corillic tower bells was dedicated at the First Presbyterian Church of River Forest, a suburb of Chicago. The bells, which are installed so that they may be used in connection with the three-manual Skinner organ, are a memorial to Mrs. Harriet Graham. Dr. McCurdy's recital opened with a group of chorale preludes and Bach's Prelude and Fugue in A minor. The first piece in which the bells were heard was Dr. McCurdy's own composition, "Meditation on the Bells." This was followed by David Stanley York's Prelude on "Divinum Mysterium" for organ and bells. Other numbers were as follows: Two Sketches, Schumann; "A Lovely Rose Is Blooming," Brahms; "Song of Peace," Langlais; "In dulci Jubilo," Dupré; "Sunrise," Jacob; "Greensleeves," Purvis. The climax of the program was Robert Elmore's "Poem for Carillic Bells and Organ," which took first prize in a contest sponsored by the Schulmerich firm.

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FOR SOME TIME the Requiem by Gabriel Faure was out of print and unobtainable in this country. The publishing-house of H. T. FitzSimons Company announces that it has secured the assignment of copyright for the United States and the exclusive sales rights for Canada from the French publisher J. Hamelle of Paris. This choral work, edited by Mack Evans with English translation added, is again available to choirs and choral societies of this country.

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Whitacre shows organ mastery. His recital termed as the most stimulating and enjoyable one ever heard in Wichita Falls.

ROME, Italy

Mr. Whitacre displayed in this concert all that an organist should be, and we eagerly look forward to another recital to be given, we hope, in the near future.

PARIS, France

Great musicianship and a technique that showed great rhythmical security and control.

STUTTGART, Germany

Arden Whitacre exhibited brilliant musicianship and his rhythm and technique were beyond reproach.

KRISTIANSTAD, Sweden

His playing is elegant, possesses power, great feeling, and a sense of registration.

LEIDEN, Holland

A splendid recital marked with brilliant playing, but all within the boundaries of good style and sound musicianship.

GHENT, Belgium

His playing was masterly, and he possesses a keen sense of style and color along with a brilliant technique.

VIBORG, Denmark

His program was a festive and brilliant one, and he is indeed a master artist of both the baroque and modern organ literature.

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 Headquarters—297 Fourth Avenue, New York 10.

By REGINALD L. McALL, Mus.D.

The first hymn festival of the Hymn Society using its collection of ten new hymns on the Bible took place at the Fifth Avenue Presbyterian Church, New York, Sunday afternoon, Dec. 6. Sixteen choirs took part, including a fine selection of youth choirs which sang from the rear gallery, directed by John W. Harvey of the First Presbyterian Church, Englewood, N. J. A group of Welsh singers gave special leadership on the tunes "Cwm Rhonnda" and "Hyfrydol," while the adult choirs shared in leading the other hymns with the host choir. Dr. Robert Baker, organist of the Fifth Avenue Church, directed and played the entire service. Others participating included the Rev. Joseph C. Hedges, the Rev. Ralph B. Nesbitt, Ch. Philip S. Watters and the Rev. Deane Edwards, president of the society. In a brief address Dr. Henry Sloane Coffin described the hymns used by the first century Christians and urged churches of today to use hymns of like worshipful character.

The eight new hymns were sung with fine effect; the unfamiliar texts were projected clearly and were well mated by the tunes selected. The tone of the youth choirs was much remarked as they sang "Lamp of Our Feet" to "Nox Praecessit" as the prayer response, and the last stanza of Percy Dearmer's "Book of Books" to "Liebster Jesu."

The total attendance was over 900, which was gratifying considering the newspaper strike—the only paper available for promotion being the *Brooklyn Eagle*. We obtained for the first time radio notices on WOR and WYNC.

In his greeting President Edwards stated that the authors of the ten Bible hymns belonged to eight different communions in Canada, England and America. The texts were all written for the society in 1952.

The program, with its complete information about words and music, will be of value to those planning similar festivals and copies will be sent on application to the society. The collection of ten Bible hymns may be obtained for 20 cents per copy.

Two other quests for new hymns have been closed. For the assembly of the World Council of Churches at Evanston next summer a special hymn was desired, to be obtained through the Hymn Society. Over 400 entries were received and the process of evaluation has begun.

A convocation on urban life will be held in Columbus, Ohio, next February, under the auspices of the Methodist Church. The committee in charge asked the Hymn Society to seek a hymn voicing the spirit and needs of the modern city. About seventy lyrics have been received.

Carols formed an important element in the dedication ceremony and lighting of thirty tall Christmas trees on Park Avenue, New York, at 6 o'clock Sunday, Dec. 13. They are memorial trees erected this time for America's first year of peace in the last four years, and in memory of the men and women who gave their lives in world war 2 and in Korea. Organ music from the Brick Church, in front of which the lighting ceremony took place, was amplified as a prelude, after which was heard a large group of bell ringers, in well varied carols, with splendid rhythm and lovely tone. Then came the procession of junior choir singers, totaling nearly 400, with those participating in the brief ceremony. Special hymn sheets were used by thousands crowded on both sides of Park Avenue, with other hundreds who watched and sang from their apartment windows. The carol singing was led as in other years by the Rev. George Litch Knight and its volume and crispness were due largely to his clear rhythms. We left as the carols still continued and heard "Deck the Halls" more than four blocks away.

News has come of the death of the Rev. Howell Elvet Lewis, D.D., at Cardiff Dec. 9, at the age of 93. One of the greatest Welsh hymn writers, he was equally facile in both Welsh and English. Several of his hymns are found in American hymn-books. He was a member of the Hymn Society of America, and when we saw him at the Welsh Eisteddfod at Llanwrst in 1951 he expressed deep interest in our society. He was "the grand old man" at the gathering at Llanwrst, taking part as past bard in the ceremonies and hearing his own hymns sung by the assembly of over 8,000. Totally blind for more than twenty years, he was able to fill the pulpit of the Welsh Tabernacle in London and to serve as chairman of the British Congregational Union and president of the National Free Church Council.

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MRS. THOMAS WALKER



HONORING Mrs. THOMAS WALKER on her golden anniversary as organist of the Central Christian Church, the church, choir and the A.G.O. chapter in Denver met for a musical program at her church. At 4 o'clock the choir entered the church singing "Holy, Holy, Holy," accompanied by Mrs. Walker at the organ. The choir sang several anthems, directed by C. K. Brace. The anthems selected were some of Mrs. Walker's favorites. Also on the program were David Pew, organist and choirmaster of St. John's Cathedral, who played the Festival Prelude by Parker; and Clarence Sharp, organist of Temple Emanuel, who played the Prelude and Fugue in C minor by Bach. After Dr. Kelly O'Neill, minister of the church, presented Mrs. Walker to the congregation she played several organ numbers, including "The Bells of St. Anne de Beaupré," Russell; Andante Cantabile from Fourth Symphony, Widor; and the Toccata by Maily. Following the formal program, the congregation and guests were served tea in the parlors of the church. Mrs. Walker was greeted there by her many friends in Denver and was presented with many beautiful gifts.

Mrs. Walker has rendered service to the church and the community as a musician. She has prided herself on splendid musicianship, but has made music an instrument for worship and spiritual experience. She has never set a premium on her time, but has given of her time and knowledge to anyone coming to her with problems. She has found time in her busy life to do teaching in both organ and piano. The Rocky Mountain Chapter of the A.G.O. was organized through the influence and interest of Mrs. Walker and a few other organists in Denver. Mrs. Walker was the first dean and has maintained an active interest in the work of the chapter.

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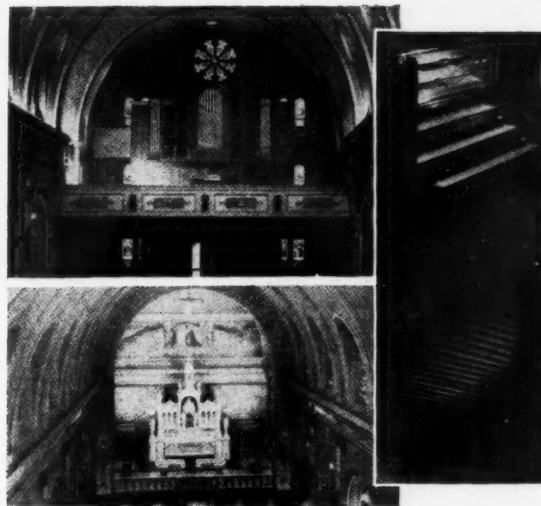
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RICHARD ELLSASSER returned from an eight-state Western and mid-Western tour to be soloist with the Pasadena Civic Orchestra Dec. 13 under the direction of Dr. Richard Lert. Mr. Ellsasser was heard in the Gullmant First Symphony for organ and orchestra, a work which he recently recorded in its solo version for M-G-M Records. On this tour Mr. Ellsasser was heard for the third time in two months in the San Francisco area when he played at the First Presbyterian Church of Oakland Dec. 6. His program featured the Reubke Sonata on the Ninety-fourth Psalm, Vierne's "Carillon de Westminster" and Bach's Prelude and Fugue in D.

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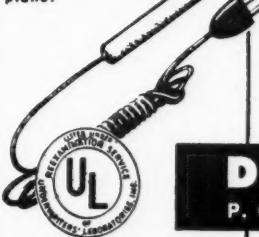
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Quint, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Chimes, 25 tubes.

SWELL ORGAN.

Stopped Diapason, 8 ft., 68 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Viol Celeste, 8 ft., 68 pipes.
Nachthorn, 4 ft., 68 pipes.
Super Octave, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
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Hautbois, 8 ft., 12 pipes.
Trompette, 8 ft., 68 pipes.
Claron, 4 ft., 68 pipes.
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CHOIR ORGAN.

Viola Pomposa, 8 ft., 68 pipes.
Cor-de-Nuit, 8 ft., 68 pipes.
Dolcan, 8 ft., 68 pipes.
Dolcan Celeste, 8 ft., 56 pipes.
Flute, 4 ft., 68 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Cromorne, 8 ft., 68 pipes.
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PEDAL ORGAN.

Open Wood, 16 ft., 32 pipes.
Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.

Rohrgedeckt, 16 ft., 32 notes.
Diapason, 8 ft., 32 pipes.
Flute Couverte, 8 ft., 32 pipes.
Choral Basse, 4 ft., 32 pipes.
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Contre Hautbois, 16 ft., 32 notes.
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FOR SALE—KIMBALL HARP, 49 NOTE-A440, \$300.00. Used Wurlitzer chest magnets, .20 apiece. Kimball chimes with action and dampers, 21-note, A-440, \$300.00. Kimball shades, eighteen shutters and individual actions, \$200.00. Contact Siedle Organ Company, Beadling, Pa. Telephone Bridgeville 484.

FOR SALE—TWO SEVEN-STOP PNEUMATIC ventil manual chests, \$25.00 each. One old Johnson pedal bourdon, \$20.00. One Hook & Hastings pedal bourdon, twenty-seven pipes, \$40.00. Two Kilgen three-stop tracker chests, \$20.00 each. H. A. Howell, Box 294, Dixon, Ill.

FOR SALE—TWO-MANUAL ROBERT Morton pipe organ console only. Switches built-in console for five-rank unified. Manual keys recently recovered. All electric. \$250.00 f.o.b. Address A-8, THE DIAPASON.

FOR SALE—SONOLA 120 BASS ACCORDION, five shifts, with case, \$195.00. Deagan three and one-half-octave marimba xylophone, folding portable type, \$185.00. Both instruments like new condition. Lee Company, 934 North Lancaster, Dallas, Tex.

FOR SALE—TWO-MANUAL AUSTIN pipe organ, complete. Nine ranks of pipes, seventy-three-note chest, tubular-pneumatic action. Organ carefully dismantled and crated. Must sell. Address New Providence Presbyterian Church, Maryville, Tenn.

FOR SALE—THREE-MANUAL ELECTRO-pneumatic console. Manual keys in excellent condition. Full complement of stops, couplers, pistons, etc. \$250.00 crated f.o.b. Hattiesburg, Miss. Mississippi Southern College, Station A. Hattiesburg, Miss.

FOR SALE—SUPPLEMENTARY LIST TO "Organ Works Based on Tunes in the Hymnal 1940," found since the publishing of "The Hymnal 1940 Companion," 50¢. Berniece Fee Mozingo, 5716 Lowell Avenue, Indianapolis 19, Ind.

FOR SALE—SIXTY-ONE NOTE DEAGAN harp with action. Several Aeolian chests, 1928 vintage. Address A-2, THE DIAPASON.

FOR SALE—KIMBALL PIPES, LOW pressure. Write for information to A. R. Temple, 3952 West Lake Street, Chicago 24.

FOR SALE

BEST WISHES
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FOUR-MANUAL CONSOLE

Gothic style. Kilgen wing type. Fine condition. Now plays a 60 rank organ. 40 pistons, full couplers, 3 expression shoes and Crescendo. Available in January. Also several three-manual consoles. Write us for details and prices.

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Austin	2	3	4-Manuals.
Estey	2	3	4-Manuals.
Hook & Hastings	2	3	4-Manuals.
Kimball	2	3	4-Manuals.
Möller	2	3	3-Manuals.
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These instruments will be custom rebuilt and tonally redesigned to meet your requirements. Completely restored and guaranteed as new.

Communicate with us at your earliest convenience for 1955 delivery.

CANNARSA ORGAN COMPANY
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"Those who know buy Pipe Organs"

FOR SALE—PEDAL OPEN DIAPASON, 16 ft., 30 pipes, Möller low pressure, \$150.00. Pneumatic chest, available for electrifying if desired. Pedal bourdon, 16 ft., 30 pipes, Pilcher, \$100.00. Pedal gedeckt, 16 ft., 24 pipes, Möller, \$75.00. Pedal bourdon, 16 ft., 12 pipes, Wurlitzer, 8 ft. with wind chest, \$75.00. Twelve tibia basses, 8 ft., with chest, \$50.00. Twelve flute basses, 8 ft., with chest, \$50.00. Three-horse-power Orgoblo, three-phase, \$100.00, with generator. One-horse Kinetic, single-phase, \$75.00. Half-horse Kinetic, \$50.00. R-M Generators, motor-generator sets, rectifiers, Wurlitzer shade frames, reservoirs and tremolos, miscellaneous parts. T. Howard Sheehan, Box 692, Charleston, S. C.

CLAIRE

C O C I*Brilliant Organ Virtuoso**Official Organist of the
New York Philharmonic Symphony Society***SAN DIEGO, Cal.**

February 2, 1953

**LARGE AUDIENCE ENJOYS
CLAIRE COCI RECITAL**

Critics from one end of the country to the other have written with unanimous acclaim about her phenomenal technique, her clarity of enunciation, her infallible memory. But her performance is so much more than these fundamental requisites of a concert organist.

Beyond all technical requirements, Miss Coci has a rare, spiritually expressive quality which perhaps stems partly from her remarkable color sense so evident in her registration of stops. She seems to have unerring judgment in selecting just the right stop, to give individual color to her beautifully modeled phrases. Her innate good taste, her artistic integrity, and her amazing technical facility give her playing a sheen of perfection, a patina of moving beauty.

GALESBURG, Ill.

February 26, 1953

**ARTISTRY OF ORGANIST
ENTHRALLS AUDIENCE**

While Miss Coci showed her mastery of all departments of organ playing, the audience appeared most amazed over her command of the pedal organ. The commentary of the noted music critic of Bach's time, *Phillip Spitta*, could be quoted, with some variations, thus on behalf of Miss Coci:

She had an irresistible power of execution and one could hardly comprehend how she could twist her fingers and her feet so strangely and so nimbly, and spread them out to make the widest leaps without hitting a single false note, or displacing her body with violent swaying.

UNIONTOWN, Pa.

May 2, 1953

**RECITAL THRILLS
CAPACITY HOUSE**

The quality of depth . . . depth of sincerity and understanding, of personal charm, of kinship with the mightiest of musical instruments . . . contributed that important third dimensional requisite to perfect the artistry of a great organist here Friday night.

An unforgettable musical experience shared by an audience of several hundred which packed to capacity the sanctuary of the First Presbyterian Church, featured an internationally known artist whose achievements have won for her the title of "the world's most famous woman organist."

Claire Coci captivated her audience with her rich warmth of personality and an amazing skill at the console so close the divine, leaving a memory that can only be described as "all this and Heaven too."

SIoux CITY, Iowa

June 19, 1953

**RECITAL INTRODUCES
ORGANIST OF
MAJOR STATURE**

A recital inaugurating the magnificent new organ at the First Methodist Church was given Thursday night by a young woman who is a great artist—Miss Claire Coci.

Her virtuosity showed off the tone resources of the new instrument to the fullest extent. Exceptional technique marked her authoritative approach to the music, but the subtle colorization she employed was the outstanding feature of her recital.

The choice of selection was carefully balanced and planned to please all. The program ranged from the grandeur of Bach to the brilliance of Liszt and included interesting works of contemporary composers.