

THE DIAPASON

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GRAND RAPIDS CHURCH GIVES SCHANTZ ORDER

FOR ORGAN OF FORTY RANKS

Three-Manual to Be Installed in East
Congregational, where Wilmer T.
Bartholomew Is Organist and
Choirmaster.

The Schantz Organ Company has been awarded the contract to build a three-manual instrument for the East Congregational Church, Grand Rapids, Mich., the Rev. Joseph Q. Mayne, D.D., minister. The stoplist was drawn up by A. C. Strahle, district manager for Schantz in the Midwest area, in collaboration with Wilmer T. Bartholomew, the organist and choirmaster of the Church.

The organ is to be installed in chambers on each side of the chancel, with the great unenclosed. The specifications show the organ to have forty ranks of pipes. It will have an English drawknob console. Resources of the organ will be as follows:

GREAT ORGAN.

Gemshorn, 16 ft., 12 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes (metal).
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Hohlfloete, 4 ft., 61 pipes (wood).
Twelfth, 2 3/4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.
Chimes.
Tremolo.

SWELL ORGAN.

Rohrgedeckt, 16 ft., 12 pipes (metal).
Gelgen Principal, 8 ft., 73 pipes.
Rohrfloete, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Gelgen Octave, 4 ft., 73 pipes.
Flute Harmonic 4 ft., 73 pipes.
Waldfloete, 2 ft., 61 pipes (wood).
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 12 pipes.
Fagotto, 8 ft., 73 pipes.
Trompette (French), 8 ft., 73 pipes.
Clarion (English), 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Cor de Nuit, 8 ft., 73 pipes (wood, pierced stoppers).
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Koppelfloete, 4 ft., 73 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Blockfloete, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Bombarde, 8 ft., 29 pipes (from Pedal).
Clarinet, 8 ft., 73 pipes.
Chimes, 8 ft. (from Great).
Tremolo.

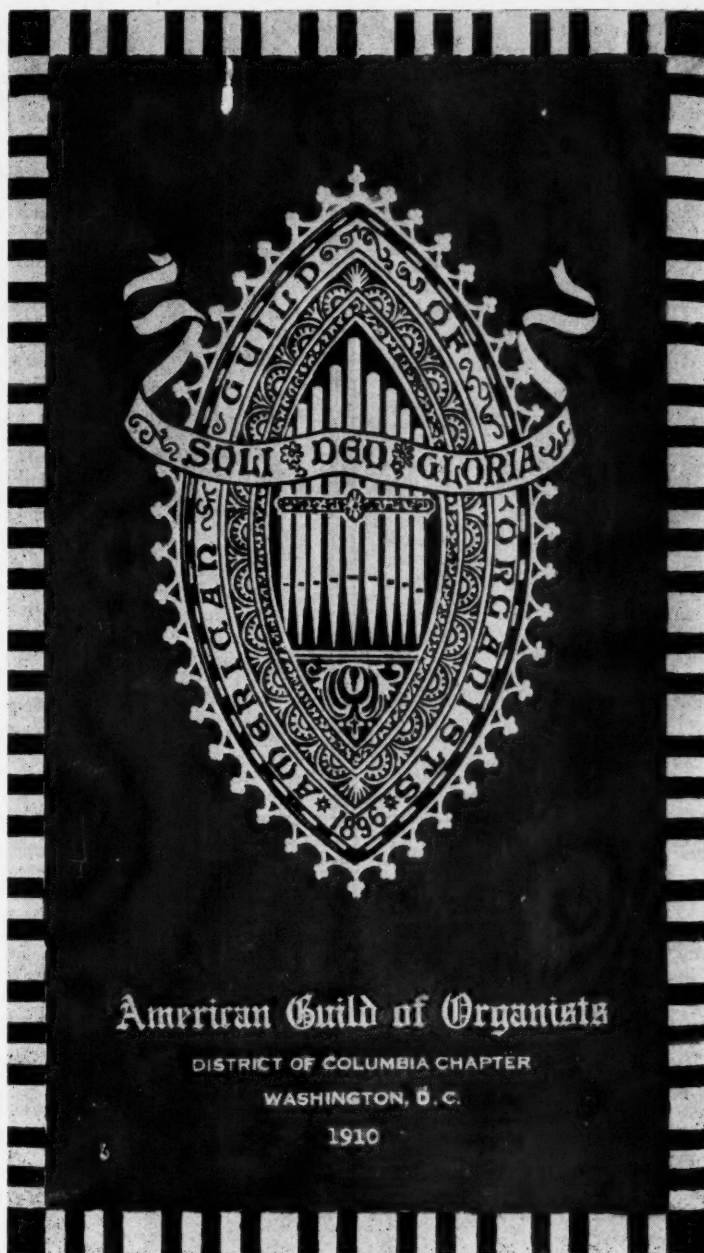
PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn, 16 ft., 32 notes.
Rohrgedeckt, 16 ft., 32 notes.
Quint, 10 1/4 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bass Flute, 8 ft., 12 pipes.
Gemshorn, 8 ft., 32 notes.
Rohrfloete, 8 ft., 32 notes.
Choral Bass, 4 ft., 12 pipes.
Rohrfloete, 4 ft., 32 notes.
Mixture, 3 ranks, 96 pipes.
Double Trumpet, 16 ft., 32 pipes.
Contra Fagotto, 16 ft., 32 notes.
Bombarde, 8 ft., 12 pipes.
Fagotto, 8 ft., 32 notes.
Clarion, 4 ft., 12 pipes.
Chimes (from Great).

JEAN LANGLAIS IS COMING FOR TRANSCONTINENTAL TOUR

Jean Langlais, who came to this country for the first time two seasons ago, will return for a transcontinental tour scheduled for February and March, which will include four appearances in California and which will take him as far west as Vancouver, B.C. The tour will open in Delaware, Ohio, Feb. 5. Following this Mr. Langlais will be heard in Birmingham, Mich.; Batavia, N. Y., where he will give two recitals at the New York State School for the Blind; Lansing, Mich.; New Orleans, Houston and Baton Rouge. Then will come a week of appearances in California, which will include

BANNER DESIGNED FOR AMERICAN GUILD OF ORGANISTS



A FEATURE OF THE A.G.O. conclave in Richmond, Va., was a display of a beautiful Guild banner designed and executed by Lyman McCrary, sub-dean of the District of Columbia Chapter. The design of the Guild seal is executed on crimson red satin, 27 by 45 inches, with an inner lining and silver gray backing. The pipes are in gold and the border is black and white. The design is permanent and wash-

able and is made by the serigraph process (silk screen). Each banner has its individual chapter designation in two or three lines underneath the A.G.O. line. The banner may be used as a wall hanging or as a processional banner on an eight-foot pole. Copyright of the design was obtained Dec. 24 by Mr. McCrary. Banners may be purchased through Mr. McCrary, 4851 Reservoir Road, Washington 7, D.C.

Anaheim, Los Angeles, Redlands and San Francisco. In March Mr. Langlais will play in Seattle, Vancouver, Milwaukee, Cincinnati, Nashville, Durham, Roanoke, Bluefield, W. Va., Baltimore, Bethlehem, Pa., and Montreal and Toronto. March 22 he will play in New York at the Central Presbyterian Church and on the 27th in Boston at Symphony Hall.

Mr. Langlais will be accompanied by Mrs. Langlais. He will return to France on April 1.

DR. REGINALD MILLS SILBY DIES OF HEART ATTACK IN N. Y.

Dr. Reginald Mills Silby, organist and composer of liturgical music, who had been choir director at the Catholic Church of St. Ignatius Loyola in New York City for nearly twenty years, died Jan. 14 of a heart attack at his home. He would have been 70 years old on March 8. Dr. Silby

was a member of the council of the A.G.O.

Dr. Silby was born in London. At 18 he was appointed assistant director of music at Westminster Cathedral, where he served under the late Sir Reginald Terry. In 1909 he went to Washington and for several years was organist of St. Patrick's Church there. From 1919 to 1927 he was director of music and organist at the Omaha, Neb., Cathedral, and during the next seven years he held the same post at the Cathedral of St. Peter and St. Paul in Philadelphia. He had taught liturgical music at Villanova College and Maryknoll Seminary and polyphony and Gregorian chant at the Berkshire Music Center.

Surviving are the widow, who was Alice Mercedes Maguire of Quebec at their marriage in 1916; a daughter, Gwynneth, and a son, Reginald Cyril Silby, who is a lieutenant in the Air Force at Phoenix, Ariz.

MIDWINTER CONCLAVE HELD IN RICHMOND, VA.

PROGRAM OF DECIDED MERIT

Recitals and Fellowship at A.G.O.
Meeting Supplemented by Papers
of Practical Help to All
Church Musicians.

Amid historic surroundings in the city of Richmond, Va., the midwinter conclave of the American Guild of Organists was held in the closing days of 1953. A large company of organists, some from points as far away as Texas and Illinois, attended the meeting of regional chairmen, deans and regents of Guild chapters. The three days of organ and choral music and lectures drew many of the membership to enjoy true Southern hospitality, the benefits of the varied items on the program and the fellowship with other church musicians. The feature this year was the emphasis on offering the advantage of valuable talks on organ and choral repertoire and information of use in the everyday work of conducting choirs.

The conclave was opened with a Christmas program at Grace Covenant Presbyterian Church on the afternoon of Dec. 28 by the Madrigal Singers of the Washington-Lee High School in Arlington, Va. Under skillful training, by Miss Florence Booker, which included daily rehearsals in school periods, the group displayed extraordinary attainments for a youthful chorus. Opening with compositions by early masters, the program, devoted to Christmas music, followed this with four selections of American folk music. Then came ten carols, five of them the work of well-known composers and the other five traditional carols.

A lecture by Miss Booker followed the program and her remarks were of a thoroughly practical nature and encompassed a discussion of many problems that confront the director of a chorus of this kind and an account of the hard work that is done to maintain the singers' standard.

The remainder of the afternoon was devoted to a recital by Mary Ann Gray, M.S.M., minister of music of the First Presbyterian Church of Richmond and organist of Temple Beth-El, with the assistance of Harvey Krasney, violinist, and a treble choir. Mrs. Gray early established her reputation as an organist of rare attainments. The last number on her program was "Stars Over Nazareth", composed by her distinguished sister, Charlotte Garden, who presides over the music at the Crescent Avenue Presbyterian Church of Plainfield, N. J. The remainder of her offerings were as follows: "Fuge, Kanzone and Epilog," Karg-Elert; Prelude on a Theme of Praetorius, "Puer Nobis Nascitur", Garth-Edmondson; "The Presentation", Grace Krick Sanford; Carol from "Four Extemporizations", Whitlock.

After dinner at Grace Covenant Church, whose hospitality gave the conclave a beautiful and commodious headquarters, the organists went to St. Paul's Episcopal Church, where Arthur Rhea, organist of the historic Bruton Parish Church in Williamsburg, Va., was the recitalist of the evening. His performance was smooth, tasteful and thoroughly competent throughout the following numbers: Introduction and Trumpet Tune in D major, William Boyce; Andante in F major, Mozart; "Vom Himmel hoch, da komm' ich her", Pachelbel; "Rejoice Now, Beloved Christians", Fantasia in G major and Fugue in G major (Gigue), Bach; Carol Prelude on "Greensleeves", Purvis; Prelude and Fugue on a Theme of Vittoria, Britten; Prelude on "Malabar", Sowerby; "Rhythmic Trumpet" (from "Baroque Suite"), Bingham; Second Movement from Sonata for Organ, Arthur Rhea; Variations sur un Noel, Op. 20, Dupré. There was due recognition of the American composer, with the performance of works of four contemporaries. The climax came in the Dupré Variations,

one of the French organist's most popular compositions.

President S. Lewis Elmer of the Guild was the host to deans, regents and regional chairmen at breakfast in the Hotel Jefferson Tuesday and reports were heard from states and chapters in all parts of the United States, presenting a picture of the activities and the growth of the A.G.O. in every part of the land.

Tuesday was devoted largely to lectures, the first being a very interesting demonstration talk by Seth Bingham, F.A.G.O., nationally eminent composer and organist, on "Hymns and Hymn Playing". He gave advice which, if followed by all organists, would make for better hymns playing and singing in the churches.

Following Mr. Bingham there was a forum on "Worship and Church Architecture" over which Bertram Y. Kinzey Jr., of the architecture department of the Virginia Polytechnic Institute presided. The architect and some of the problems he faces in designing a church were dealt with by Charles C. Justice, eminent Richmond architect. The Rev. Frederick H. Olert, D.D., minister of the Second Presbyterian Church, represented the clergy and made an eloquent appeal for the preservation of the things that are beautiful in the church.

The conclave luncheon at the Hotel Jefferson brought together a large company which was addressed by President Elmer on the activities and progress of the Guild, while Vice-President Seth Bingham and representatives of various chapters were called upon for brief remarks.

Tuesday afternoon was spent at the Presbyterian General Assembly's Training School, where Hilton Rufty, associate professor of music at the University of Richmond and organist of St. Giles' Presbyterian Church, spoke on "Folk Music and the Folk Hymn", tracing their history in an interesting manner.

Following Mr. Rufty's lecture came one of the highlights of the conclave—a talk on "Broader Horizons for Children's Choirs", by Madeline Dean Ingram, assistant professor of music at Lynchburg College and minister of music at Lynchburg's Memorial Methodist Church. Professor Ingram spoke with contagious enthusiasm of the wonderful response she gets in her work with children of 5 and 6. Listening to this highly intelligent approach by one obviously in love with her calling, it was easy to see the reason for her success. Prolonged applause greeted the end of her talk.

The new organ in Virginia Hall at the seminary, a Möller of three manuals designed by Ernest White, director of music at the Church of St. Mary the Virgin in New York and a member of the Möller staff, then had its formal opening in a recital by Mr. White, who designed the instrument. Mr. White has a firmly-established reputation in both the United States and Canada and his performance was one of the most important events of the conclave. As one critic wrote, "What strikes the listener immediately in Mr. White's playing is an assurance and an authority in the works of composers like d'Aquin and Pachelbel. The opening 'Noel' was captivating and the final Partita, which sparkles with scintillating effects, was masterfully played. Of the Bach works, the Prelude and Fugue revealed steady driving rhythm, and 'Aus der Tiefe', with its chromaticism, was the most pleasing chorale prelude. The superb Franck piece was too much for this small instrument, but Elmore's 'Pavane,' serene and romantic, and Willan's lilting Scherzo fared much better. We preferred them to Virgil Thomson's clever but contrived setting forth of a beautiful plainchant with its imported 'God Rest Ye Merry'".

To top off a big day came the evening recital by William Watkins of the New York Avenue Presbyterian Church in Washington, who played at St. Stephen's Episcopal Church. He aroused the enthusiasm of a large audience and added to his well-earned laurels as a concert organist. Mr. Watkins played with virility and authority. Outstanding was a brilliant performance of Bach's Prelude and Fugue in E minor. From start to finish he maintained the interest of his audience in the following numbers: "Grand Jeu", Du Mage; "Soeur Montique", Couperin; Fantasia in Echo Style, Sweelinck; Prelude on the Chorale "When Adam Fell", Homilius; "Agincourt Hymn", Dunstable; Prelude and Fugue in E minor, Bach; Prelude on a Chorale of Bach, Respighi; Adagio from Sixth Symphony, Widor,

which received a lovely interpretation; Prelude and Fugue on a Theme of Victoria, Britten; "Paeon", Howells.

Wednesday morning Mr. Bingham again was the speaker and gave a large group much food for thought and practical application in a lecture-demonstration of repertoire for organ and choir. Prepared lists of organ selections and anthems were presented and copies were avidly seized by those present.

The final event on the program was an excellent address by the Rev. Lowell P. Beveridge, associate professor of church music at the Virginia Theological Seminary, Alexandria, Va., on "Music in the Life of the Church". Professor Beveridge quoted the declaration of religious principles of the A.G.O. and related his own experiences when a professor at Columbia University, before he entered the ministry. He said that he had come to the conclusion that the church needed more music-minded ministers and more church-minded organists.

Luncheon at the Grace Covenant Church brought the conclave to a happy close. The afternoon was devoted to a tour of Richmond and its many points of interest, both of the present and the past. The state capitol, which was also the capitol of the Confederacy, and museums and churches which recalled General Robert E. Lee, Jefferson Davis, Edgar Allen Poe and Patrick Henry were brought to the minds of the visitors as they stopped at a number of places of interest under the guidance of their Richmond friends.

Much of the success of the conclave is due to Professor James R. Sydnor, Sac. Mus. D., chairman of the conclave committee and a member of the faculty of the Assembly's Training School; William H. Schutt, M.S.M., A.A.G.O., of Grace Covenant Church, and their associates on the committee, who had spent many hours and days preparing the program and supervising its presentation.

CLARENCE MADER MARKS 25 YEARS; HIS OPERA IS SUNG

Clarence Mader marked his twenty-fifth anniversary as organist of Immanuel Presbyterian Church, Los Angeles, Jan. 20 and a reception and dinner were held in his honor. Mr. Mader went to that church in 1929 at the time that a large Skinner organ was installed.

A full-length sacred opera, "Vision of St. Stephen," composed by Mr. Mader was produced at the church Dec. 20, 23 and 27. A sixty-voice choir participated in the performance and they were assisted by a full instrumental ensemble and a dramatic group of fifty people. Elaborate costuming and modern stage lighting were used. The libretto was written by Dr. H. Kenn Carmichael, drama professor at Los Angeles City College, film producer and a long-time member of the church.

EVERETT F. STRONG ENDS 24 YEARS' SERVICE TO CHURCH

After twenty-four years of faithful service the First Congregational Church of Waterville, Maine, announces the resignation of Professor Everett F. Strong, organist and choirmaster. Mr. Strong conducted his final service on Christmas Sunday. Mr. Strong is professor of French and Spanish at Colby College in Waterville and has served as organist of this college for a number of years. He has appeared frequently as guest organist on festival occasions in Waterville. Mr. Strong has been chairman of the Columbia Concerts Association of central Maine for several years and has long been active in many phases of musical and cultural life in that community.

RALPH L. GATES has been appointed advertising and sales promotion manager for Wurlitzer organs. He succeeds Robert Kinnen. Mr. Gates has served in several important assignments with the company during the past seventeen years. He contributed to the original design of the Wurlitzer organ and was closely associated with its entire development program. He attained the rank of captain in world war II and was public relations officer for his division and reporter for *Stars and Stripes*.

THE DIAPASON.

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| BACH | MAGNIFICAT (Latin-English) (Straube-Roth) With Historical Preface by Albert Riemenschneider Vocal Score (Peters No. 40) \$.75 Miniature Score (Eulenburg No. 964) 1.50 Full Orchestra Score (Peters No. 29a) 8.00 Set of Orchestra Parts (incl. Organ Part) 9.25 Extra Strings each .75 |
| BRAHMS | REQUIEM, Op. 45 Vocal Score (German) (Peters No. 3672) 1.50 Miniature Score (Eulenburg No. 969) 3.50 Full Score and Orchestra Parts: on rental |
| BRUCKNER | MASS IN F MINOR Vocal Score (Peters No. 3845) 3.00 Full Score and Orchestra Parts: on rental |
| | TE DEUM Vocal Score (Peters No. 3843)90 Miniature Score (Eulenburg No. 960) 1.50 Set of Orchestra Parts 15.00 Extra Strings each .75 |
| GRIEG | FOUR PSALMS, Op. 74 (a cappella) Vocal Score (English) (Peters No. 3128a)50 |
| MOZART | REQUIEM, K.626 Vocal Score (Peters No. 76) 1.00 Miniature Score (Eulenburg No. 954) 3.00 Full Score and Orchestra Parts: on rental |
| VERDI | AVE MARIA (Mixed Voices, a cappella) Vocal Score (Peters No. 4256a)25 |
| | LAUDI ALLA VERGINE MARIA (Female or Children's Chorus, a cappella) Vocal Score (Peters No. 4256c)30 |
| | *STABAT MATER Vocal Score (Peters No. 4256b)75 |
| | *TE DEUM Vocal Score (Peters No. 4256d)75 |
| | *Full Orchestra Score \$6.00; Set of Orchestra Parts \$10.00; Extra Strings, each \$.50 |

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NINETY-FIFTH ANNIVERSARY

J. H. & C. S. ODELL & CO.
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Oldest Pipe Organ Builders in the United States in continuous operation under Odell family ownership and management since established in 1859 by the brothers John Henry Odell and Caleb Sherwood Odell, great grandfather of the present day Odells.

Odell Organs are distinguished for their extraordinary durability as well as the quality of tone that has never been surpassed. Attesting to this indisputable fact is the first pipe organ built in the Odell Factory which is still in use today in the Stamford Baptist Church, Stamford, Conn., where it was installed in early 1860.

Odell inventions and innovations in American Organ Building established the balanced crescendo pedal, sforzando pedal, great to pedal reversible, manual combination pistons, vacuuo-exhaust tubular pneumatic action, electro-magnetic action, the universal pitman stop action chest (used and praised by leading organ builders of today other than ourselves), all-electric console, stop tablets, new methods in scaling and voicing of pipes, and other improvements. These are not idle statements dreamed up to impress readers, but documented facts.

Odell Organs are built to last as long as the Church building stands. That is why it is a rarity to find a second-hand Odell Organ for sale.

It is and always has been a great privilege to serve our American Churches in all matters pertaining to the Pipe Organ.

**PHILADELPHIA CHURCH
ORDERS KILGEN ORGAN**

THREE-MANUAL AND POSITIV

Resources of Instrument for St. Monica's Catholic Edifice Shown by Stop Specification—Church Noted for Its Choir.

The Rev. Aloysius F. X. Farrell, pastor of St. Monica's Catholic Church in Philadelphia, has placed an order with the Kilgen Organ Company, St. Louis, for a three-manual organ with a floating positiv section. The instrument will be placed in the choir gallery over the narthex with the swell section in one chamber, great and choir in the other and the positiv between the chambers.

St. Monica's is well-known throughout the Philadelphia archdiocese for its musical activities, which include a men's and boys' choir of sixty voices. The choir is much in demand and travels to various parts of the East to give programs of Gregorian chant and sacred polyphony.

Specifications for the organ were drawn up by Anselmo Inforzato, organist and choirmaster of St. Monica's; Carmen Giordano, organist of the Church of St. Thomas Aquinas; Henry Fabry, Kilgen representative, and Eugene R. Kilgen, president of the Kilgen Organ Company. Delivery is planned for the coming summer.

The stop specifications of the organ are as follows:

GREAT ORGAN.

(Expressive in Chamber I)

- Gemshorn (Ext. 8 ft. Gemshorn), 16 ft., 12 pipes.
- Diapason, 8 ft., 61 pipes.
- Hohl Flöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute (ext. 8 ft. Hohl Flöte), 4 ft., 12 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 rks., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Clarion (ext. 8 ft. Trumpet), 4 ft., 12 pipes.
- Chimes (prepared for).

SWELL ORGAN.

- Rohr Bourdon, 16 ft., 12 pipes.
- English Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Chimney Flute, 4 ft., 12 pipes.
- Rohrnasard, 2 2/3 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Plain Jeu, 3 rks., 183 pipes.
- Fagotto, 16 ft., 73 pipes.
- Oboe, 8 ft., 12 pipes.
- Clarion Dolce, 4 ft., 12 pipes.

CHOIR ORGAN.

- Cor de Nuit, 16 ft., 12 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Cor de Nuit, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Cor de Nuit, 4 ft., 12 pipes.
- Nasat, 2 2/3 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Dolce Tierce, 1 3/5 ft., 7 pipes.
- Flageolet, 1 ft., 5 pipes.
- Trumpet (from Great), 8 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.

POSITIV ORGAN.

(Playable on Swell, Great and Choir).

- Quint Flute, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Principal, 2 ft., 61 pipes.
- Nazard, 1 1/2 ft., 61 pipes.
- Sifflöte, 1 ft., 61 pipes.
- Zimbel, 3 rks., 183 pipes.

PEDAL ORGAN.

(Expressive with manuals).

- Resultant, 32 ft., 32 notes.
- Major Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohr Bourdon (from Swell), 16 ft., 32 notes.
- Cor de Nuit (from Choir), 16 ft., 32 notes.
- Octave, 8 ft., 32 pipes.
- Bass Flute (Bourdon), 8 ft., 12 pipes.
- Rohrflöte (from Swell), 8 ft., 32 notes.
- Superoctave (ext. Octave, 8 ft.), 12 pipes.
- Block Flöte, 4 ft., 12 pipes.
- Flute (from Swell), 4 ft., 32 notes.
- Doublette, 2 ft., 12 pipes (Ext. 4 ft. Superoctave).
- Mixture (from Swell), 3 rks., 32 notes.
- Bombarde, 16 ft., 32 pipes.
- Trombone (Ext. 8-ft. Trumpet), 16 ft., 12 pipes.
- Fagotto (from Swell), 16 ft., 32 notes.
- Bombarde (Ext. 16-ft. Bombarde), 8 ft., 12 pipes.
- Trumpet (from Great), 8 ft., 32 notes.
- Clarion (from Great), 4 ft., 32 notes.
- Clarion Dolce (from Swell), 4 ft., 32 notes.

**FRANKLIN S. MILLER RETURNS
FROM HIS WORK IN GERMANY**

Franklin S. Miller, Chicago area organist and choir director, has returned from a seven-months' period of study and performances in Germany. While abroad, Mr. Miller attended the University of Heidelberg and served as organist and choirmaster of the Evangelical Church of Mosbach, Baden. He presided over a new three-manual instrument built by the north German organ firm of A. Kemper. In addition to giving a series of organ and chamber music programs on this instrument Mr. Miller organized and conducted a small string ensemble which toured southern Germany. He has been invited to return in 1954 for recitals and to conduct another group of programs in the provinces of Baden and Wuerttemberg.

In 1950 Mr. Miller was awarded the first teaching fellowship in the history of the Chicago Musical College. He had complete charge of all courses in music history and introduction to music. He also taught courses in theory, ear training and private musicology and served under his organ teacher, Dr. Heinrich Fleischer, as assistant professor of organ. He organized and directed the Collegium Musicum of that institution, giving first performances of works of Buxtehude, Sweelinck and other renaissance and baroque composers. In the last seven years Mr. Miller has served several Chicago churches and has been conductor of the Chicago Bach Chorus. He recently accepted the post of organist and choirmaster of the Wheaton Methodist Church in Evanston and took up his duties there Jan. 1. A program of choral concerts is planned during the Lenten season, with a performance of Heinrich Schütz's "Seven Last Words" in Holy Week.

**WURLITZER BRINGS OUT TWO
NEW ELECTRONIC MODELS**

The Rudolph Wurlitzer Company has announced the introduction of two new electronic organs, models 4600 and 4601. Basically the same instruments in musical design, model 4600 has a contemporary console and model 4601 a traditional console. Both instruments employ two full sixty-one-note manuals and a radiating twenty-five-note pedal clavier. A high fidelity coaxial speaker is contained within the console and plug-in attachment of a new model 626 tone cabinet has been provided.

The tone production system of the organs is built around the Wurlitzer reed. Solo voices include the French horn, trumpet, clarinet, orchestral flute, piccolo, oboe horn, bassoon and others. To reinforce the natural harmonics of the unison stops, mutations are provided for ensemble and solo use. The accompaniment stops are soft in character.

The pedal organ consists of a basic 16-ft. stop and an 8-ft. stop. Volume is controllable in soft, medium and full for proper balance with the manuals. The new co-axial self-contained speaker and model 626 ton cabinet offer high fidelity pedal response.

**FIRE DESTROYS BIG AUSTIN
ORGAN IN OMAHA, NEB., CHURCH**

A midnight fire Jan. 11 wrecked the First Methodist Church of Omaha, Neb., and destroyed the large four-manual Austin organ. The instrument was described in the April, 1927, issue of THE DIAPASON when it was installed. Mrs. Howard Rush-ton is the organist.

This was said to be the worst church fire in the history of Omaha. The church has 2,100 members. The pastor, the Rev. Dr. E. Wesley Perry, has announced that plans are being made to rebuild the church.

DECEMBER RECITALISTS for the weekly noonday series at St. Mark's Episcopal Church, Philadelphia, included Alyce Bianco, David Ulrich, Wilson L. Townsend, Jr., and Wesley A. Day, organist of St. Mark's. Attended by business men and women, students, shoppers and downtown residents of Philadelphia, the series has attracted much favorable attention. Artists for January were Harry Banks, Rowland Ricketts, M. D., Will Beck and Mr. Day.



A Wealth of Experience.....

This photograph of our assembly room, taken thirty-five years ago, indicates the care and craftsmanship typifying the building of the instruments of the period.

As the years have gone by, new methods and materials have found their way into the framework of quality. Tonal evolution has advanced with great speed and with corresponding musical results.

Many of these older instruments are now being rewardingly rebuilt along tonal lines at a fraction of the cost of a new instrument.

This is possible because of the consistent use of the highest quality materials and judicious planning for the future.

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**ROLAND DIGGLE DIES
IN LOS ANGELES, CAL.**

FORTY YEARS AT ST. JOHN'S

English-Born Musician Gained Distinction as Composer, Organist and Author—Was Contributor to The Diapason.

Dr. Roland Diggle, composer, author and for the last forty years organist and choirmaster of St. John's Episcopal Church in Los Angeles, died of an apparent heart attack Jan. 13 at the age of 69 years. Dr. Diggle was born in England in 1885 and was educated at the Royal College of Music in London. He came to the United States in 1904 to be organist and choirmaster of St. John's Church in Wichita, Kan. Later he was organist and choirmaster of St. John's Cathedral, Quincy, Ill. In 1909 Dr. Diggle married Mary Webster. He went to Los Angeles in 1914 to become organist and choirmaster of St. John's Church. There he played a large Skinner organ and conducted a mixed choir of sixty voices.

Dr. Diggle was dean of the Southern California Chapter of the A.G.O. for two terms. He was recitalist at the San Diego and San Francisco Expositions and made several recital tours of the United States. He was the composer of more than 500 works for organ, choir and orchestra, and his music has been performed by the Los Angeles Symphony Orchestra and by organists all over the world. Dr. Diggle was an Episcopalian, a Mason, a member of the American Society of Composers, Authors and Publishers and a contributor to THE DIAPASON, *Musical Opinion*, *The American Organist*, *Etude* and other publications.

In 1926 THE DIAPASON said of Dr. Diggle: "The name of Roland Diggle is a household word wherever present-day American organ compositions are noticed, for he is perhaps the most prolific composer of this generation. ***He is a man of cordial mien, of attractive personality and held in the highest esteem by his closest associates." In 1948 it was noted

DR. ROLAND DIGGLE



that works of Dr. Diggle published that year included two songs, a piano suite, six choral numbers, seven organ pieces, a book called "Ten Practical Organ Lessons" and an "Album of Wedding Music and Sacred Songs."

Dr. Diggle often wrote for THE DIAPASON under the *nom de plume* of "Dr. Dinty Moore." His articles were humorous, but often poignant and replete with valuable information and sound advice. In a long and factual article which he wrote giving his observations of church music in England, he began with a fabricated paragraph about how the local organists gave a testimonial concert after he had given his 2223d recital and presented him with a gift of \$8.67 so that he could make a trip to England and investigate the possibility of importing a clarinet stop for his organ at the Wesavem Church. He then stated that at the request of the contributors to the fund he was going to write some impressions of the trip. The



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rest of his story was a serious appraisal of English church music. That kind of article was typical of Dr. Diggle's writing.

Dr. Diggle had the distinction of being listed in "Who's Who in America," an honor seldom bestowed upon composers who devote themselves mainly to church music.

Dr. Diggle leaves his widow and a daughter, Mrs. Dorothy Bartucci.

THE KATE NEAL KINLEY memorial fellowship is being offered again for the academic year 1954-1955 by the board of trustees of the University of Illinois. The fellowship yields the sum of \$1,000, to be used by the recipient toward defraying the cost of advanced study of the fine arts in America or abroad. Requests for application blanks and instructions should be addressed to Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Building, University of Illinois, Urbana, Ill.

DR. AND MRS. PHILIP JAMES of New York City announce the birth of a son, Philip Dylan, Jan. 10

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Were You There?.....W. A. Goldsworthy .20

Palm Sunday.....Richard Kountz .20

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How Beautiful Upon the Mountains.....John W. Work .20

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Now the Green Blade Riseth.....Stanley E. Saxton .20

Thou Art the Way.....Carl F. Mueller .20

I Heard Two Soldiers Talking.....Marion C. Chapman .15

Easter Bells Are Ringing.....Robert Elmore .20

O Come and Mourn.....Seth Bingham .20

Easter Morning.....Richard Kountz .20

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Choral-Prelude on a Tune by Melchior Vulpius
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Christ's Entry into Jerusalem.....Stanley E. Saxton .75

An Easter Meditation.....Ambrose P. Porter 1.00

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Lent and Easter Anthems

By JAMES S. DENDY, MUS.B.

Nothing else is quite so gratifying to an organist as a look at his new calendar announcing a late Easter. A longer than usual "breathing spell" between Christmas and Ash Wednesday is always a welcome respite. This year Easter falls on April 18 and Lent begins March 3. So there will be ample time after receiving this issue of THE DIAPASON to look over the new music which has been published and prepare some of it for use.

For those interested in a Lenten cantata, the H. W. Gray Company has issued a new one by H. Alexander Matthews entitled "Gethsemane to Golgotha." The work is of medium length, as cantatas go—sixty-four pages but printed on large staves. There are four sections: "The Garden of Gethsemane," "The Scene before Pilate," "The Road to Calvary" and "The Crucifixion." It is not necessary to discuss Mr. Matthews' style of composition because most directors are familiar with it. It will suffice to point out a few features of the work before us. Within the sections there are no real "breaks." At times one soloist is alternating with another and at other times the solo part appears over a choral section. One therefore does not get the feeling of a number of short pieces strung together. The harmonies are definitely conservative and the rhythms seldom depart from the usual. One must have a good solo voice in each of the four usual ranges. There must be enough voices for effective *divisi* singing. In the third part Mr. Matthews disappoints us by starting with an organ introduction over a ground bass, but the ground disappears when the voices enter. To be sure, he does have melodic references to the bass melody later in the chorus. Well-known tunes are incorporated at various places.

There is a growing trend among some of the publishers to give their octavo publications "eye appeal" as well as "ear appeal." The modern, but quasi-medieval, charcoal drawing appearing on the cover of Concordia's edition of Gesius' "Hosanna to the Son of David" (edited by Paul Thomas) is of sufficient interest to merit framing. That such worthy music should be accompanied by a cover print which in itself is worth more than the cost of the anthem (compared to usual print shop prices!) is a real feather in the cap of the St. Louis publisher. Another "oldie" edited by Mr. Thomas is "Behold the Saviour of Mankind," music by Christopher Tye and words by Samuel Wesley. From the same publisher there is a Passantide antiphon by Carl Halter, "He Was Oppressed." This short, effective number is suggested for the close of each midweek Lenten service, or as the sentence for the season.

David H. Williams is the composer of a very satisfying four-page setting of "O Come and Mourn with Me," for SATB with organ *ad lib.* (H. W. Gray). This will be easy to perform if your men are capable of singing in four parts. As a matter of fact, all you really need is four good male voices balanced by sopranos and altos. No text could be better for Good Friday. Gray also has issued the chorales from Bach's "St. John Passion" under one cover.

Those directors who are fortunate enough to have a first-rate baritone soloist should examine Harold W. Friedell's "The Way to Jerusalem," a Palm Sunday anthem. This number will sound best with a choir capable of producing full choral tone. David H. Williams' "To Zion Jesus Came" will give you a chance to use your youth choir with the seniors on Palm Sunday. The tune assigned to the youth choir (or a few sopranos) is simple enough for them to grasp it easily. "Ride On! Ride On in Majesty" has appeared in a sturdy setting for SAB with organ by W. Glen Darst. There are two sections entirely in unison and the one solo passage (for baritone) may be taken by all the men. These numbers are from Gray. The only other Palm Sunday anthem which has come to our attention is Frances Williams' "Jesus Comes Now," SAB accompanied, published by Harold Flammer, Inc.

One of the most attractive settings of "Christ the Lord Is Risen Again" to appear in a long time is that by Pierce Getz, based on a thirteenth-century sacred folksong. Both the voices and the organ are used effectively and there are some interesting canonic passages. For a big-

sounding anthem in modern style investigate Hampson A. Sisler's "See the Conqueror Mounts in Triumph," for mixed voices and organ. These numbers are from Gray, as are the following: "Alleluia! Christ Is Risen," by Richard Warner, for mixed voices with youth choir *ad lib.* and soprano or tenor soloist; "Carol of Joy," French tune arranged by Alan Walker, for mixed voices with organ; "Jesus Lives," by Joseph W. Clokey, from his pageant "Builders," for mixed voices and youth choir *ad lib.*

For an SA number quite within the scope of the average youth choir try Frances Williams' "The Lord, He is Risen" (Harold Flammer, Inc.). This also is available for SATB and SATB with junior choir. "The Victor Rises," by Kenneth E. Runkel, for SATB with piano or organ, is this composer's eighty-first anthem. It is a spirited and easy number. The publisher is C. Albert Scholin & Sons, Inc., who also offer Christen Knudsen's "Rejoice! the Lord Is Risen" and Glad Robinson Youse's "Glorious Easter Morning." The Knudsen number is for SATB with piano or organ and the latter anthem is for two-part junior choir and four-part chorus of mixed voices with piano or organ. Joseph Roff's "Easter Song," published by Elkan-Vogel, will appeal to those who like a solo voice over a humming accompaniment.

To mention a few nonseasonal anthems, admirers of the music of the late Powell Weaver will be interested in a setting of his which has been brought out by the Galaxy Music Corporation. The beautiful text, "Lo, Where He Walked," was written by the composer's wife, Mary Weaver. The setting is for SATB unaccompanied. The serene character of the music is entirely descriptive of Mrs. Weaver's poetry.

Also from Galaxy, "The Lord Is God," by Katharine K. Davis, is an arrangement of a Slavic hymn. The scoring is for SATB with accompaniment and the duration is five minutes. A good anthem for a youth choir. "Father Above, Thou Who Art Love," for SATB unaccompanied, is by Lowell Rilev. It is a good "adoration" anthem.

In last month's column there was a statement which read: "One need hardly say that anything written by Mr. [Everett] Titcomb is worth investigating." At least one reader wrote in that he was not sure whether this was meant to be "complimentary or otherwise." Perhaps in this day of so many unsavory "investigations" the word is coming to have a derogatory connotation in the eyes of



The above organ is semi-portable and can be placed in any room with no preparation. The over-all measurement of the main part of the organ is 5 feet 9 inches wide, and 24 inches deep. The low notes of the pedal are built in two sections. One is 39 1/4 inches wide by 7 1/4 inches deep. The other is 32 inches wide by 6 1/4 inches deep and they are 7 feet 7 inches high. They can be placed behind the chest as in the above picture, where they act as a baffle, beside the organ, or if ceiling is not high enough, laid horizontally.

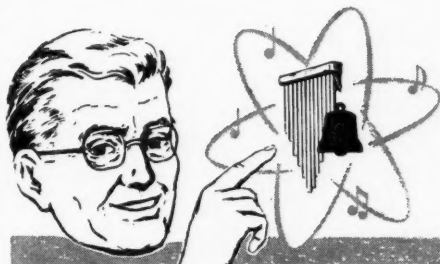
These organs are very useful for practice purposes, small churches or for temporary use in larger churches. The organ shown in the above picture is unenclosed, but it is possible to add shutters if desired.

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many. But permit us to state here that it was only with the deepest sense of admiration for the music of Mr. Titcomb that we suggested that directors "investigate" it. Probably we should have said "worthy of consideration." In any event, we earnestly trust that no committee or sub-committee in Washington will accept this as sufficient grounds for an investigation of Mr. Titcomb or his music. If they should, we are confident that they would find both the man and his writings American, Christian and musical to the core.



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**THREE SPECIAL PROGRAMS
GIVEN AT UNION SEMINARY**

Three special programs of choral and organ music were presented by the School of Sacred Music, Union Theological Seminary, New York, in January. Jan. 13 candidates for the degree of master of sacred music gave a concert of choral works. The program included: Magnificat in C, Pachelbel, with Mary Darnell, soprano; Vida Rumbaugh, contralto; Robert Carbaugh, baritone, and Moody Chisholm, tenor, as soloists; "A Ceremony of Carols", by Benjamin Britten, with Harriet Ilse, soprano; Grace Adolphsen, contralto, and Christine Staz-rachi, harpist, as soloists, and Fantasia on Christmas Carols by Ralph Vaughan Williams, with William Robinson, baritone, as soloist. On two successive Monday nights lecture-recitals on "The Organ Works of Bach" were delivered by Julius Herford, music consultant for Robert Shaw and member of the faculty of the School of Sacred Music and of Westminster Choir College, assisted by organists from Union. On Jan. 11 the three works discussed were the Prelude and Fugue in C minor, played by Frederick Wells; Prelude and Fugue in F minor, played by Robert Lee, and the Prelude and Fugue in D major played by Frederick L. Swann. Jan. 18 the lecture-recital was based on the Toccata and Fugue (Dorian), played by Russell Hayton; Passacaglia and Fugue in C minor, played by Warren Berryman, and Fantasia and Fugue in G minor, played by Corliss R. Arnold. All three performances took place in James Memorial Chapel.

BRUCE PRINCE-JOSEPH, the young organist-harpsichordist on the faculty of Hunter College, New York City, will play a series of thirteen radio broadcasts on the newly-redesigned Aeolian-Skinner organ in the Hunter College Assembly Hall. These will be broadcast each Sunday morning beginning Feb. 7 from 8:30 to 9 o'clock on radio station WNYC AM and FM. The music will be devoted to the masters from the sixteenth century to the present day. Composers represented are de Cabezon, Frescobaldi, Palestrina, Pachelbel, Jullien, Couperin, de Grigny, Buxtehude, Bach, Haydn, Mozart, Schumann, Liszt, Brahms and Hindemith.

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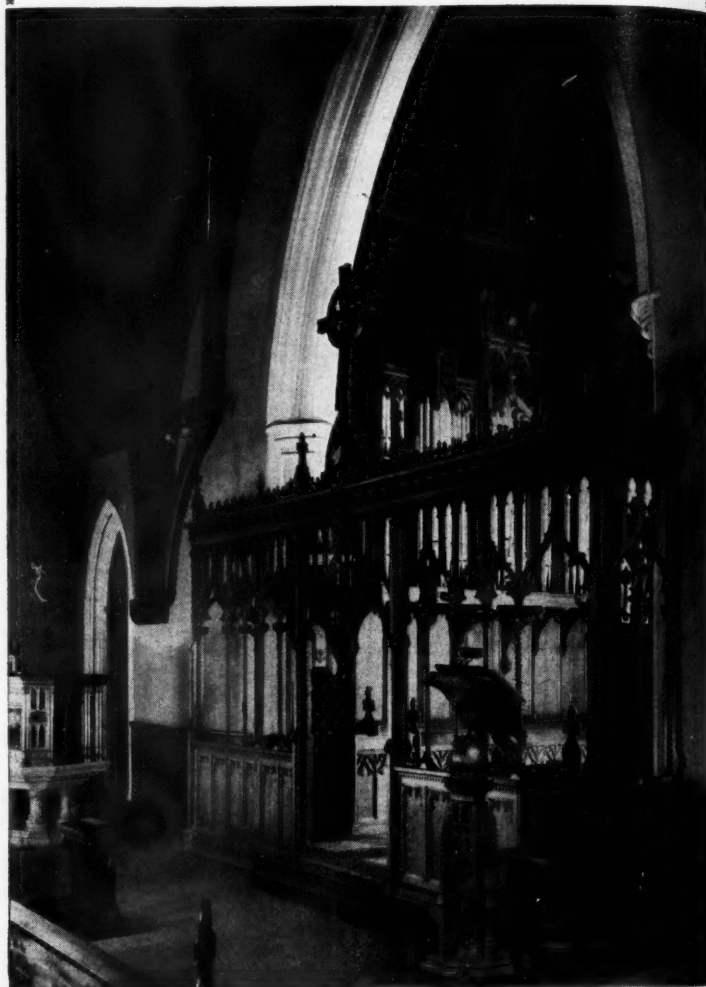
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Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes.

SWELL ORGAN.
Bohrflöte, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 56 pipes.
Principal, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 68 pipes.
Schalmel, 4 ft., 68 pipes.

CHOIR ORGAN.
Gedeckt, 8 ft., 68 pipes.
Erzähler, 8 ft., 68 pipes.
Erzähler Celesté, 8 ft., 56 pipes.
Nachthorn, 4 ft., 68 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.

PEDAL ORGAN.
Soubasse, 16 ft., 32 pipes.
Bohrgedeckt, 16 ft., 12 pipes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Bohrflöte, 8 ft. (from Swell).
Super Octave, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Octavin, 2 ft., 12 pipes.
Double Trompette, 16 ft., 12 pipes.
Trompette, 8 ft. (from Swell).

THE SEVENTEENTH CHRISTMAS carol festival was held Dec. 13 at Carnegie Music Hall in Pittsburgh under the direction of Dr. Marshall Bidwell. This took the place of the regularly scheduled organ recital for that date. Assisting Dr. Bidwell was Howard L. Falston, who played the accompaniments.

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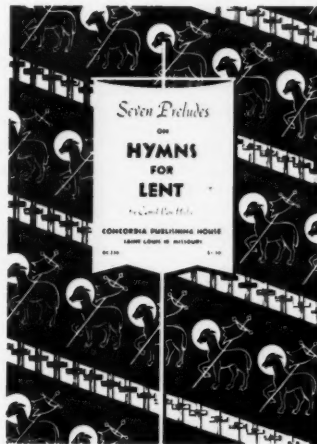
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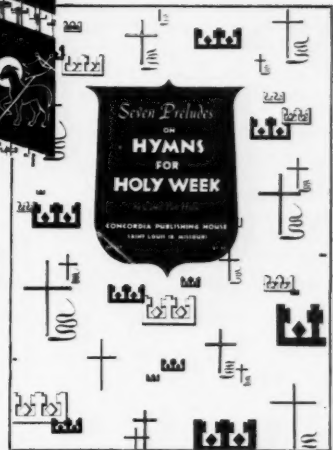
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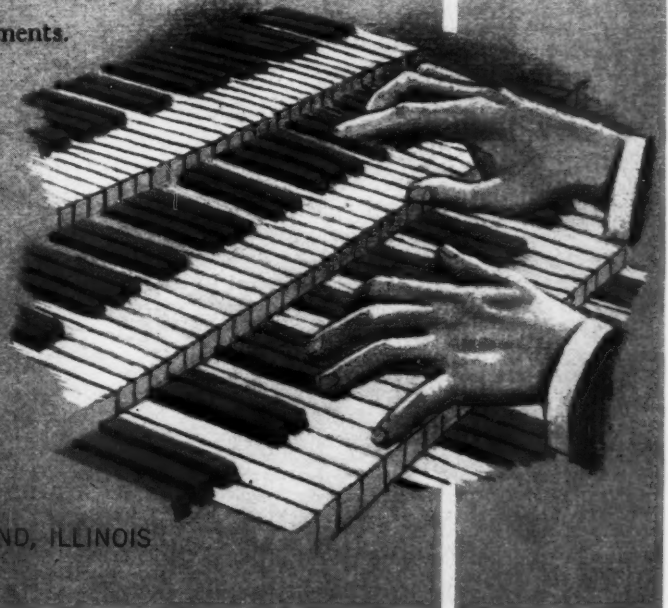
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The President's Column

The annual national midwinter convale of the Guild in Richmond, Va., Dec. 28-30 proved to be a model for all gatherings of church musicians, whether in winter or summer, as attested by the members from many states attending. The programs were designed to cover the activities of all organists and choral directors. The lectures, discussions, choral programs and organ recitals were full of interest and excellent in every particular. The practical value of the lectures to both organists and directors of choirs was commented upon enthusiastically. The Richmond Chapter acted as host in the most hospitable manner, upholding the best Southern traditions, and a warm fraternal atmosphere prevailed. We are indeed grateful to all who organized and directed the convale, which was so thoroughly enjoyed by everyone. The reports from many chapters made at the meeting following the president's breakfast to Guild officials again demonstrated the wide interest in the A.G.O. and its ever increasing influence.

A notable feature of the convale was the exhibition for the first time at a national Guild event of an A.G.O. banner. The District of Columbia Chapter, true to its progressive spirit, has the distinction of introducing this valuable addition to Guild symbolism. Deep appreciation of this innovation was expressed and we commend to the attention of every chapter the idea of procuring such a banner. We believe many chapters will be interested in having an A.G.O. banner for use in processions and on various occasions.

National Guild Sunday will be observed May 9, three weeks after Easter, and, anticipating a wider observance than ever before, Dr. George Mead, chairman of the committee, will make an announcement in the March issue of THE DIAPASON.

Seth Bingham, national chairman of the convention and expansion committee, has sent letters to all regional and state chairmen, deans and regents, outlining plans for the pre-convention expansion drive which will cover the country. Every member is urged to participate in this project and to send to national headquarters names and addresses of potential members. Each present member surely knows of organists or choir directors who should be members of the A.G.O.

Our latest communication from the Twin Cities 1954 National Convention Committee includes the following:

Our progressive organ tour for Guild members attending the convention is scheduled for Wednesday, July 14. Leaving the hotel headquarters, where the winner of the organ playing competition will play a short recital, we shall drive out Summit Avenue and over the Mississippi River to Minnehaha Falls, internationally famed for its beauty and poetic lore.

We shall then proceed on our tour, which will give us an opportunity to visit churches in the twin cities that we would not otherwise see. Our drive will take us over the scenic parkway past Lake Nokomis, Lake Harriet, Lake Calhoun and Lake of the Isles, thence to the university campus and on to beautiful Lake Como in St. Paul, where we can all enjoy a box luncheon.

A concert program of organ and orchestral music will be presented at Salem Lutheran Church, Minneapolis. Seth Bingham's Concerto will be played. The organ part will be played by William Teague. You will all want to hear this great work by Mr. Bingham.

ALL roads lead to the Twin Cities July 12-16!

S. LEWIS ELMER

Composers' Night in Boston.

A unique annual program of the Boston Chapter is composers' night, when chapter members may present compositions for the membership to hear and appraise. This meeting was held jointly with the New England Choir Directors' Guild at the Old South Church Dec. 1. Beginning the evening was a dessert and coffee hour in the parish hall of the church. A choir had been formed among the members to present any numbers by composers who had not been able to bring their choirs. This group sang with an enthusiasm born of reading most of these pieces at sight.

Carl McKinley's "Veni Emanuel" opened the program, conducted by the composer. Samuel Walter next presented his "We Praise Thee, O Lord." Homer Whitford had the quartet from his church present to sing his "God of the Universe". All of these are very good service music of the type that can be done well by many choirs. The highlight of the program came when George Faxon, organist and choirmaster of St. Paul's Cathedral, directed his own choir in a magnificent presentation of Nancy Faxon's setting of Romans XII ("I Beseech You Brethren"). Because of its difficulty this would not be a work for most choirs, but its use by choral groups interested in a display piece, with grand climaxes of tone and unusual tonal combinations, could be manifold. This setting was certainly provocative in its use of a wide range of dynamics, calling upon every voice to utilize every register it possesses. Sung a cappella, it reminded this writer of Aaron Copland's "In the Beginning" in its harmonic structure.

Francis W. Snow's beautiful "God that Madest Earth and Heaven" was in complimentary contrast to the Faxon number. Leo Brehm's new mass just published was represented by the Sanctus, Benedictus and Agnus Dei. Edith Lang then directed the chapter chorus in her "Jesu, Jesu, Holy, Holy, Yet Most Lowly". Mark Dickey's new solo setting of "Consider the Lilies" came next, a piece done somewhat in the style of Handel. Stephen Ortlip brought his large choir in from the Wakefield Congregational Church to sing his "O Come, Let Us Worship" and "Be Joyful in the Lord". Everett Titcomb's just published setting of the "Ave Verum" again demonstrated Mr. Titcomb's deep insight into the true meaning of devotional music. A short piece by Dean Grover Oberle came next, "I Sing of a Maiden". The program was brought to a stirring close with Edith Lang's "In Christ There is No East or West".

To appraise such a program is difficult, but there couldn't have been a chapter member present who wasn't justifiably proud of an organization which can have a whole evening of pieces composed by its own members, most of the compositions being in print or about to be published.

MARSHALL SUMNER WILKINS, Registrar.

News of Northern California.

Nov. 17 brought a most interesting evening of music and commentary sponsored by the Northern California Chapter's San Francisco local activities committee in a visit to St. John's Episcopal Church. Dorothy Serrano played a program designed to show the capacities of a small organ—in this case a 1909 Austin of ten sets as electrified in 1953 by the Schoenstein firm. Following this

there was a discussion of the instrument and a few words about music for small organs in general. Those present received copies of a sizable list of music compiled by chapter members to meet the needs of all denominations. Miss Serrano's program included: Prelude and Fugue in A minor and "The Old Year Now Hath Passed Away", Bach; Sketch in D flat and Canon in B minor, Schumann; "Folk tune", Whitlock, and Fantasia on "Ton-Y-Botel", Purvis. Phoebe Cole and Frances Murphy arranged refreshments for the group in the church social hall.

Our Christmas dinner was held at St. Luke's Church, San Francisco, Dec. 29, with preparations under the supervision of Leonard Fitzpatrick, sub-dean, aided by Paul Fitzgerald and Dora Schively. Before dinner Miss Schively presented a brief program in the seasonal spirit with the Rev. Carl N. Tamblin of St. Luke's officiating. Organ numbers off the beaten track were: "O Jesulein süß" and "Vom Himmel hoch", G. F. Kauffman; "In dulci Jubilo" and "Vom Himmel hoch", Hermann Schroeder, and "Cradle Song", Bach.

The chapter presented E. Power Biggs in a recital Jan. 17, at the First Presbyterian Church, Oakland, and in February a recital by Jean Langlais, Jan. 26, at St. Mark's Episcopal Church, Berkeley, under the East Bay local activities program, Harry Burdick was to speak and show pictures of his trip to Europe.

Chapter members who consistently bring the best in organ literature to our bay area public are Harold Mueller and Richard Purvis in their individual series of monthly recitals and Newton H. Pashley of Oakland, who has embarked on a notable series of organ and choral presentations. With these and other local and visiting artists there is no dearth of organ music to attract and hold a growing public interest.

ROBERT VAUGHAN, Registrar.

New Chapter at Winfield, Kan.

A group of organists met in Winfield, Kan., Dec. 14 at the home of Dr. Cora Conn Redic to organize a chapter of the Guild. The Rev. W. James Marner, rector of Grace Episcopal Church in Winfield, was elected dean of the chapter. Other officers are Mrs. Paul Hauer, sub-dean, and Mrs. Eldor C. Sieving, secretary-treasurer. Winfield also boasts a newly-organized student chapter on the campus of St. John's (Lutheran) College, with a membership of approximately thirty-eight students.

Mrs. E. C. SIEVING, Secretary-Treasurer.

WISCONSIN CHAPTER—One of the features of the member recital Oct. 18 was the two-organ arrangement of Gigout's "Grand Choeur Dialogue," played by Father John Murphy and James Keeley at All Saints' Cathedral. About 900 attended the Flor Peeters program at St. Robert's in Milwaukee Nov. 8. Following the recital forty members and guests attended a dinner at the Hotel Knickerbocker in honor of Mr. Peeters. He autographed one of his recently recorded albums for our gift to the Milwaukee Public Library. . . . Dec. 29 Mr. and Mrs. Chester Muth and the chapter's hostess committee entertained the Guild at the Muths' Wauwatosa home. Singing, games and exchange of gifts provided the evening's entertainment. . . . Thirty members have met twice under the direction of Professor La Vahn Maesch of Lawrence College to study organ repertoire. Thus far members have played modern recital and church music. A smaller group plans to meet with William Eberl, sub-dean, to work on examination data. . . . On Jan. 24 Dr.

George William Volkel played the second artist series recital at the Lutheran Church of the Redeemer in Milwaukee. That evening Earl Morgan at the organ, with the Temple Emanu-El cantor and quartet and the State College choir and orchestra, presented Mendelssohn's "Elijah," conducted by Milton Rusch, at the temple. . . . A hymn festival and choral workshop will be held Feb. 14, in which all Milwaukee County choirs and their directors are being asked to participate. —MARIAN E. MANDERY, Secretary.

LOS ANGELES CHAPTER—The January meeting of the Los Angeles Chapter was held at Trinity Episcopal Church. Members of the Hymn Society and the Choral Conductors' Guild were invited to attend. After dinner and a business meeting Anne Shaw Fine, soprano; Lester Remsen, trumpet, and Owen Brady, organ, presented a program of music for weddings, which included: Cantata 51 and the Wedding Cantata, Bach; Trumpet Voluntary in D and Trumpet Tune in C, Purcell; two chorale preludes on Welsh hymn-tunes, Vaughan Williams; Symphony, Haydn; and "Come, My Beloved," Lukas Foss.—VIRGINIA COX.

MASON CITY, IOWA, CHAPTER—The Mason City Chapter met Nov. 17 at the Vance music store. Twenty-one members responded to the roll call with "My Favorite Prelude." Mrs. Allen Tasker of Mason City was welcomed as a new member. Mrs. F. J. Clark presented a program on hymns. She was assisted by Helen Johnson and Mrs. Charles Fort. Hymns were traced from the earliest Biblical times to the hymn writers of the United States. The members joined in singing hymns. Cider and doughnuts were served by Mrs. J. E. Stinehart, assisted by Mrs. Fred S. Geigel, Mrs. John Vance and Gwen Bohning.—MRS. JEROME HUSTED, Registrar.

OKLAHOMA CHAPTER—The Oklahoma Chapter met the night of Dec 5 in the fellowship hall of St. Paul's Methodist Church, Tulsa. Plans for the recital of Carl Weinrich, whom the chapter presented on the Parriott memorial organ of the First Methodist Church Jan. 18, were announced by Dean Hine. The entertainment feature of the evening was a discussion on the topic "If I Were an Organist" by the Rev. Dwight R. Hunt, pastor of St. Paul's Methodist Church. Mr. Hunt spoke first of the organ prelude, saying the music should be of a nature to appeal to the heart and emotions of the congregation, to create an atmosphere of readiness to participate in the service. The postlude should not be of so jubilant a nature as to convey the feeling of "hurry up, let's get home to dinner". Ed Flinn, organist of the First Christian Church, gave a response, "If I were a Pastor". Mr. Flinn spoke of the need of an understanding between the organist and pastor on the subject of the sermon and appropriate hymns chosen to correlate. He suggested that pastors take a course in music appreciation, church music and song.—JOHN KNOWLES WEAVER, A.A.G.O.

OKLAHOMA CITY—The Oklahoma City Chapter started the new year by meeting at the Crown Heights Methodist Church Jan. 4. James Camp was chairman of the committee which served dinner to thirty-seven members. A business meeting, conducted by the dean, Mrs. J. S. Frank, was held. An anthem workshop was conducted with William Lemonds as chairman. The group was asked to form a chorus. This chorus participated in the workshop by the singing of the anthems discussed. Mr. Lemonds presented Ruth Camille Weach, who discussed the "Trinity" or general season of the church year, by presenting the study of "Let All Mortal Flesh Keep Silence," Holst; "Bless the Lord, O My Soul," Ippolitoff-Ivanoff, and "Behold, I Stand at the Door," Overley. James Camp took up the "Advent and Christmas season" by discussion and singing of "Of the Father's Love Begotten," arranged by Lundquist; "What of the Night, O Watchman" Thompson, and "O Come, O Come," Candlyn. John R. Hoyt concluded the workshop by presenting "Lent and Easter season," introducing the study and singing of "Awake, Thou Wintry Earth," Dutch carol; "All in the Morning," Marryott, and "In Joseph's Lovely Garden," Dickinson.—LUCILE D. KURTZ, Corresponding Secretary.

News of the American Guild of Organists—Continued

New Chapter in Idaho Falls.

The Idaho Falls, Idaho, Chapter was organized in November, 1953, and received its charter in December, with eighteen charter members. Without the incentive, help and encouragement of Professor R. F. Goranson, dean of the Pocatello, Idaho, Chapter, this organization would not have been possible. The officers for the current season are: Dean, Dr. H. R. Fishback, Jr.; sub-dean, Mrs. Harvey Hatch; secretary-treasurer, Mrs. Richard Bissing. The executive committee consists of Mrs. LaMar Barrus, Mrs. Donald Rose and Mrs. Aldon Tall. A series of programs for the season has been arranged. As special projects a study of the various organ and electronic installations in Idaho Falls will be made. The December meeting was held in Trinity Methodist Church, with Professor Goranson speaking on hymn phrasing. The Hillgreen-Lane organ was studied. The January meeting was held at the home of Mrs. Paul Wengert and Mrs. LaMar Barrus spoke on the fundamentals of organ playing. A study of the Wurlitzer organ was undertaken.

A series of Sunday afternoon recitals has been planned as a community project. These will be played by members of the Guild, with several out-of-town guest organists also participating. The recitals are being broadcast by local radio station KID. The November recitals were by Mrs. Dean Shephard, Dr. H. R. Fishback, Jr., Mrs. Pauline Mickelson and Miss Nina Bohi. December programs were by Lorraine Tyler, Mrs. Richard Bissing and Mrs. Dean Shephard. The Jan. 3 recital was played by Mrs. LaMar Barrus, director of organ at Ricks College, Rexburg, Idaho. Jan. 10 the program was presented by Mrs. Harvey Hatch.—H. R. FISHBACK, Jr., Dean.

Illinois Chapter Program.

The third in the current monthly "Ars Musica" Series at St. Ita's Church, Chicago, will be a student recital under the auspices of the Illinois Chapter, Sunday, Feb. 14, at 4 P.M. Don Black, William Best and Gerald Brill, pupils of three of Chicago's prominent organ teachers will play a program of works by Bach, Vierne, Gigout and Sowerby. The DePaul University chorus will sing under the direction of Dr. Arthur C. Becker. A social hour will follow in the parish hall for members of the Guild and their friends.

Luncheon in St. Petersburg, Fla.

Forty-three members of the St. Petersburg, Fla., Chapter sat down to a luncheon Jan. 4 at the Hotel Detroit. This is a monthly affair to which we look forward as our time of fellowship. We are given the added pleasure of listening to two or three of our members play. John D. Green of Boston was introduced as a visitor from the Boston Chapter. Our chapter now has seventy-four active and 332 subscriber members. Mrs. Charlotte Pratt Weeks gave a short, interesting history of our former regents and deans. She noted that the St. Petersburg Branch was organized in 1928 with five members. William Whiddit was regent. Mr. and Mr. Whiddit were present and were given a round of applause. Our first dean was Mrs. George Miller, who also was present. Following Mrs. Weeks' talk Mrs. Kermit Foster, the dean, made several announcements. A forum on wedding and funeral music is to be held at St. Peter's Episcopal Church by its organist, Robert Setzer. Mr. Setzer's forum last month on "Preludes and Postludes" was exceedingly interesting and helpful. There was another forum on "The Hammond Organ" by Ray Chase at St. Joseph's Catholic Church Jan. 16.

On Jan. 12 our sixth annual hymn festival was held at the First Methodist Church. Mrs. Ann Ault was program chairman. More than 500 choir members, representing twenty-five churches, participated. The director was Wallace Gause, supervisor of school music for Pinellas County. Organists at the festival were Mrs. Emma Corey Ware, Mrs. Margaret Beckwith and Martin Neff. Assisting pianists were Miss Viola Burckel, A.A.G.O., and Mrs. Frances Gutelius Smith. Preceding the last hymn the St. Petersburg High School concert choir sang two spirituals, "Listen to the Lambs," Dett, and "Rocks My Soul," De Vaux. After the benediction the choirs sang Lutkin's Choral Amen.

The special music enjoyed at our Jan. 4

luncheon was provided by Mrs. Claude Duell, violinist, accompanied by Mrs. Helen Mangan. Following the music, one of our newer members, Sheldon Foote, F.A.G.O., gave us a talk on "The Organ Plays." Mr. Foote, past dean of the Arkansas and Central Arizona Chapters, now makes St. Petersburg his permanent home. He made a fine suggestion which was immediately endorsed enthusiastically by our chaplain, the Rev. Frank Robinson. The suggestion emphasized the idea of sending a representative from our A.G.O. chapter to the local ministerial association.

The principal concert of our season will take place Feb. 1 at the St. Petersburg High School in the form of a Hammond organ recital by Richard Ellsasser.

Our annual junior choir festival was given Sunday afternoon, Dec. 6, at the First Presbyterian Church. Three hundred and fifty boys and girls of 7 to 12 participated. The program was opened by the church organist, Fred Martin.

The monthly board meeting and luncheon were well attended at the Hotel Detroit Dec. 7. William Thompson played carols on the Hammond organ as we sang them, also playing for us an organ arrangement of "Greensleeves." Mrs. Ruth Belmont, contralto soloist and director of music of Allendale Methodist Church sang O'Hara's "Come to the Stable with Jesus" and Handel's "He Shall Feed His Flock." Following the musical program, we listened with interest to the Rev. Lucien Kerns, associate pastor of Westminster Presbyterian Church, as he told us of Guatemala, of its Christmas customs as to decorations and music and its religious beliefs and national customs.

DOROTHY BERRY KIRK, A.A.G.O., Corresponding Secretary.

DISTRICT OF COLUMBIA—The District of Columbia Chapter met Jan. 4 in Calvary Baptist Church. Thomas Moss was the host. The program, a symposium on hymn playing, was based on the hymn playing for Guild examinations. After several members played hymns, each in his own style, there was a discussion of tempi, registration, rhythm, pedal registration, etc., with various members of the audience participating. It is hoped that many received help and encouragement from the demonstration, which was conducted ably by our sub-dean, Lyman McCrary. . . . We are looking forward to our organ festival Feb. 15, 16 and 17 at the Foundry Methodist Church, and to our junior choir festival May 23. We were happy to learn that nine members attended the mid-winter convale in Richmond, Va.—BERNICE G. FRASER.

GREENWOOD, S. C.—The Greenwood Chapter held its November meeting at Immanuel Lutheran Church. Three organ selections were played by Mrs. Frederick Terry—Chorale Prelude, "Salvation Now Is Come to Earth," Bach; Chorale Prelude, "Es ist ein' Ros' entsprungen," Brahms, and Chaconne, Couperin. Mrs. Rosalie Stribling presented a program of appropriate music for church weddings. Members then related unusual incidents in playing for weddings. Four new members were received into the chapter—Misses Mary Ann Mason, Evelyn Martin, Jerry Byrd and J. Richard Colby. It was announced that a Pastoral, a composition for organ by W. H. Ehrlich, member of the Guild, had been accepted for publication. Hostesses for the social hour were Mrs. R. L. Chipley and Mrs. Joe Jenkins.—MRS. FREDERICK TERRY.

KNOXVILLE, TENN.—The Knoxville Chapter held its December meeting Dec. 8 at the First Baptist Church, Knoxville. Preceding the business meeting Christmas duets were sung by Mrs. Alma Brakehill and Mrs. Ruth Love, accompanied by Miss Mary Eleanor Jones at the organ. Alfred Lunsford led a very valuable and informative discussion on organ design and registration, dealing with all types of organs, both pipe and electric. Each member was provided with a booklet with information on classification and analysis of organ types, sound, harmonics and color in the organ, tone element, mixtures, examples of design and suggestions for registration.—MRS. H. W. SHUGART, Dean.

WHEELING, W. VA.—One of the outstanding events of the Christmas season in Wheeling, W. Va., was the "Festival of Christmas Carols" sponsored by the local A.G.O. chapter at Vance Memorial Church Sunday afternoon, Dec. 6. Youth choirs from twenty-one churches, numbering 417 children, took part. This was the largest number ever to take part in a youth choir festival. An excellent conducting job was done by Paul Snyder, minister of music at Vance Church, with the pastor, J. Davis Illingworth, presiding over the service.—JANET WEISNER, Recorder.

LANCASTER, PA.—The Lancaster Chapter enjoyed a tour of the Gundling organ factory in Lancaster Jan. 4. Walter Gundling, a member of the firm, conducted the group through

the plant. Mr. Gundling displayed the console of the organ for the Sacred Heart Church which this firm is building. After the tour the group returned to Bethany E. U. B. Church, from which point it had started, and John W. Jones, organist at Memorial Presbyterian Church, spoke on English organs. Mr. Jones had been stationed in Cambridge, England, while serving in the army and during his stay there he visited many churches and cathedrals of interest. Some of the organs to which he turned his attention are in the Church of Great St. Mary's, Cambridge; St. Sepulchre's, the Round Church, also in Cambridge; the Ely Cathedral organ; St. Alban's; the organ in Kings College Chapel and Westminster Abbey. The next activity of the group will be a senior choir festival in Zion Lutheran Church, Lancaster, Sunday afternoon, Feb. 7.—FRANCIS M. McCUE, Registrar.

WESTERN MICHIGAN—The Western Michigan Chapter presented in a recital at the First Methodist Church of Grand Rapids, on Nov. 30, the young American organist Robert Lodine. This was the first of two artist recitals to be offered by the chapter this season. The December meeting took the form of an "outright party", with a chicken dinner at the Ranch House in Grand Rapids, followed by games and entertainment organized and led by Anthony Brink. The evening was concluded with informal singing by the entire group. Jan. 4 opened the new year for the chapter with a dinner served by the choir mothers' guild and some of the junior choir members of the South Congregational Church of Grand Rapids, where Mrs. Horace Cox is organist and director. After a business meeting conducted by Dean William Burhenn Dr. William H. Barnes, well-known organ architect, spoke to the chapter and guests from the Southwestern Michigan Chapter. The talk was followed by a question and answer period.—HELEN HAWES, Corresponding Secretary.

SOUTHWESTERN MICHIGAN—Members of the Southwestern Michigan Chapter were guests of the Western Michigan Chapter Jan. 4 for their monthly meeting at the Second Congregational Church of Grand Rapids. After a very fine dinner served by the junior choir mothers' league, Dr. William H. Barnes presented us with a sane approach to modern American organ architecture. His discussion on "The Classic American Organ" was augmented with records illustrating various types of organs and their practicability for church and recital purposes.—MRS. ELMER HARRISON, Registrar.

DUBUQUE, IOWA, CHAPTER—A symposium on the art of service playing was held Nov. 23 by the Dubuque Chapter at the college chapel, University of Dubuque. The symposium was under the direction of Leonard Raver of the faculty. A discussion on repertory was illustrated by Mr. Raver's pupils, who played selections of Buxtehude, Marcello, Bach, Pachelbel and Frescobaldi. Repertory lists were distributed among those present.—LEONARD RAVER.

RED RIVER VALLEY CHAPTER—A Christmas program was offered by the chapter Dec. 6 at the First Lutheran Church in Fargo, N. D. Choral selections were sung by the carol choir of the First Methodist Church and the chapel choir of Concordia College. Organ numbers were played by Ruth Berge, Miriam Torvik and Mrs. Noel Gagstetter. The Rev. S. A. Berge read the Christmas Gospel.

RHODE ISLAND CHAPTER—The Rhode Island Chapter held its annual Christmas party in the St. Stephen's Church parish-house. A smörgasbord supper, to which everyone contributed some food, was thoroughly enjoyed by the ninety-two members and guests. Following the meal, Professor S. Foster Damon of the Brown University English department and his "John Hay Dancers" presented a program on the evolution of the square dance. . . . Dec. 9 marked the conclusion of one of the most successful projects sponsored by the Guild in its long Rhode Island history—a Brown University extension course, "Choral Techniques Workshop." Professor David Laurent of the university music faculty and C. Alexander Peloquin, organist and choirmaster of SS. Peter and Paul Cathedral in Providence, were the extension lecturers in the twelve-week course. Statistics compiled at the close of the course shed light on its success. Fifty persons registered for the course. Twenty-five of the total are Guild members, twenty-four are organists-choirmasters, eight are choral directors, five are organists, nine are vocalists and seven are in school music. Churches represented were Roman Catholic, Jewish, Episcopal, Congregational, Baptist, Methodist, Presbyterian, Lutheran and Universalist. Mr. Peloquin did much of his work in a practical manner from the piano bench, utilizing the members of the class effectively as a chorus. Mr. Laurent devoted most of his time to prepared lectures, beginning with an overall statement of the problem and the three main categories: director, choir and technique. By presenting the Fred Waring method, the Davison method, the English method, the Westminster Choir College method and the Brown University method, Mr. Laurent approached his subject

from many styles.—LEROY F. ANDERSON, Registrar.

MEMPHIS, TENN.—On Monday evening, Jan. 11, the Memphis Chapter met at the Idlewild Presbyterian Church. Our host for the evening was Thomas J. Webber, Jr., and a splendid dinner was a fitting prelude to an exciting evening. The business meeting was held after dinner and Dr. T. K. Young was elected chaplain of the group. Plans for the E. Power Biggs recital on Feb. 8 were presented. Then the chapter adjourned to the choir loft of the church for the principal event of the evening. Mr. Webber performed for the Guild, after only one week's notice, and played a sturdy Prelude, Fugue and Chaconne by Buxtehude, a delightfully registered Allegretto by Clerambault, "Come, Saviour of the Gentiles," Bach, an iridescent transcription of "Afternoon of a Fawn" by Debussy and, as an exciting and vivid climax, the "Variations on a Noel" by Dupré. At the conclusion of his program Mr. Webber discussed the design and characteristics of his instrument, demonstrated registration possibilities and engaged in lively debate with some of the chapter members.—RAYMOND H. HAGG, Registrar.

WATERBURY, CONN., CHAPTER—Robert Requa, secretary and organist at the Congregational Church in Naugatuck, Conn., gave the following recital for the Waterbury Guild and his Naugatuck congregation: Toccata in F major and Chorale Preludes, "My Soul Doth Magnify the Lord" and "Sleepers, Wake," Bach; Fantasie in F minor, Mozart; Chorale Preludes, "O Holy Jesu," "Deck Thyself, My Soul" and "A Lovely Rose Is Blooming," Brahms; Prelude on "Kremser," Requa; "O Come, O Come, Emmanuel," and "In dulci Jubilo," Edmundson; Scherzetto, Vierne; Prelude and Fugue in B major, Dupré. The women of the church served a buffet luncheon. . . . On Dec. 13, under the direction of Jesse Davis, "The Messiah" was presented in the same church. The chorus was composed of forty-six sopranos, forty-two altos, sixteen tenors and twenty-four basses. On Dec. 20 Mrs. Robert McKiernan conducted the musical program of "The Christmas Rose," presented by forty-one student nurses of St. Mary's Hospital, Waterbury. This was woven around the tableaux of the "Glorious Mysteries," portrayed by twelve other nurses.—MRS. ROBERT MCKIERNAN, Registrar.

RICHMOND, VA.—The Richmond Chapter held its December meeting on the 8th at St. Paul's Episcopal Church, where Dr. James R. Sydnor is organist-director. Dr. Sydnor, chairman of the mid-winter convale, held in Richmond, outlined the program and discussed it in detail. Robert Lutton of the Ginter Park Presbyterian Church, program chairman for the chapter, gave the programs to be presented at the Guild meetings for the rest of the year. We then adjourned to the chancel of the church and had a program of organ music. Dr. Sydnor played appropriate wedding preludes. Roland Crisci of Centenary Methodist Church played ideal preludes for the morning service. Mr. Lutton also gave us some preludes for our possible use, after which Granville Munson of St. Stephen's Episcopal Church presented postludes. He also gave ideas as to music for wedding processions and recessions.—BARBARA D. WALTERS, Registrar.

ALABAMA CHAPTER—On Nov. 9 the Wood Piano Company presented an Allen electronic organ and choral recital at the Central Park Baptist Church for the Alabama Chapter. Gladys Grady, organist of the church; Betty Shepherd, organist at Ruhama Baptist, and Minnie McNeill Carr of the Independent Presbyterian each played two numbers and Earl N. Clark led the Bessemer Civic Choral in four works of Bach, Handel and Mendelssohn. . . . Raymond Anderson, who pioneered Christmas carol services in Birmingham, presented his thirteenth annual carol service at the McCoy Memorial Church with the combined choirs of the church and the Birmingham Southern College Dec. 4 and 6. . . . Betty Louise Lumby, a member of the Howard College faculty and organist of the Sixth Avenue Presbyterian Church, gave a series of three Wednesday noon recitals Dec. 9, 16 and 23. Other Christmas music included "The Messiah," directed by Amos Hudson, at the Highlands Methodist Church Dec. 20 and Saint-Saens' Christmas Oratorio at the First Methodist Dec. 13 and 16, Hugh Thomas directing. . . . Sam Batt Owens, organist and minister of music at St. Mary's-on-the-Highlands, played a program of organ classics at the Independent Presbyterian Church Sunday afternoon, Dec. 6. Presented by the Birmingham Music Club, the second in its special events series, the program was as follows: Allegro Staccato, Handel; Four Chorale Preludes, Bach; Toccata and Fugue in D minor, Bach; Chorale 2, B minor, Franck, and three of Dupré's "Stations of the Cross." This final number was especially beautiful. . . . At a recent meeting of the executive committee of the chapter, plans were made for the organist-minister banquet in January and in anticipation of the 1955 regional convention, when the Alabama Chapter will be hosts, Myrtle Jones Steele, organist at the First Presbyterian Church, was chosen general chairman.—LAURA JACKSON DAVIDS.

News of the A. G. O.—Continued

Markey Recital in Evanston.

George Markey's recital Jan. 18 at Garrett Chapel, Northwestern University, Evanston, Ill., again proved to those who were present that Mr. Markey is one of the most capable of today's concert organists. His playing displays technical fluency far above the norm and his understanding of registration and musical interpretation is a source of satisfaction to a critical ear.

In his opening number, the Bach Prelude and Fugue in C minor, Mr. Markey offered some of the cleanest and best-controlled playing which we have heard in a long time. His Bach was brilliant but dignified, showing a sense of proportion which is rare in these days of highly developed technical facility on the part of the organists. He followed that number with his own transcription of Bach's "Bist du bei mir," and then played Franck's Chorale in E major. Some would argue that Franck should receive a more "romantic" interpretation. Of course the only conclusion such a debate can reach is "de gustibus".

The last five numbers played by Mr. Markey were by contemporary composers: Sonata 3, Hindemith; Pastorale, Milhaud; "Fete," Langlais; Nocturne, Diggle, and Dorian Prelude, Simonds. Perhaps the high point in the second half of the program was the brilliant treatment given the Langlais work. As an encore Mr. Markey chose the Mulet war horse, "Tu Es Petra."

The recital was sponsored by the Illinois Chapter of the American Guild of Organists. There was a large audience present. The three-manual instrument is one designed by Dr. William H. Barnes and given by him to Garrett Biblical Institute.

SPRINGFIELD, ILL.—The Springfield Chapter presented Mr. and Mrs. Franklin E. Perkins in an organ and voice recital at the First Methodist Church Sunday evening, Jan. 10. Mrs. Perkins opened the program with the following organ numbers: Chaconne in G minor, Couperin; "How Brightly Shines the Morning Star", Pachelbel; "Air Tendre", Lully; "Rejoice, Beloved Christians" and "A Mighty Fortress Is Our God", Bach. Mr. Perkins sang five Biblical Songs by Anton Dvorak, and for the last part of the program he played these organ numbers: "Te Deum", Langlais; Berceuse, Vierne, and "Cortege and Litany", Dupre. Mr. and Mrs. Perkins are ministers of music at the First Methodist Church. The recital was followed by a reception in the church parlor honoring new members.—DOROTHY WIEMER, Secretary.

TOLEDO, OHIO CHAPTER—The Toledo Chapter journeyed to nearby Monroe, Mich., for its meeting Jan. 19. A new Schantz organ installed in Trinity Lutheran Church was the attraction. H. W. Mueller was in charge of the program, which presented John Schantz in a recital on the new instrument. Refreshments were served at the church. . . . Dr. Raymond Keldermans played a Bach program Jan. 10 in Trinity Episcopal Church.—RICHARD C. HENDERSON.

OREGON CHAPTER—The Oregon Chapter held its annual organist-ministers' dinner at the Cape Cod tea-room in Portland in January. A large group attended this event. Mary Hazelle had charge of the program, which consisted of a talk by Rabbi Nodel from Temple Beth Israel, who represented the ministers; remarks by William McKinney, organist at the First Church of Christ, Scientist, who represented the organists, and a group of solos by the Rev. Chester Tolson of the Lake Grove Community Church. Toastmistress for the occasion was Jean Harper. Charles Gray, the dean, presided at the banquet. . . . This chapter enjoyed a fine evening at St. James' Lutheran Church in the holiday season. Mr. and Mrs. Howard Backlund were hosts for the occasion. Madelene Majovski, violinist, from the Portland Junior Symphony, and Rusty Carter, baritone, provided the musical entertainment. Florence Abel and Nyle DuFresne Hallman were in charge of decorations. Refreshments were served in the church parlors after the regular December meeting.—HOWARD BACKLUND, Recorder.

BINGHAMTON CHAPTER—The chapter presented a recital by Robert Baker, D.S.M., of New York City, Nov. 2 at the Tabernacle Methodist Church on the Casavant organ. The recital was outstanding, captivating the audience with the player's technique and his unusual registration.

On Nov. 15 our chapter gave the annual Thanksgiving festival concert at the West Presbyterian Church. Miss Elizabeth Britton, minister of music at the host church, directed the vested choir, with Albert Goldsworthy, organist at North Presbyterian, as accompanist for the service. A recital of organ music by Mrs. Ruth Richardson, organist-director

at the Tabernacle Methodist Church, preceded the service. . . . On Dec. 7, a Yuletide dinner party and social hour was held at the Ogden Methodist Church. Mrs. George Morse, the organist, served as hostess and chairman of arrangements. The Guild was favored with a musical program of flute solos by Mrs. Chase, with Mrs. Albert Goldsworthy as accompanist, after which members exchanged Christmas gifts.—LELAND H. CARMAN, Recording Secretary.

ROCHESTER, N. Y., CHAPTER—The November meeting was the first in the organ concert series of 1953-54, when the chapter presented the distinguished Belgian organist and composer Flor Peeters. The recital was played Nov. 12 at old St. Mary's Church, where the Austin Company recently completed the installation of a three-manual organ. M. Peeters played a varied program ranging from the old masters to modern American works and concluded with four compositions of his own. For the December meeting the student affiliate chapter of the Eastman School of Music arranged a program and Christmas party for the chapter at the Lutheran Church of the Reformation. James Tallis, president of the student group, introduced the following members, who played Christmas organ selections: Ted Tibbs, Martha Williams, Jerome Raney, Don Small and Mickey Franklin. Composers represented were d'Aquin, Brahms, Bach, Langlais and Pachelbel.—RICHARD H. LANGSING, Registrar.

CHARLESTON, S. C.—The Charleston Chapter held its monthly meeting Jan. 8 at the Mount Pleasant Presbyterian Church, with the assistance of St. Andrew's Episcopal Chapel and St. Paul's Lutheran Church. The program was offered by the choir of the Mount Pleasant Church. Mrs. Bruce Thomas organist and the Rev. T. W. Horton, Jr., director and Mrs. Jervey Royall of St. Paul's Lutheran Church, organist. After the program a business meeting was held, followed by refreshments served by the host churches.—ELIZABETH McCRAVIE, Reporter.

AUBURN, N. Y. CHAPTER—On Jan. 11 the meeting was held in St. Luke's social rooms, with Mrs. Leroy Mount, the dean, presiding. Miss Helen Laatz reported on the junior choir festival to be held in February and mention was made of the newly-established chapter library. The members then saw the film on organ construction made available by the Schantz Organ Company. After the business meeting the group enjoyed a Twelfth-Night party, arranged by Mrs. Leslie Bryant. Burning of Christmas greens and traditional games added to the festivities. Refreshments were then served.—ARLENE MORSE, Registrar.

ERIE, PA. CHAPTER—The Erie Chapter was the guest Nov. 24 of St. Matthew's Lutheran Church, where the minister, organist and choirs demonstrated the liturgy. Both matin and regular services were held, the former using the children's choir and the latter the adult choir. Carl Appel presided at the organ, providing music by Bach, Corelli and other composers. All who attended were deeply impressed by the services. . . . The December meeting of the chapter was in the form of a Christmas gathering at the home of the dean, Miss Eleanor Weber. Before the social hour the members went to several Erie hospitals and homes to sing carols. There was an exchange of gifts after refreshments had been served.—DONALD E. CLAWSON.

NEW HAMPSHIRE—The New Hampshire Chapter held its annual Christmas party at Gethsemane Lutheran Church in Manchester Dec. 7, with Mr. and Mrs. Einar Peterson as hosts. The Feast of Lucia was portrayed by several young girls with Mrs. Peterson as narrator. Each organist gave a brief account of the Christmas program in his church. Musical games were played and gifts were exchanged. Refreshments were served by Mrs. Peterson. Dean James Wood announced that plans were being formulated for a statewide choir festival to be held in Manchester next October. A committee on arrangements was appointed as follows: Miss Elizabeth Morse, Mrs. Mary Schow, Norman Fitts and Einar Peterson. Professor Irving D. Bartley of the University of New Hampshire was named as choir director.—MRS. MARY SCHOW, Registrar.

WESTERN PENNSYLVANIA—The chapter observed the holidays with a Christmas dinner at the Mifflin Avenue Methodist Church Dec. 28. The host minister and his wife were Dr. and Mrs. Ernest Weals. In the chapel designed by Gerald Schoonover (Mrs. Elizabeth Schoonover is organist here) a business meeting was held to plan for a forum Jan. 25 of ministers and music committees and a recital by David Craighead Jan. 31. Another host of the evening, Edward Ricart, choir director of the church, led us to the sanctuary for a recital by Valentina Woshner Fillinger. Then to the social hall for everyone to be led in folk dances by Franklin Watkins. Chatter and laughter subsided just long enough to munch cookies and finish off with punch before departing.—ANN LYNN YOUNG, Registrar.

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News of the A. G. O.—Continued

KNOXVILLE, TENN.—The Knoxville Chapter held its annual pastors' night Jan. 10 at the Church Street Methodist Church, with the organist of this church, Miss Bess Platt, as hostess. Organists of the Knoxville area brought their ministers as guests and the dinner and program that followed were enjoyed by all. Mrs. Harry W. Shugart, the dean, introduced the ministers and Mary Eleanor Jones, program chairman, presented the program on the topic "The God We Worship." The film "The Creation according to the Genesis" was shown with Lelia H. Leslie of Knoxville singing "The Omnipotence" by Schubert accompanied by Professor Frank Nelson.—**MARIAN HOPE GRUBB**, Registrar.

CENTRAL TENNESSEE—The Central Tennessee Chapter held its monthly session Jan. 12 at the Westminster Presbyterian Church, Nashville. Mrs. Thomas M. Hudson, organist, and Mrs. L. G. McLean, assistant organist of the church, were hostesses to a large number of members and their guests. This was a dinner meeting, members being allowed to invite their pastors, choir directors and others directly interested. The meeting which followed a satisfying meal was presided over by our dean, Robert W. Smith, who yielded to our program chairman, J. Warren Hutton. A forum of organists, pastors and audience was arranged. This brought out many interesting subjects for discussion.—**J. ALEX KOELLEIN**, Secretary.

CENTRAL FLORIDA—The Central Florida Chapter chose Dec. 22 for the annual Christmas party in order to enjoy thoroughly the freedom of having completed most of the season's programs. The setting was the beautiful studio and home of Mr. and Mrs. Lester Geisler in the country south of Orlando. Everyone was in holiday party spirit as gifts were exchanged. All entered into games testing musical knowledge and memory with imagination and enthusiasm, which qualities characterized also the elaborate seasonal supper fit for any gourmet. The John Maskreys were co-hosts with the Geislers. . . . On Jan. 5 the chapter met at the Presbyterian Church in Sanford to attend strictly to business matters regarding the activities for the year. The committee for the May 4 choir festival convened at the close of the meeting and agreed on the program. Suggestions for the season included a clinic for organists and choirmasters over a holiday weekend and one gathering devoted to an analysis of a composition such as a symphony. Refreshments were served.—**BEATRICE FORNWALD**, Registrar.

YOUNGSTOWN, OHIO—On Dec. 1 the Youngstown Chapter met at Trinity Methodist Church. A chapter member, Arthur Birkby of the faculty of Westminster College, was the recitalist. Before performing each number, Mr. Birkby made interesting comments pertaining to the selection and the composer. After the recital there was a panel discussion on the resources of the organ at Trinity Church.—**GINA SAULINO**, Secretary.

AKRON, OHIO—The Akron Chapter had a dinner Jan. 4 at the Church of Our Saviour. Each member invited his minister as a guest. Professor Kennedy of the New Testament department of Oberlin College spoke on "Finding God". Philip McGregor of Akron was guest soloist.—**Mrs. R. H. MARTIN**, Registrar.

LONG ISLAND CHAPTER—The November meeting was held at the Hicksville Methodist Church Sunday night, the 15th. After a covered-dish supper and a short business meeting the dean, Mrs. Harold Bull, presented Dr. Christos Vrionides, who spoke on Byzantine chanting and its use in the Greek Orthodox service.—**MARIAN W. TATEM**, Secretary.

CENTRAL OHIO CHAPTER—The Central Ohio Chapter held its January meeting Jan. 11 at the Josephinum College, Worthington. Features of the meeting included a tour of the college and a Benedictus service by the college choir. Dean Lawrence Frank presided at a business meeting.—**W. H. SHAFFER**, Secretary.

CENTRAL CALIFORNIA—"The Unenclosed Cymbalstern", vol. 1, No. 3, announced a recital on Jan. 10 of baroque and romantic music by members of the newly-formed College of the Pacific student group, Allan Bacon, A.A.G.O., supervisor. Harriet Abbott, Marilyn Ching, Janet Duncan, Hurdine Farquarson, June Hook, Joseph Johnson, John Newell and Carol Selwig were heard in music by Bach, Dubois, Karg-Elert, Mendelssohn and Gigout on the conservatory's four-manual Estey organ. This was the first project of the group, which only last month received its charter upon recommendation of the Central California Chapter. . . . Miss Virginia Short, professor of music history at COP, was presented in a public lecture to a large audience, including members of the Sacramento Chapter, Jan. 4 in the Pacific Theater. Her topic, "Gothic Art and Music of France and England", was illustrated with color slides of her own making and with recordings she purchased on her recent fourteen-month European sojourn.—**FRED TULAN**, Dean.

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News of the American Guild of Organists—Continued

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Agnes Scout College, Decatur, Ga.—Raymond J. Martin, Supervisor.
 Atlantic City High School, Atlantic City, N. J.—Robert C. Heath, Supervisor.
 Beaver College, Jenkintown, Pa.—Dr. W. Lawrence Curry, Supervisor.
 Bennett College, Greensboro, N. C.—Clarence E. Whitman.
 Bible Institute of Los Angeles, Los Angeles, Cal.—Rayner Brown, M. Mus.
 Bridgewater College, Bridgewater, Va.—Ruth Weybright.
 Brigham Young University, Provo, Utah—Joseph J. Keeler.
 Cascade College, Portland, Ore.—Mrs. Nyle DeFresne Hallman.
 Cass Technical High School, Detroit, Mich.—Mrs. Ruth Hick Hammond.
 Central College, Fayette, Mo.—Luther T. Spayde.
 Christian College, Columbia, Mo.—William C. Bedford.
 Converse College, Spartanburg, S. C.—Rachel Pierce, F.A.G.O.
 Cornell College, Mount Vernon, Iowa—Wilbur Sheridan.
 East Central Junior College, Decatur, Miss.—Mai Hogan.
 Eastman School of Music, Rochester, N. Y.—Mrs. Catharine C. Gleason.
 Florida Southern College, Lakeland, Fla.—Robert Gayler.
 Forest Lake Academy, Maitland, Fla.—George W. Walper.
 Fort Smith, Fort Smith, Ark.—Lola Watson.
 Friends University, Wichita, Kan.—Mrs. Dorothy Addy.
 Georgia Teachers College, Collegeboro, Ga.—Jack W. Broucek.
 Henderson State Teachers College, Arkadelphia, Ark.—Robert Ellis.
 High School, Montgomery, Ala.—Ralph R. Simpson.
 Hollins College, Hollins College, Va.—Samuel Morris.
 Huntington College, Montgomery, Ala.—Mrs. Margaret MacGregor.
 Judson College, Marion, Ala.—Mary E. Barnwell.
 Kalamazoo College, Kalamazoo, Mich.—Henry Overley, A.A.G.O.
 Kansas State College, Manhattan, Kan.—Robert W. Hays.
 MacPhail College of Music, Minneapolis, Minn.—Marion Hutchinson, F.A.G.O.
 Madison College, Harrisonburg, Va.—Dr. George Hicks.
 Mary Baldwin College, Staunton, Va.—Dr. Ruth McNeil.
 Mary Washington College, Fredericksburg, Va.—Mrs. Jean Slater Appel, A.A.G.O. Ch.M.
 McKinley High School, Washington, D. C.—Katherine Fowler.
 Michigan State College, East Lansing, Mich.—Dr. Murray Barbour.
 Middle Tennessee State College, Murfreesboro, Tenn.—Mrs. Neil H. Wright Jr.
 Mississippi Southern College, Hattiesburg, Miss.—Marjorie Jackson.
 Mississippi State College for Women, Columbus, Miss.—R. Cochran Penick.
 Moody Bible Institute, Chicago, Ill.—Mrs. Paul F. Robinson, F.A.G.O.
 Mount Holyoke College, South Hadley, Mass.—Myrtle Regier.
 Oregon State College, Corvallis, Ore.—Thomas E. Roberts.
 Ohio Wesleyan University, Delaware, O.—Rexford Keller.
 Oklahoma A & M College, Stillwater, Okla.—Carl Amr, A.A.G.O.
 Pacific Lutheran College, Parkland, Wash.—Mrs. Dorothy Brann Malmin.
 Providence Bible Institute, Providence, R. I.—Frank Converse.
 St. Paul, St. Paul, Minn.—Mrs. Arthur J. Fellows, A.A.G.O.
 St. John's College, Winfield, Kan.—Dr. Cora Conn Redic.
 Santa Rosa Junior College, Santa Rosa, Cal.—Gordon Dixon, A.A.G.O.
 Stephens College, Columbia, Mo.—Nesta L. Williams, F.A.G.O.
 State College, Montgomery, Ala.—Leonard R. Ballou.
 Stetson University, DeLand, Fla.—Mrs. Ruth Richard Carr.
 Texas Southern University, Houston, Tex.—T. Curtis Mayo, F.A.G.O.
 University of Arkansas, Fayetteville, Ark.—Kenneth Osborne.
 University of Miami, Miami, Fla.—Dr. Ralph A. Harris, F.A.G.O., Ch.M.
 University of New Hampshire, Durham, N. H.—Irving D. Bartley, F.A.G.O.
 University of Redlands, Redlands, Cal.—Margaret Whitney Dow, F.A.G.O.
 University of South Carolina, Columbia, S. C.—Robert L. Van Doren.
 University of Tulsa, Tulsa, Okla.—Miss Jean Gentry Waits.
 West Chester State Teachers' College, West Chester, Pa.—Harry Wilkinson, F.A.G.O.
 West Liberty State College, West Liberty, W. Va.—John K. Zorian.

SPRINGFIELD, MASS.—The chapter met Jan. 4 in the First Presbyterian Church. The speaker was the pastor, Dr. T. LeBaron Bearce. Dr. Bearce's topic was "Music in the Primitive Church." Robert Brown and Mrs. M. Paul Wells, the church organist, were host and hostess. Members of the choir served refreshments.—**BEATRICE B. LITTLEFIELD**, Secretary.

WHITEWATER VALLEY—The January meeting of the Whitewater Valley Chapter was held at the Central Christian Church in Connersville, Ind., Jan. 4, with Mrs. Luke Lucas, Mrs. Elsie Buschman, Mrs. David Herrick and Mrs. Clara Pippin as hostesses. Mrs. Roy Adams, the dean, read the program for the church music conference to be held Sunday, Feb. 7, at the First Presbyterian Church in Connersville under the leadership of Leonard Holvik and Lawrence Appar, professors of music at Earlham College in Richmond, Ind. Mrs. Berniece Fee Mazingo of Indianapolis, guest organist, led a discussion on "Chorale Preludes" and played compositions built on chorales or hymn-tunes. She pointed out that the proper hymn-tune prelude must be selected with discretion for

the particular day, or feast, or season of the year. A social hour followed the program and refreshments were served.—**Mrs. LORETTA HIRSH**, Registrar.

TEXAS CHAPTER—The Texas Chapter was entertained with a Christmas party at the Dallas Woman's Forum Dec. 21 with the dean, Mrs. O. G. Satterlee, and Mr. Satterlee as hostess and host. The high school choir of the Tyler Street Methodist Church, directed by the Rev. Temple J. Barcafer and accompanied by Miss Betty Blassingame, sang several Christmas anthems and carols. Mrs. Rilla Beattie directed the group in games and refreshments were served. . . . The January meeting of the Texas Chapter was held Jan. 4 on the campus of Southern Methodist University. After dinner and the monthly business meeting in Perkins Hall of the Perkins School of Theology the annual Fort Worth exchange recital was played on the three-manual Aeolian-Skinner organ by Louise Donehoo Doyle, a pupil of Robert Clarke of Fort Worth and Hugh Porter of New York. Mrs. Doyle's program was as follows: "Carillon," Vierne; Gavotte, Martini; Toccata in F major, Bach; "In Summer," Stebbins; "Chorale Prelude," "From God I Ne'er Will Turn Me," Buxtehude; "The Last Supper," Weinberger; "Symphonie Chorale," Karg-Elert; "Let Thy Grace Abide with Us," "The Suspended Garden," Alain; Concert Variations, Bonnet.—**JAMES M. GUINN**, Registrar.

GALVESTON CHAPTER—The December program of the chapter featured a program of Christmas music by the Galveston Civic Chorus. This group is under the direction of Thomas G. Rice, who is minister of music at Trinity Episcopal Church, where the program was presented. Also appearing on the program were two Guild members: Miss Evanthia Constantine, who played "In dulci Jubilo," Karg-Elert, and Thomas B. Donner, who played "A Chinese Christmas Carol," T. Tertius Noble. Five excerpts of "A Ceremony of Carols" by Benjamin Britten were sung by the women's chorus, with accompaniment by Patricia John Smith, harpist. Other numbers by the chorus were Echo Carol, Jungst; Basque Christmas Carol, Vass; Catalonian Christmas Carol, Catalan, arranged by Frederick Erickson; "Patapan," LaMannoye; "Bethlehem Dawn," Warlock; "The Holy Boy," Ireland. The Gospel account of the Nativity was read by the Rev. John Caskey, Guild chaplain. After the program members of the Guild held open house for members of the chorus and other friends.—**Mrs. JOHN HAMILTON**, Secretary.

FORT WORTH, TEX.—The Fort Worth Chapter met Dec. 6 in the unique studio of Mrs. Q.Zella O. Jeffus for its Christmas party. It is always a treat to be invited to this instrument-packed studio, as it is a rarity for one to see as many instruments as Mrs. Jeffus displays in her studio. After a business meeting at which Dean Clarke presided a short recital of organ and piano music was played by Mrs. Jeffus, organist, and Mrs. Varina Edwards, pianist. Miss Elizabeth Bohn played the chimes in Yon's "Gesu Bambino." Elza Cook, program chairman, led the group in the playing of games and the singing of Christmas carols. Ample accompaniment was furnished for the singing, for two pianos, the harpsichord, the organ, the Hammond and chimes were skillfully played by different members. Refreshments were served.—**L. DOYLE**.

KANSAS CITY, MO.—The Kansas City Chapter met Dec. 7 at the Second Presbyterian Church. The feature of the meeting was a recital by Dr. Alexander McCurdy, concert organist and carillonneur. Carillon bells recently have been installed and may be played with or without the organ and may be heard inside or outside the church, or simultaneously. The program was warmly received by a large audience. Richard J. Helms, sub-dean of the chapter, is minister of music at this church. Following the recital a short business meeting was held, with the dean, Luther Crocker, presiding.—**LISSA JORDAN**, Registrar.

KANSAS CITY, MO.—The Kansas City Chapter held a dinner meeting Jan. 26 in the Second Presbyterian Church. Ernest White of New York City was presented in a public recital by the motet choir at 8:15.—**MARIE MURPHY**, Publicity Chairman.

PEORIA, ILL., CHAPTER—The Peoria Chapter held its annual Christmas party at the home of Mr. and Mrs. Howard Kellogg, Sr., Dec. 29, with sixty members and guests present from Peoria and surrounding towns. A musical program was presented by Miss Agnes Christopher, pianist, of Canton, and Mrs. Charles Ingerson, soprano, of Peoria. Miss Christopher played most brilliantly the Concerto No. 4 in G major by Beethoven, with Mrs. Lois Baptiste Harsch playing orchestral parts on the organ. Mrs. Ingerson gave much pleasure in her singing, accompanied by her husband. A clever musical contest was then presented by Mrs. W. C. Burgy and carol singing led by George Munn completed the major part of the program. A buffet

supper was served in the dining room.—**ANNA LUCY SMILEY**, Secretary.

EAST CENTRAL ILLINOIS—The East Central Illinois Chapter met in the dining-room of the First Presbyterian Church of Urbana for a dinner Dec. 28. Yuletide decorations and candlelight provided the setting. Mrs. Harold Lies, dean of the chapter, presided over the business session. Mrs. George Anner, program chairman, presented the Rev. C. Melvin Elliott, pastor of the Presbyterian Church of Bement, Ill. He showed slides of pictures taken on his trip to the Holy Land. Mr. Elliott was assisted by his wife.—**MILDRED K. DAWSON**, Secretary.

ROCKY MOUNTAIN CHAPTER—Roger Turpin was the speaker at the meeting of the Rocky Mountain Chapter Jan. 4 in the choir rehearsal room of St. John's Cathedral, Denver. Mr. Turpin spoke on the voicing and tuning of organs. He discussed the pipes, the families of tone, their harmonics and the blending of tones to complete the ensemble of an organ. With the use of examples of representative pipes he told how the tone was produced and how the organ is tuned. Some of the pipes he had brought from England. They had been salvaged from some of the very old organs, damaged by the war, and from the rebuilding of other organs.—**ESTELA C. FEW**, Publicity.

The Rocky Mountain Chapter held a meeting Dec. 7 at the Buchtel Chapel on the Denver University campus. Dr. Glen Olds, the university chaplain, gave an inspiring talk on the necessity of harmony in relation to music in the church service. The musical part of the program was furnished by Gordon DeBroder, tenor, assisted at the organ by Robert Paul. Mr. Paul concluded the program by playing the chorale prelude on "O for a Closer Walk with God," by Verrees, and "Carillon-Sortie," Mulet.—**ARNOLD T. EHLERS**, Publicity.

PASADENA, CAL.—The Pasadena and Valley Districts Chapter held its January meeting at Messiah Lutheran Church, Pasadena, Jan. 11. Dinner was served by the Fideles class of the host church to forty members and guests. The meeting was adjourned to the sanctuary, where a service of "divine worship and sung liturgy" was presented by the Rev. Carl Anderson, Esther Hall, organist, and the Messiah Lutheran choir, under the direction of Roger Stevens. The service opened with two organ preludes, "Psalm 19," Marcello, and "Come, Saviour of the Gentiles," Bach, played by Marilyn Baumbach. Choral numbers sung by the choir were "Come Christians, Join, Sing Alleluiah," Gillette; "Lift up Your Heads," Handel; "O Sacred Head Now Wounded," Bach; "How Bright Appears the Morning Star," Bach; "Hear Me," Christiansen, and "Beautiful Savior," Christiansen. Mr. Anderson gave a very informative talk on the origin and use of some of the Lutheran liturgy and hymns. The evening was brought to a close with the playing of two organ numbers, "A Mighty Fortress," Faulkes, and Allegro con Brio, Markworth, by Robert Lange.—**MELBA WOOD**, Registrar.

SAN DIEGO, CAL.—The San Diego Chapter held its monthly meeting at the First Methodist Church Jan. 11 and had as its special guest and speaker Clarence Mader. Mr. Mader is well known as an artist and teacher and is organist at Immanuel Presbyterian Church in Los Angeles. In his talk on "Service Playing" Mr. Mader demonstrated music suitable for the church, using both the Baldwin electronic and the three-manual Pilcher organ. Many of the numbers were new to the organists present. Mr. Mader played compositions by Oldroyd, Howells, Krebs, Russell, de Maleingraeu, Mottu, Zechiel, Peeters, Walton, Buxtehude and Van Hulse. The business meeting was presided over by the dean, Miss Edith Gottfrid, and plans were discussed for the annual ministers' and organists' dinner and the presentation of the "St. John Passion" by Bach in February by the Bach Chorus, sponsored by the Guild and directed by Harold Baltz.—**GWENDOLYNN H. MYERS**, Publicity.

REDWOOD EMPIRE CHAPTER, CALIFORNIA—As is our yearly custom, the January meeting of the chapter was primarily social. The beautiful Montecito Hill home of Mr. and Mrs. William Rapp was the setting this year and about fifty members and friends turned out to enjoy their hospitality. A short program of vocal and piano music, informally presented, was followed by "chitchatting and chewing." We enjoy our educational programs and we get a great deal out of them, but we do love a good hoedown now and then.

WASHINGTON CHAPTER—Talmage F. Elwell was host to the Washington Chapter Jan. 11 at the new University Congregational Church, Seattle, where he is minister of music. A well-planned program of organ numbers performed by Mr. Elwell, Etha Cook Clark, Maria Kjaer and Bruce Forbes,

who played on the two new Wicks organs. Charles Allen, in charge of installing the organs, discussed the specifications of the instruments and assisted Mr. Elwell in a conducted tour of this magnificent new church building. Dean Lois Peterson was in charge of the business meeting and announced plans for the member-artist recital Jan. 25 and the Jean Langlais recital in March.—**Mrs. JAMES B. PIERSON**.

LONG BEACH, CAL.—The Long Beach Chapter met Dec. 8 at the Pacific Coast Club in collaboration with the Choir Directors' Guild and the Musical Arts Club. The group adjourned after a Christmas dinner to the lounge, where organ, piano and choir were presented in a program. The Rev. Merrill Jensen and Arnold Ayllon played at piano and organ the Prelude, Fugue and Variation of Cesar Franck and Christmas carols were sung by the City College choir under the direction of Royal Stanton. . . . Jan. 5 the Chapter met at Calvary Presbyterian Church. Gene Driskill, the dean, promoted a drive for new members. The Rev. Merrill Jensen, pastor of Immanuel Baptist Church and chairman of the program committee, presented Arnold Ayllon at the piano in Fantasie in D minor, Mozart, and "Cordova," Albeniz, followed by the playing of records entitled "King of Instruments" or the "American Classic Organ," put out by the Aeolian-Skinner Organ Company, G. Donald Harrison narrator. Jan. 18 our dean presided at a business meeting of the standing committee for the Southern California A.G.O. convention in Long Beach in 1955.—**EDITH MARTINA WYANT**, Reporter.

UTAH CHAPTER—Robert Cundick gave a fine recital at the new Institute of Religion Building, Salt Lake City, Nov. 16, for the Utah Chapter. Mr. Cundick is one of the younger members of the chapter and did a very fine piece of work on the new Möller organ. His program consisted of works by Couperin, Scheidt, Kuhnau, Franck, Brahms, Bach, Sowerby, Vaughan Williams and our own Utah composer, Leroy Robertson. Prior to the recital Errol Miller, the dean, conducted a short business meeting. One of the important items which were discussed was the choice of a guest organist for an early spring concert.—**MARCIA CROSBY**, Registrar.

METROPOLITAN NEW JERSEY—A Christmas party was enjoyed by the Metropolitan New Jersey Chapter Dec. 14 at the Forest Hill Presbyterian Church, Newark, where Mary Elizabeth Jenkins is organist-director. The varied program included a Christmas cantata for treble voices by Vincent Luebeck, sung by seven of our members, with accompaniment of piano, three recorders and viola. Virginia Grant Collins made a delightful addition in presenting the prologue and epilogue of an original pageant, "A Christmas Mystery." Under the direction of John Gerrish we heard the three recorders played again in a group of carols. We were privileged also to hear in a group of solos a young tenor, Lin Ballard, who has recently moved to the Metropolitan area to appear on radio and television. Carols were sung by all present and just before the serving of refreshments Mary Elizabeth Jenkins presented her youth choir, who sang Waring's "Twas the Night Before Christmas."—**MILDRED E. WAGNER**, Registrar.

SOUTHERN NEW JERSEY CHAPTER—The December meeting of the Southern New Jersey Chapter was held in the parish hall of the Presbyterian Church at Deerfield, N. J. Dean Carrie Livingston presided over a business meeting, after which the program was turned over to George Hankins, program chairman. A string trio played "March of the Tin Soldiers," Pienne, and "Gesu Bambino," Yon. The string trio and vocal trio presented "The Christmas Crib," a nativity cycle, "Prelude to the Deluge," Saint-Saens; "Evening Song," Schumann; "Poeme," Fibich. "O, Holy Night," Adam, was sung by Dorothy Willard. The string trio consisted of Mayola Mowers, violin, Ernest Otto, cello, and George Hankins, piano. The vocal trio: Dorothy Willard, soprano; Helen Ware, contralto, and George Hankins, baritone. After games refreshments were served.

ROCKLAND COUNTY CHAPTER—At the January meeting of the Rockland County Chapter Mrs. Laura Mosier Boucher was elected to serve as sub-dean of the chapter, to fill the unexpired term of H. Vernon Rustin whose resignation was regrettably accepted. The chapter also made plans to resume rehearsals for Guild Sunday. Classes will be resumed in the near future in preparation for the examinations. The Rockland County Chapter has had a weekly class conducted by the dean, Frank Campbell-Watson, preparing for the choirmaster examination. . . . In December Mr. Campbell-Watson was host to the chapter at a choir rehearsal in the Church of the Immaculate Conception, Darlington, N. J., illustrating the eight modes in Psalm-tone formula, using the "Gloria Patri"; also illustrated for the members were melismatic chant and modern polyphony in the offertory motet "Magnum Nomen Domini" and a performance of "Salve Regina," melismatic chant. Mode I.—**ESTELLE E. RINEHART**, Registrar.

Music of Christmas, 1953

From a musical standpoint the Christmas season appears to be more strangely unpredictable than any other. Compared to the number of churches in the land, THE DIAPASON receives relatively few bulletins and service lists. Yet one must assume that information from approximately fifty organists of big and little churches provides a fair sampling—a sort of Gallup poll. A glance at a few of the lists discloses that while the season inspires many to perform some of the most notable works in musical literature, it also calls forth the trite and the commonplace. And discrimination seems to know no geographic or pseudo-cultural boundaries. The choir of a big city church may be bathing itself in the lush chords of Gounod's Sanctus, while a group in some faraway village sings one of the Bach cantatas or a lofty Palestrina motet.

There are two apparent tendencies which nearly everyone will admit are good. One is a renewed interest in carol singing and the other is the holding of family services late in the afternoon of Christmas Eve. Everyone seems to be more carol conscious than ever before. This may be attributed partly to the fact that more ancient and exotic folk music has been published in recent years than ever before. And many of these hitherto unknown carols have found their way to phonograph disks. From them people are learning that there are carols other than "Silent Night" and "Adeste Fideles." But a careful examination of those being performed will reveal that the selecting has been done with discrimination. No one seems to be trying to be esoteric at Christmas just for the sake of being different.

With the foregoing remarks in mind we shall list some of the music from various churches—both choral and instrumental. And since we have already told the reader our conclusions, we shall do it with as little comment as possible. The west coast is a safe starting-point, so first let us take a glance at the music in St. Paul's Cathedral, Los Angeles, where Frank K. Owen became the organist and choirmaster a few months ago. At the midnight communion the service setting was Titcomb in D and the anthem was Holst's famous Choral Fantasy on Old Carols. Mr. Owen played selections by Phillip, Purvis, Pachelbel and H. A. Matthews before the service and his postlude was the Finale from Widor's Sixth Symphony. A carol service Dec. 27 took the form of "The Christmas Story in the Carols of Many Nations."

At All Saints' Church, Atlanta, Joseph Ragan's choir sang a group of seven carols between the processional and the beginning of the midnight service. The anthem was Titcomb's "Jesus! Name of Wondrous Love." St. Bartholomew's Church, New York, offered the usual array of services for which it has become famous. On Christmas Eve Harold W. Friedell was assisted by violin and harp at a concert of choral and instrumental music before the main service. His own composition, "In Excelsis Gloria," was used as the gradual.

With so many carol services it is not possible to mention all the numbers on every program, but as a good example we should like to list titles from the Christmas Eve candlelight service at the First Methodist Church, Evanston, Ill., Austin C. Lovelace minister of music: "Venite Adoremus," Searle Wright; "Righteous Joseph," arranged by Richard Peek; "The Shepherds and the Angels," arranged by Willan; "Echo Carol," arranged by Whitehead; "Star in the East," arranged by Lovelace; "The First Nowell," arranged by Lovelace; "What Strangers Are These," arranged by Purvis; "God Rest Ye Merry, Gentlemen," arranged by Lefebvre; "The Shepherds' Farewell," Berlioz; "Patapan," arranged by Martin Shaw; "Let All Mortal Flesh Keep Silence," arranged by Holst.

At the Church of the Ascension, New York City, two numbers were performed from manuscript. These were Louie White's "I Sing of a Maiden" and Ravenscroft's "Remember," arranged by Vernon de Tar, organist of that church. In the same city, at the Brick Presbyterian Church, where Clarence Dickinson plays, the choir sang his "The Shepherds' Story" the Sunday before Christmas. At the Church of the Heavenly Rest Charles Dodsley Walker chose Sweelinck's "Today Christ Is Born" for the offertory Christmas Eve.

There was a Christmas festival of music Dec. 16 at the First Presbyterian Church of Detroit, where Gordon Young is the organist. The Advent and Christmas portions of "The Messiah" were heard. For a Christmas Eve postlude Herbert J. Austin played Purvis' Carol *Phillydy* at the Church of the Good Shepherd, Jacksonville, Fla. Sigmund Kvanvig conducted Saint-Saens' Christmas Oratorio Dec. 20 at Holy Trinity Lutheran Church, Buffalo. At the Christmas Eve service he was assisted by violinists in two of Corelli's "Church Sonatas" and other numbers. Under the direction of Walter Wismar the choirs of Holy Cross Church, St. Louis, presented their annual Christmas program Dec. 20. More than 700 people heard the regular choir of forty-five and seventy children sing the "Quempus Carol" from four stations, ending in a cross formation before the altar. Yon's "The Infant Jesus" was sung after the Christmas Eve sermon at the Lutheran Messiah Church, Bronx, New York, where Dr. J. T. Erickson is minister of music. There was a carol festival Dec. 12 at the Park Road Baptist Church, Toronto, under the direction of Muriel Gidley Stafford.

At a carol service Dec. 24 in the West Side Presbyterian Church, Ridgewood, N. J., where Edward Hart is director of music, the service was divided into four sections: "The Prophecies Fulfilled," "The Shepherds Adore Him," "The Infant Jesus" and "The Saviour of Mankind." At St. Matthew's Church, Ottawa, Allanson Brown used the Canadian-Indian carol, "Twas in the Moon of Wintertime." Dr. William Lester's choir at the First Congregational Church of St. Joseph, Mich., sang Harker's "Calm on the Listening Ear of Night" Dec. 20. A program of Advent and Christmas music was directed by Margaret Weber Dec. 13 at St. Paul's Methodist Church, Toledo, Ohio. At the First Presbyterian Church of Wilkes-Barre, Pa., the Rev. Douglas E. Petersen chose Sowerby's "Love Came Down at Christmas" as one of the choral offerings. At Trinity Lutheran Church, Chicago, Harold H. Trautsch directed the choir in singing six choral settings for tableau scenes depicting events in the life of Christ.

J. H. Ossewaarde, organist and choirmaster of Christ Church Cathedral, Houston, played these numbers with violin and harp Christmas Eve: Andante Pastorale, Britten; "From Heaven High," Pachelbel; Larghetto from Sonata in D, Handel; "Lo, How a Rose," Brahms; Andantino from Concerto 3, Saint-Saens; "The Sleep of the Infant Jesus," Büsser. Robert Elmore's "The Incarnate Word," a cantata, was heard Dec. 13 at Christ Lutheran Church, Dallas, under the direction of Robert Scoggin. Bach's Christmas Oratorio was heard Nov. 29 at the First Presbyterian Church, St. Petersburg, Fla., where Raymond K. Hollinger is minister of music and Fred Martin is the organist.

Geoffrey Bush's arrangement of "This Endris Night," an excerpt from his Christmas Cantata, was sung at the carol service directed by William B. Giles at the First Presbyterian Church of Middletown, Ohio. At Zion Lutheran Church, York, Pa., Adam Hamme played numbers by Bach, Dupré, Salzedo and Vierne before the Dec. 24 service.

A festival eucharist with plainchant propers and the "Missa Marialis" was held Dec. 24 at St. John's Episcopal Church, Brooklyn, N. Y., where Robert L. Mahaffey is organist. The choir sang "For unto Us a Child Is Born" from "The Messiah." At Grace Episcopal Church in Alexandria, Va., the offertory anthem at a celebration of the eucharist was Sweelinck's "Hodie Christus Natus Est." Richardson Dougall is organist and choirmaster at that church.

A festival of carols was held on the Feast of the Epiphany at the Church of St. Matthew, Ottawa, under the direction of George N. Maybee. David McK. Williams' Pageant of the Holy Nativity was performed Dec. 20 at the First Methodist Church of Santa Barbara, Cal., under the direction of C. Harold Einecke. Carols of many nations were heard Dec. 20 and 24 at the Mount Vernon Place Methodist Church, Baltimore, under D. DeWitt Wasson's direction. There was a festival service of lessons and carols on St. John the Evangelist Day at the Church of St. Martin-in-the-Field, Chestnut Hill, Pa. Harry Wilkinson used several of the Robert Shaw arrangements which have been recorded.

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Bach: Most Played and Likewise Most Abused Composer

By SETH BINGHAM

Bach, who annually tops the list as the most frequently played organ composer, is also more often badly played and with a greater variety of badness than any other composer. Who are some of those who in one way or another misinterpret the great Cantor's musical message and deprive us of its full enjoyment?

Well, there is the metronomic organist who pursues an inexorably rigid tempo from beginning to end.

There is the emotional organist who scorns note-values and distorts Bach's line with "temperamental" rubatos.

There is the monochrome or color-blind organist who never varies the registration; the coloristic or patchwork organist who would (if he could) give you a separate orchestration for each fugal entry, or shifts solo stops several times in the course of a Bach aria, much as though a solo marked for 'cello in the orchestra might be relayed successively to horn, bassoon and trombone. There is the *legato* organist who apparently never heard of phrasing or punctuation and never permits a breathing-spell; the staccato or pianistic organist who plays everything detached regardless of acoustics and tempo.

Then there is the mathematical, theoretical, logic-minded organist who executes Bach embellishments mathematically, theoretically—and sometimes musically.

We also have organists who play Bach's allegros too fast and his adagios too slow. (We have, of course, plenty who play his allegros too slowly and a few who play his adagios too fast!)

I nearly forgot that offspring of the emotive clan: the asthmatic or accordion organist who does something with swell shutters to every other note under the illusion of being expressive. As to "one-legged" organists, they rarely bother with Bach.

Lastly there are organists—thousands of these—with no adequate preparation, technical or otherwise, who "make a stab" at the D minor Toccata and Fugue or "take a crack" at some even more difficult Bach work, mixing blue notes and black with great abandon—and in public. They can't be jailed for it.

One might protest: Are organists the only sinners? It's true that Bach often takes a terrible beating at the hands of the pianists; and certain gosh-awful orchestral transcriptions manage to destroy all semblance of organic feeling in Bach's masterpieces, though, to give the devil his due, orchestra players usually hit the notes correctly. The transcriptionists may perhaps be forgiven, for they know not what they do. But the organists?

Take the case of the metronomic organist: how did he get that way? A teacher is frequently justified in prescribing metronome practice for students lacking a rhythmic sense or who unconsciously quicken or drag the tempo. Possibly some of these, having achieved metronomic regularity, imagine this is all they need in order to play Bach satisfactorily. But what of those infinitesimal ritards and *a tempos*, those slight dwellings on the initial note of a new phrase, those gradual broadenings preceding the final cadence? Well, listening to the finely controlled but beautifully flexible rhythm of a Bonnet or a Marchal, even on records, can teach the attentive student a great deal.

At the opposite pole is the emotional performer who seldom plays two successive bars of Bach in the same tempo. "Boy! that person has temperament!" exclaims the ignorant enthusiast. So he (or she) has, and a good thing, too—which is no excuse for spilling it all over the keyboard.

Thorough acquaintance with the form and content of a Bach work—which implies a thorough grounding in theory—is a must for both the metronomic and the over-emotional organist.

As for the monochromist, "Why change registration?" he asks. Logically he should feel quite content with a one-manual one-stop organ. On the other hand, he is just as willing to play the F major Toccata full organ throughout. Yet I dare to believe that Bach added something to the chordal episodes, re-

duced his organ a bit for the working out, shifted to another dynamic "terrace" for the three episodes in triple counterpoint and shot the whole works in the thrilling coda section of this towering Toccata.

For Bach, let's not forget, is a great Romantic. Such a work as his G minor Fantasy and Fugue cries out for romantic treatment. It is fair to assume that Bach himself, when performing the highly dramatic Fantasy, resorted to violent registrational changes corresponding to the very evident contrasts of mood; that he let down or stepped up the volume during certain development episodes—and would not have hesitated to use a swell-box had he possessed one; that in the recapitulation he staged a mighty build-up leading to a full organ coda.

The patchwork specialist is obsessed with the riot-of-color idea. He paints the lily and would paint the Parthenon if he got the chance. Now, Bach's organ music is alive with color and full of opportunities for striking tonal contrasts, as for instance in the partitas, the Pastorale and trio-sonatas. But given the vitality of his melodic and rhythmic designs, Bach has no need to lean so heavily on color for its own sake as do many modern writers. The coloristic boys should take this into account when plotting their Bach registration.

We have mentioned legato and staccato organists. When one speaks of organ "touch" it has nothing to do with volume; the term can only mean legato, staccato or semi-staccato (*non legato* if-you-prefer). Good organ technique necessarily depends on clean legato touch; good organ fingering (and pedaling) is based on it. In most cases, indeed, legato and staccato fingering are the same. All this should be self-evident to the organist—certainly to his teacher.

But coincidentally with legato and staccato touch, phrasing and punctuation must be observed. Changes of harmony, sequences, repeated notes, cadences, tempo and acoustics all influence the formation of phrases and sub-phrases, and this in turn involves punctuation. He cannot study Bach's polyphonic structure without being made aware how meticulous his own phrasing and punctuation must have been. He never would have tolerated the dullness of unrelieved legato playing.

Pieces of a lively nature such as the Dorian Toccata call for considerable staccato or non-legato, depending on the speed and on the resonance of the auditorium: the greater the resonance, the sharper the staccato and more frequent the commas—and vice versa. But indiscriminate staccato playing can have no place in Bach's music.

There are more ways among organists of playing embellishments than there are systems of pointing for Anglican chant. Barrels of ink pro and con have been spilled by learned authorities. The best guide we possess is Bach's own table of ornaments in his "Clavier-Büchlein", but since his time differing interpretations or disregard of this valuable source have bred confusion. Much can be cleared up by reading William J. Mitchell's translation of C. P. E. Bach's "The Art of Keyboard Playing" and Caspar Koch's more recent study in Book I of "The Organist's Gradus ad Parnassum." Even then problems arise which only musical common sense can solve. For the benefit of the mathematical theorists, Koch quotes Francois Couperin's advice on long trills: "They should begin more slowly than they end, but this gradation should be imperceptible."

The most important determining factors for the correct playing of ornaments are tempo, note-values and harmony. One may be sure that Bach did not intend his embellishment signs to cause false progressions, which may well occur when the signs are obeyed mathematically; they do not occur where Bach writes out the embellishment in full.

Now what to do with the fast-and-slow artists? What motivates their excessively hurried execution of the Fugues in A minor, D major, G minor, E minor (wedge), C major (6/8), B minor, G major; the F major and Dorian Toccatas; the allegro movements of the trio-sonatas, the chorale prelude "Nun freut Euch" etc? They give various answers: "If Bach had our electric action, light key resistance

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and instant response he would have done the same." We wonder. Or, "Didn't I play it clean? Isn't it all clear?" Yes in some cases; no in others. The listener may be dazzled by such blinding speed, but his ear fails to catch the full glory and richness of Bach's contrapuntal texture. One gets the impression that the player is not even listening to his own performance. And you conclude either that he has not grasped the true significance of Bach's architectural plan or that showmanship is replacing art.

The same player is quite apt to take an adagio or largo at a snail's pace as though revealing hidden beauties hitherto unsuspected by others. Net result: the piece sounds unconscionably long and "falls apart." Here we are in the realm of musical feeling and taste. There are no magic formulae for creating or reforming these; they must be caught young.

As we said, incompetent or ill-prepared organists cannot be jailed for attempting to play in public music by Bach technically and aesthetically beyond them. But teachers who knowingly permit or encourage such performances must take a fair share of the blame; for by a firm and insistent attitude they can do much to prevent them, thereby saving their students needless humiliation and sparing the listener pain. Incidentally, they will be doing a good turn for the organ profession. When all is said and done, much, though not all, depends on the teacher, who bears a real responsibility to his art and to those under his guidance. Through his wise instruction—and this is his duty and

privilege—the glorious works of Bach will receive ever finer interpretation from new and future generations of organists.

So, reader friends, let's ask ourselves: Are we metronomically stiff, do we "emote" without rhyme or reason, is our registration monotonous or too kaleidoscopic, do we stick to a gummy legato through thick and thin or perpetrate pianistic staccatos, do we race through a Bach allegro merely to show we can do it as fast as so-and-so or dawdle over a slow movement just to overawe the supposedly ignorant layman?

Anyone who can honestly answer "no" to all these queries is surely that paragon, the perfect organist. For those who are willing to admit "yes" to some of them, we say: "Bully for you, brother! There's still hope."

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Talmage F. Elwell Is Heard in Recital at New \$750,000 University Congregational Church—Design by Charles W. Allen.

Music appropriate to the Advent and Christmas seasons was chosen by Talmage F. Elwell, minister of music at the University Congregational Church of Seattle, for the dedication Dec. 6 of the church's large three-manual Wicks organ. The instrument, which was heard for the first time at the university district union Thanksgiving service, was designed and installed by Charles W. Allen, northwest representative of the Wicks Organ Company and long-time member of the University Congregational Church.

The stolist is as follows:

- GREAT ORGAN.**
 Contra Gemshorn, 16 ft., 12 pipes.
 First Principal, 8 ft., 68 pipes.
 Second Principal, 8 ft., 68 pipes.
 Gemshorn, 8 ft., 68 pipes.
 Quintaten, 8 ft., 68 pipes.
 Octave, 4 ft., 68 pipes.
 Harmonic Flute, 4 ft., 68 pipes.
 Twelfth, 2 3/4 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Mixture, 3 ranks, 122 pipes.
 Harmonic Tuba, 8 ft., 68 notes.
 Tuba Clarion, 4 ft., 61 notes.
 Chimes (from old church), 25 notes.

- SWELL ORGAN.**
 Flute Conique, 16 ft., 12 pipes.
 Geigen Principal, 8 ft., 68 pipes.
 Viola Celeste, 8 ft., 61 pipes.
 Gedeckt, 8 ft., 68 pipes.
 Spitz Flöte, 8 ft., 68 pipes.
 Echo Salicional, 8 ft., 61 pipes.
 Principal, 4 ft., 68 pipes.
 Flauto Traverso, 4 ft., 61 pipes.
 Violina, 4 ft., 12 pipes.
 Nazard, 2 3/4 ft., 12 pipes.
 Piccolo, 2 ft., 12 pipes.
 Contra Fagotto, 16 ft., 56 notes.
 Trumpet, 8 ft., 68 pipes.
 Fagotto, 8 ft., 68 pipes.
 Clarion, 4 ft., 61 pipes.

- CHOIR ORGAN.**
 Gamba, 8 ft., 68 pipes.
 Wald Flöte, 8 ft., 61 pipes.
 Dulciana, 8 ft., 68 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Spitz Principal, 4 ft., 68 pipes.
 Dolcan, 4 ft., 61 pipes.
 Flute, 4 ft., 12 pipes.
 Rohr Nasat, 2 3/4 ft., 61 pipes.
 Flageolet, 2 ft., 12 pipes.
 Tierce, 1 3/4 ft., 9 pipes.
 Harmonic Tuba, 8 ft., 73 pipes.
 Clarinet, 8 ft., 61 pipes.

- PEDAL ORGAN.**
 Resultant, 32 ft., 32 notes.
 Open Diapason, 16 ft., 32 pipes.
 Principal, 16 ft., 12 pipes.
 Bourdon, 16 ft., 32 pipes.
 Violone, 16 ft., 32 pipes.
 Gemshorn, 16 ft., 32 notes.
 Flauto Dolce, 16 ft., 32 notes.
 Quinte, 10 3/4 ft., 5 pipes.
 Octave, 8 ft., 12 pipes.
 Major Flute, 8 ft., 12 pipes.
 Cello, 8 ft., 12 pipes.
 Flute, 8 ft., 32 notes.
 Octave Quint, 5 1/2 ft., 32 notes.
 Super Octave, 4 ft., 32 notes.
 Flute, 4 ft., 12 pipes.
 Trombone, 16 ft., 12 pipes.
 Tuba, 8 ft., 32 notes.

Preparation has been made for the addition of an echo organ and a celesta. The program played by Mr. Elwell



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began with two Bach chorale preludes, "O Hail This Brightest Day of Days," and "To Shepherds as They Watched by Night"; Handel's Pastoral, "The Faithful Shepherd," as arranged by E. Power Biggs, followed by a choral number, "Jesus, Word of God Incarnate," by Elgar. Roberta Bitgood's anthem, "A Good Thing It Is to Give Thanks," was sung by the sanctuary choir of fifty voices. Other organ selections included: "Veni, Emmanuel," Yon; "March of the Wise Men," Gaul; "Noel," d'Aquin-Watters, and an arrangement of "Good Christian Men, Rejoice," dedicated to Mr. Elwell by the composer, Joseph H. Greener, who is organist of the Seattle University Christian Church. A brief explanation of the pipes and mechanism by the installer, Mr. Allen, proved of interest to the congregation.

The University Congregational Church, a \$750,000 plant, was dedicated in September. A description of the dedication week ceremonies, at which time a two-manual Wicks organ was opened in Harrington Memorial Chapel, was given in an earlier issue of THE DIAPASON.

**MISS McCranie Conducts
CONCERT IN CHARLESTON, S. C.**
 Elizabeth McCranie, organist and choir director of the Lutheran Church of the Redeemer, Ashley Forest, Charleston, S. C., and a member of the Charleston Chapter of the A.G.O., directed the second annual concert by her choir Nov. 15. As a prelude Miss McCranie played Bach's "Hark! A Voice Saith All Are Mortal" and Prelude, and Boellmann's "A Gothic Suite." Included in the program were anthems by Handel, Pflueger, Zingarelli, Gounod, Dett and Roberts. At the close of the service Miss McCranie played Armstrong's Choral Postlude and Nevin's Toccata in D minor.



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Samuel Scheidt and What He Did for Organ Music 300 Years Ago

By WILLIAM LESTER, D.F.A.

When this veteran reviewer was a young student, back in the first decade of the present century, little was available in published form and little attention was paid to the organ writings of the immediate predecessors of the mighty J. S. Bach. Both Bach and his Saxon contemporary, Handel, loomed up as miraculous peaks of inspiration and accomplishment, lonely and alone. The several generations of venturesome, of expert composers who preceded the two titans were largely unknown and ignored. The vital preparatory labors of such men as Walther, Luebeck, Pachelbel, Gronau, Buxtehude, Froberger, Sweelinck, Buttstedt, Boehm and the rest were little appreciated or credited. As a matter of fact, most of this music was unavailable for comparison and intelligent judgment. A few scattered and not too representative examples of the work of these men occasionally appeared on the programs of Middleschulte, Clarence Eddy, Arthur Dunham and Joseph Bonnet, and a few other players who had a nose for worthwhile novelties from the past. These few selections were to some degree used as pedagogical fodder by some of the more inquisitive and enterprising teachers. There were a few instances in which these titles were included in popular anthologies and thus were brought to the attention of the rank and file, but as a whole this rich repertory of historic music was left fallow and unused. Most specifically was this true of the compositions of Samuel Scheidt, one of the most significant of these pioneers.

Conditions now have changed mightily. Single pieces and even more extensive collections of these pre-Bach opuses have been published recently by J. Fischer & Bro., Novello and Gray, by the Liturgical Press, in the Edition Le Grand Orgue, Edward B. Marks, Theodore Presser and by the Concordia Publishing House. But the most comprehensive coverage to date has been the wealth of German pre-Bach organ music issued in handsome format by the C. F. Peters Corporation during the last half century. More particularly is this true of the works of Samuel Scheidt, up to the present perhaps the most neglected of all these composers. It seems fitting that at this time we take occasion to celebrate the approach of this man's death-date anniversary and make a brief survey of his position and standing, of his contributions to the literature of the organ and his place in the galaxy of important composers of the old German school antedating and influencing Bach.

More than 300 years ago, in 1587, Samuel Scheidt was born—the exact day is still a question of debate. He died March 24, 1654, after a long and fruitful life, one lacking in the dramatic, but rich in artistic results. From the musical biography volume of the "American History and Encyclopedia" we now quote the concise entry dealing with this composer:

"Samuel Scheidt, 1587-1654. One of the most famous organists who ever lived. Was a native of Halle, Germany, and is noteworthy as being the first to treat the working-out of the chorale in an artistic manner and true organ style. He was the best-known pupil of the famous Pieter Sweelinck of Amsterdam, and was organist of the Moritzkirche and chapelmaster to the Margrave Christian William of Brandenburg at Halle, after living for several years in Hamburg. Scheidt's principal work was his 'Tabulatura Nova' in three volumes, first published in 1624 and republished in 1892, which contains figured chorales, toccatas, fantasias, a mass, magnificats, psalms and hymns. He wrote other works, many of which were published in Hamburg, but they are not as well-known as the 'Tabulatura'. (Scheidt left a superb organ to the Church of St. Maurice at Halle.)

As may be noted, Scheidt bridges a most important epoch, a significant span of time in musical effort. His immediate master, Sweelinck, was a contemporary of the father of Italian organ music, Girolamo Frescobaldi. A legend, which is somewhat questionable, persists that

Sweelinck spent some time in Venice, where he came into close contact with the Italian masters there located—Zarlino and Gabrieli, as well as the greater Frescobaldi. Whether this is so or not, he surely knew and appreciated, and was influenced by the styles and forms initiated by these men. These were, of course, handed down in due course to Scheidt, Sweelinck's pupil. The younger man held some of the best appointments open at that time to an organist in Germany. His long tenure in Halle was a highly honorable one; he was looked up to as a musician of superlative attainments and his fame was widespread. From the exhaustive detailed biographical article devoted to Scheidt in Grove we quote some significant estimates:

Scheidt's first published work appeared at Hamburg in 1620 . . . and consisted of thirty-nine vocal compositions, fifteen of which are settings of Lutheran chorales. In 1621-22 appeared the first part of his sacred concertos, in two to twelve vocal parts, with instrumental accompaniments. This was followed by successive books of similar pieces, published in 1631, 1634, 1635 and 1640. His fame, however, rests not on his vocal compositions, but on his works for the organ. His next work, also published at Hamburg in 1624, is considered epoch-making in the history of organ music. It consists of three parts, but the whole work bears the general title 'Tabulatura Nova'; the same title, indeed, as many earlier works of the same kind in Germany. . . . From 1570 to about 1620 organ playing in Germany consisted almost entirely in what was known as the art of "coloring," the art of "coloring" melodies sacred or secular, all framed on the one and same pattern, between each note or chord of the melody. These earlier 'Tabulatura' books were all compiled simply to teach this purely mechanical art of 'coloring' melodies for the organ. The music was written in the so-called German tablature, that is with letters instead of notes. Scheidt's 'Tabulatura Nova' put an end to this miserable style of playing and composing for the organ, as well as to the old German tablature. The music in his book is noted on a score of four staves, with five lines to the staff. . . . In the first two parts the composer appears to wish to show how he could beat the "colorists" on their own ground, his figures and passages, however, not being like theirs, meaningless and void of invention, but new and varied, and having an organic connection with the whole composition to which they belong. He shows himself still as a virtuoso, desirous to extend the technique of organ playing. So far as technique is concerned, there is to be noticed in Scheidt the extended use of the pedal, so different from Frescobaldi's occasional use of it for single notes merely; also the imitation of orchestral effects. . . . It is natural to draw comparisons between Scheidt and Frescobaldi, whose lives covered nearly the same period of time and who may both be regarded as the true founders of modern organ music, or rather, the Italian of clavier music generally, the German of specifically organ music. Of the two Frescobaldi is the greater genius, showing greater force of imagination in the invention of new forms and the solution of difficult problems; Scheidt is more laborious and painstaking, showing greater study of the capabilities of his instrument, as, for instance, in the use of the pedal and in registering generally, with neither of which did Frescobaldi concern himself. As Ritter points out, while Scheidt has thus greater command of all the resources of expression, Frescobaldi has more of real poetic expression in his music itself.

Another significant side-light on the crucial part played by Scheidt in the development of organ writing and playing is found in the following from Spitta's monumental "Johann Sebastian Bach":

The art of writing for the organ, which had been previously confined to a mere ornamental transcription of vocal compositions, in the beginning of the sixteenth century put forth the early buds of a characteristic blossoming, with the first traces of a style peculiar to itself. In Italy Claudio Merulo found in the toccata, as it was called, a kind of composition in which he endeavored to give full play to the wealth of tone possessed by the organ, by alternating combinations of running passages with sostenuto sequences of harmonies—a form which, if somewhat erratic and fantastic, was still highly capable of development. The first steps were taken toward the development of the organ fugue in the canzone of Gabrieli; and Sweelinck, a Dutchman, gained great celebrity, it would seem, particularly by his elaboration of the technique and by a great gift for teaching, and endeavored to make the heaviness of the organ style lighter and more pleasing by skillful and graceful handling. Samuel Scheidt, the organist at Halle, was one of his pupils. In his "Tabulatura Nova" he first succeeded in treating the chorale as adapted

to the organ in a very varied manner, and with considerable inventive power. These, the very earliest examples in so extensive and novel a domain of art, show marks, of course, of being a first attempt. A new path is opened out and abundant means are brought in to level it; but the practical precision and arrangement are lacking which would give the full value to each in its place. In the course of the century a whole series of well-defined and in themselves logical forms grew up for the treatment of chorales. Only a few of these are found in any degree pure in Scheidt, and these the most obvious; among them must be included the method by which the chorale is worked out line by line on the scheme of a motet and, closely connected with this, the chorale fugue, in which Scheidt still clung evidently to the vocal style. . . . It need hardly be remarked that with such a redundancy of good forms it is vain to look for clearness or unity of structure. Still it is evident that this does not diminish the merit of this master, who in fact created an epoch and who did all that could be done; but it is significant as pointing out his historical position in the art.

From that interesting and thought-provoking book, "Excursions in Musical History", by Helen and Clarence Dickinson, it will be pertinent at this time to quote a few lines that apply to our subject:

"One of the most outstanding innovations in the new church was, as we have seen, the restoration to the laity of a large and important part in the service, in their participation in singing the hymns or chorales. As it was almost indispensable in the support of the singing of the congregation, the organ came into greater prominence, and as there were as yet few hymnals with tunes, the organist was required to play the tune before the singing, that the congregation might know which one to sing. This 'announcing the tune' was embellished with interludes, so that in the hands of great organists these simple chorale themes were frequently developed into notable musical compositions. Bach's great biographer, Philip Spitta, presents the conception back of the creation of a chorale prelude, 'It blossoms from the point where personal feeling meets the church melody.'

"The first to work out this idea of the chorale prelude in a style suited to the organ was Samuel Scheidt, the celebrated organist at Halle-on-the-Saale, who had been a pupil of the great Sweelinck at Amsterdam. Others followed in his footsteps, each of the gifted ones bringing some contribution to the enrichment of the chorale prelude as a form, until it reached its perfect development at the hand of the Bach family, especially of its most distinguished member, the great Johann Sebastian."

Again we quote, from "John Sebastian Bach," by R. L. Poole:

It is well known that the German chorale since the days of Luther has always held its regular place in the service of the church. This form of melody, however much more beautiful, is essentially the same as what we in England used to sing as psalm tunes, at a time when one metrical version of the Psalter was employed and the modern hymn with its new words and heterogeneous structure had not yet made its voice heard. In Germany words and music were alike familiar to everyone; they formed in fact the nucleus of Lutheran worship both in church and at home. We shall see hereafter how Bach collected 240 chorales for use in his household; and there are hardly any of his church cantatas which do not contain at least one. In church, whenever a chorale was announced, everyone present could be trusted to sustain the melody, and it was allowed the organist to vary the harmonies almost to any extent he pleased without fear of confusing the people. In this way it came to be a recognized part of the organist's function, at least in middle Germany, to adorn the simple grandeur or pathos of the chorale by means of preludes, interludes and variations, generally improvised at the moment; and this treatment of chorales was so popular, through the influence of Johann Christoph and Michael Bach, Pachelbel, and a number of leading organists just before Sebastian Bach's time, that it became extended so as to form the basis of independent instrumental compositions, for use at other intervals in the church service.

One final quotation, from that excellent volume, "Church Music", by Lorenz. As can be noted, the gradual evolution in organ composition through Scheidt up to J. S. Bach is set forth clearly:

There was endless confusion in the notation of the German tablatures for the organ during this period. Some had a five-line

staff for the right hand, but simply a system of figures for the bass; others had simply figures for both hands surmounted by signs indicating length of note; others still had five lines for the right hand and an indefinite number for the left. This senseless confusion was continued in Germany long after a standardized notation had been established everywhere else in Europe. The Italian style of "colorato" now invaded Germany and for nearly half a century debased German organ music and submerged the advances made by Schlick. The last of the colorists was Johann Wolz of Heilbrunn. He issued a book in 1617, "New Musices Organicae Tabulatura." While he was still a colorist, he uses more discretion and restraint, has fresher figures and disregards stock turns and figures that had become stale. He deprecates the German tablature or system of notation and advises organists to adopt the Italian, or standard. Instead of describing compositions in his collection by church modes, he gives the fundamental of the final chord, which is the keynote of its scale, as with us. His own music is no longer thin, but is rich with full-sounding harmonies.

In the meantime the German Reformation had brought in the new Lutheran chorales which the people sang with unfeeling gusto and enthusiasm. Organists were not slow to take advantage of this interest in the chorales and introduced them with preliminary passages, based on the tune to be sung. These developed into short organ movements which the extemporizing organist, or the composer, enriched with all the resources at his command. This new form of organ music was very popular with German church composers and had a large influence on later organ music.

Samuel Scheidt, a pupil of Sweelinck of Amsterdam, who had been a pupil of the elder Gabrieli of St. Mark's, Venice, issued his "Tabulatura Nova" in 1624, in which the chorale is treated in pure organ style. It had many other points of progress and marked and made a distinct advance not only in the music, but in the instructions he gave for the conduct of the musical part of the service and the management of the organ itself.

These citations from various authoritative sources should prove one thing, at least—that this man Scheidt was a person, even a personage, of genuine importance, both in himself and as a link in that long and honorable line that culminated in the matchless, supreme Bach. On this account, and on the occasion of the coming three-hundredth anniversary of Scheidt's death, it might be well to pay attention to his memory by the performance of some of his representative works. If this occasion stirs up renewed or fresh interest in this music of high merit then the sentimental effort will be proved worth while. Unlike much of the older music, the products of this composer possess more than merely antiquarian or historic interest. The music, or at least a good part of it, reveals real beauty of conception, a high degree of technical skill and a keen sense for genuine organ sound. All of this man's music sounds better than it looks. The volumes in the Peters Edition are expertly edited by such authorities as Straube, Keller and Mahrenholz. Their several prefaces contain much of interest and practical utility. Caspar Koch's invaluable and authoritative book, "Gradus ad Parnassum", Book I, "The Elements of Interpretation", published by J. Fischer & Bro., will afford much help in matters of registration and style for this Scheidt music. Especially worthy of attention are the paragraphs on registration in the first section (general backgrounds), and on pages 48-56.

The purpose of this cursory sketch of the life and contributions of a significant factor of the past are very simple. The intention is to enrich our playing and teaching repertory with a welcome supply of little-used, but well worth while, music of high quality and cultural and service utility, and to afford the pleasure of both playing and hearing organ music that exalts and gives aesthetic pleasure. Church service players will find much of value and practical application to service needs in the volumes listed below. Students of the historical evolution of music will value the Scheidt contributions for their significance in that great highway of progress.

Since the Peters Edition of the Scheidt material is by far the most comprehensive, we list below the published volumes devoted to this composer, or containing significant numbers not included in the books devoted solely to his works:

"Ausgewählte Werke", Peters Edition No. 4393.
"Das Goerlitzer Tabulaturbuch", Pe-

ters Edition No. 4494.
 "Eighty Chorale Preludes", German Masters of the Seventeenth and Eighteenth centuries, Peters Edition No. 4448.
 "Alte Meister des Orgelspiels", Peters Edition No. 3065.
 "Spielbuch für die Kleinorgel", Alte Meister, Volume I, Peters Edition No. 4327a.

Volumes of works by contemporaries and fellow-workers of Scheidt, who are interesting for comparison as well as for their own sake are suggested, also in Peters:

- "The Organ Works of Buxtehude", Edition Peters, No. 4449, 4457.
- "Organ Works of Luebeck", Edition Peters, No. 4437.
- "Organ Works of Frescobaldi", Two volumes, Peters Numbers 4514, 4515.
- "Organ Works of Muffat", Peters Edition No. 6020.
- "Old Masters for the Small Organ", Two volumes, No. 4529.

A study of this music will make clear the contributions made by these worthies of an older day. It is music that has high intrinsic values of its own and also makes clear the evolutionary approach to J. S. Bach himself. We take nothing away from the greatness of the Leipzig cantor: his heroic stature stays untouched or reduced. But we can now approach over the ever-rising foothills instead of coming on him as a towering figure rising suddenly, incomprehensibly, from low plains. By comparison with Bach, Scheidt and the rest are not composers of the statures of giants. But considered on their own planes and for their own undoubted merits they have much to offer us that is worthy of use and preservation. They gave great impetus in the past to the broadening river of music. They deserve now the attention that is due them for the splendid music they wrote and left for our use and enjoyment.

ENSIGN JAMES HAROLD HEEREMANS married Joyce Stone Hope Nov. 21. Ensign Heeremans is the son of Harold Heeremans, F.A.G.O., organist and choirmaster of the First Unitarian Congregational Church, Brooklyn Heights, N. Y.

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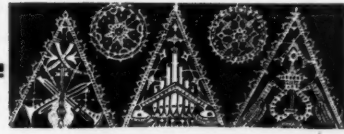
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Programs of Organ Recitals of the Month

Jack Laurence Noble, M.S.M., Vermillion, S. D.—The young people's group of the Bethany Mennonite Church in Freeman, S. D., sponsored Mr. Noble in a recital Dec. 27. The program was as follows: "From Heaven High," "To Shepherds as They Watched" and "Jesus, Priceless Treasure," Bach; "Sheep May Safely Graze," Bach; Pastoral Symphony, Handel; "Christmas," Foote; Noel for Flutes, d'Acquin; "Silent Night," Black; "Lo, How a Rose E'er Blooming," Brahms; "Night of the Star," Elmore; "At the Cradle of Jesus," Bingham; "Noel Basque," Benoit; Toccata on "Vom Himmel hoch," Edmundson.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—For his recital Jan. 3 at Trinity Cathedral Mr. Kraft chose the following: "Toccata-Carillon," Hopper; "Noel Basque," Benoit; "Divinum Mysterium," Purvis; "The Night of the Star," Elmore; Scherzo, Dethier; Intermezzo, Barie; Improvisation on "In dulci Jubilo," Matthews; Pastoral, Guilman; Agitato from Sonata in D minor, Rheinberger; "Marche Religieuse," Guilman.

Richard Ross, Baltimore, Md.—The Louisville, Ky., Chapter of the A.G.O. sponsored Mr. Ross in a recital Nov. 24 at Christ Church Cathedral. The program: Trumpet Voluntary, Stanley; Flute Solo, Arne; Andante, Battishill; Toccata, Walond; "Sleepers," Wake; and "I Cry to Thee, Lord Jesus Christ," Bach; Pastoral, Roger-Ducasse; Intermezzo from Symphony 6, Widor; Chorale Prelude on "O Thou Love of My Love," Charles Chaix; "The Spinner," Dupré; "The Sun's Evensong," Karg-Elert; Finale from Symphony 1, Langlais.

Dr. George William Volkel, New York City—Dr. Volkel gave a pre-broadcast recital Dec. 7 at the "Telephone Hour" program in Carnegie Hall. He played: Tenth Concerto, in D minor, Handel; "Noel from Scotland," Guilman; Fugue in G minor and "Sheep May Safely Graze," Bach; Prelude on "Gwalchmai," Purvis.

Charles H. Finney, Houghton, N. Y.—Bethel College in Mishawaka, Ind., sponsored Mr. Finney in a recital Dec. 1 at the First Methodist Church. His program was as follows: Aria from Twelfth Concerto for Strings, Allegro from Organ Concerto No. 10 and Three Movements from "Water Music" Suite, Handel; Little Fugue in G minor, Bach; "Watchman, Tell Us of the Night" and "From Greenland's Icy Mountains," Bingham; Three Settings of "O Sacred Head, Now Wounded," Buxtehude, Bach and Langlais; "Song of Joy" and "Song of Peace," Langlais; "Will-o'-the-Wisp," Nevin; Rhapsodie on Christmas Themes, Gigout.

Marshall Bidwell, Mus.D., Pittsburgh—For his recital Dec. 27 at Carnegie Music Hall Dr. Bidwell chose: "Break Forth, O Beauteous Heavenly Light" and "Cradle Song," from the Christmas Oratorio, Bach; "Un Verge Pucelle," Le Begue; "A Rose Breaks into Bloom," Brahms; "La Nativité," Langlais; "Christmas Eve in the Tyrol," Lang; Improvisation on "In dulci Jubilo," Karg-Elert; "Les Bergers," Messiaen; "Joyeux Noel," Van Hulse; "Rhapsodie Catalane," Bonnet; "Nutcracker Suite," Tchaikowsky.

Allanson Y. Brown, F.R.C.O., Ottawa, Ont.—Mr. Brown gave a recital Nov. 22 at which he was assisted by the choir of St. Matthew's Church. Organ numbers were as follows: Sonata No. 9, in F minor, Corelli-Brown; Toccata for Flute, Yon; "Gavotte Antique," Peeters; Pastoral, Milhaud; Arioso and Gavotte in D, Bach.

Sara Elizabeth Alvater, Augusta, Ga.—The Augusta Chapter of the A.G.O. sponsored Miss Alvater in a recital Nov. 29 at the First Presbyterian Church. She chose for her program: Toccata, Froberger; Aria, Buxtehude; Concerto in C, Bach; Concerto 13, Handel; Three Preludes on Sixteenth Century Carols, Boely; Minuet, K.P.E. Bach; Concerto 10, Handel; Allegro, Vivaldi-Bach.

Rudolph Puhlman, Saginaw, Mich.—A recital to dedicate a set of chimes at the First Methodist Church of Conneaut, Ohio, was played Jan. 3 by Mr. Puhlman. His program was as follows: "Sleepers, Wake" and "Sheep May Safely Graze," Bach; Rondo, Couperin; Variations on a Noel, d'Acquin; Concerto 5, Handel; "Benedictus," Reger; "The Bells of St. Anne de Beaupré," Russell; "The Squirrel," Weaver; "Dawn," Jenkins; "Christmas in Sicily," Yon; Toccata on "Vom Himmel hoch," Edmundson; "Kamennoi Ostrow," Rubinstein; "Piece Heroique," Franck.

Marie L. Schumacher, Westfield, N. J.—The first public recital on the three-manual Möller organ at St. Paul's Church was played by Miss Schumacher Jan. 14. The program: Fantasia in C, Franck; "Soeur Monique," Couperin; "Fugue a la Gigue" and Fantasia and Fugue in G minor, Bach; "Clair de Lune," and Scherzetto, Vierne; "Landscape in Mist," Krag-Elert; Introduction, Passacaglia and Fugue, Willan.

Merle Robert Pflueger, M. A., Sioux Falls, S. D.—Mr. Pflueger, who is professor of organ at Augustana College, gave a recital Dec. 27 at Holy Trinity Lutheran Church in Ephrata, Wash. The program was as follows: Chorale Preludes on "Oh Come, Oh Come, Emmanuel," Rudolf Moser and Van Hulse; Pastoral, "The Faithful Shepherd," Handel; Sonatina, "God's Time Is Best," and "Jesus,

Joy of Man's Desiring," Bach; Pastorale, Reger; "Es ist ein Ros' entsprungen," Brahms; "Vom Himmel hoch," Pachelbel; "Communion," Purvis; Fugue in E flat major, Bach.

Martha Bohl Schultz, Olympia, Wash.—The first recital on the organ in the newly-built Trinity Lutheran Church, Seattle, was played Dec. 27 by Miss Schultz. She chose these numbers for her program: Concerto Prelude in D minor, Kramer; "Praise to Thee in the Highest," Dubois; Meditation, Op. 14, Bubeck; Variations and Finale on "Jerusalem the Golden," Spark; "Joy to the World," Handel; "The Guardian Angel," Pierre; "Gesu Bambino," Yon; "Yuletide Echoes," Hodson; "Jubilate Deo," Silver.

Walter W. Davis, M.S.M., Middletown, Ohio—Mr. Davis played the following program at the First Methodist Church, where he is minister of music, on Dec. 6: "Vom Himmel hoch," Pachelbel; Noel, d'Acquin; "In dulci Jubilo" (Fantasy setting), Bach; "Lo, How a Rose e'er Blooming," Brahms; "March of the Magi," Dubois; Prelude on "Divinum Mysterium," Candiyn; Lullaby on "Away in a Manger," Davis; Variations on a Noel, Dupré.

William H. Barnes, Mus.D., Evanston, Ill.—Dr. Barnes gave a recital Nov. 22 at the First Presbyterian Church in Burlington, Iowa. The program was as follows: Chorale Song, Wesley; "God's Time Is Best" and "Hark, a Voice Saith All Are Mortal," Bach; Chorale and Four Variations on "O God, Thou Faithful God," Bach; "Thanks Be to Thee," Handel; "Dialogue," Clerambault; "Heartfelt Love Have I for Thee" and "May Thy Grace Remain with Us," Karg-Elert; "The King of Love My Shepherd Is," Thiman; Prelude on a Tune by Vulpius, Willan; "Poeme Mystique," Purvis; "He Shall Feed Them," Titcomb.

The following program was played by Dr. Barnes Jan. 20 at the First Baptist Church in Cleveland, Ohio: Chorale Song, Wesley; "God's Time Is Best," "Hark, a Voice Saith All Are Mortal" and Variations on "O God, Thou Faithful God," Bach; "Thanks Be to Thee," Handel; "Dialogue," Clerambault; Chorale Prelude, "Heartfelt Love Have I for Thee" and Symphonic Chorale, "May Thy Grace Remain with Us," Karg-Elert; "The King of Love My Shepherd Is," Thiman; "On a Tune by Vulpius," Willan; "Poeme Mystique," Purvis; "He Shall Feed Them," Titcomb.

Walter Blodgett, Cleveland—The dedicatory recital on a Schlicker organ installed at the First Presbyterian Church of Fremont, Ohio, was played Jan. 31 by Mr. Blodgett. His program was as follows: Voluntary No. 1, Boyce; Toccata in F, Pachelbel; Noel on the Flute Stops, d'Acquin; Fantasia in Echo Style, Sweetinck; Introduction and Toccata, Walond; Preludes on Basque Folk Songs, P. Thomas de Elduayen; Fantasia and Fugue in G minor, Bach; "Byzantine Sketches," Mulet.

Wallace Dunn, Wichita, Kan.—The University of Wichita will sponsor Mr. Dunn in a faculty recital Feb. 2 at St. John's Church. The program will be as follows: Prelude and Fugue in C minor, "When We Are in Deepest Need" and Concerto in G major, Bach; "Benedictus," Couperin; Chorale in E major, Franck; "Elegie," Peeters; Adagio and Finale from Symphony 3, Vierne. Mr. Dunn and Gordon B. Terwilliger gave a duo-piano recital Jan. 5 in the university auditorium.

Elizabeth Whiley Lange, A.A.G.O., Columbus, Ohio—The Miami University Artist Series sponsored Miss Lange in a recital Oct. 20 at the Memorial Presbyterian Church in Oxford, Ohio. Her program was as follows: Toccata, Adagio and Fugue and "Lord Jesus Christ, unto Us Turn," Bach; Gigue Rondo, J. C. Bach; "How Lovely Shines the Morning Star," Buxtehude; "Deck Thyself, My Soul," Brahms; Andante in F, Mozart; Fantasy on "Hanover," Edward G. Mead; Andante from Sonatine, Eugene Hill; Bell Prelude, Clokey; "Elegie," Peeters; Scherzo from Symphony 6, Vierne; "The Suspended Garden," Alain; "Comes Autumn Time," Sowerby.

F. Carroll McKinstry, Great Neck, N. Y.—Mr. McKinstry's historical program Nov. 22 at the Community Church consisted of Liszt's Fantasia and Fugue on "Ad Nos, ad Salutarem Undam" and the following works by Schumann: Sketch in F minor; Canon in B major and Canon in B minor; Fugue on "B-A-C-H" No. 3 and Fugue on "B-A-C-H" No. 6.

The Rev. Gerhard R. Bunge, Bellevue, Iowa—The Rev. Mr. Bunge gave the dedicatory recital on a rebuilt Kimball organ Nov. 8 at Immanuel Lutheran Church in Wykoff, Minn. His program was as follows: "Piece Heroique," Franck; "The Lost Chord," Sullivan; Toccata in G, Dubois; "Sleepers, Wake" and "Jesus, Joy of Man's Desiring," Bach; "Angels We Have Heard on High" and "From Greenland's Icy Mountains," Bunge; "Psalm 19," Marcello; "Prayer" from "Suite Gothique," Boellmann; "Vision," Rheinberger; Toccata and Fugue in D minor, Bach.

Charles Poole, Jr., Rome, Ga.—Late in 1953 Mr. Poole gave a Sunday evening recital at Mount Berry Church, on the Berry College campus. The program was as follows: Rigaudon, Campra; "Jesus, Joy of Man's Desir-

ing" and Toccata and Fugue in D minor, Bach; Largo, Handel; "Harmonies du Soir" and "Now Thank We All Our God," Karg-Elert; Chorale in B minor, Franck; "Romance sans Paroles," Bonnet; "The Bells of St. Anne de Beaupré," Russell; "Carillon," Vierne.

Paul J. Sifler, New York City—For his noontday recital Dec. 23 at Trinity Church Mr. Sifler chose the following: "The Shepherds," Messiaen; "La Nativité," Langlais; Variants on Three Christmas Hymns, Sifler; "Triptyque pour la Noel," de Maleingreau. On Dec. 18 Mr. Sifler played these numbers: "We All Believe in One God," "Jesus, Joy of Man's Desiring" and "Rejoice Now, Dear Christians," Bach; Meditation on "Picardy," Sowerby; "Puer Nobis Nascitur," Willan; Pastoral on a Christmas Plain-song, Thomson; Rhapsody on Noels, Gigout.

Warren F. Johnson, Washington, D. C.—Mr. Johnson's pre-service music at the Church of the Pilgrims has included the following: "Premier Choral," Andriessen; Theme with Variations, Andriessen; Fourth Chorale, Andriessen; Sinfonia, Andriessen; "Clavierübung," Part 3 (complete), Bach; "Christmastide," Harwood; "Opus Sacrum," deMaleingreau.

Walter A. Eichinger, Seattle Wash.—The school of music of the University of Washington sponsored Mr. Eichinger in a faculty recital Jan. 13 at the University Methodist Temple. The program: Sinfonia, "We Thank Thee, God," Bach; Noel in G, d'Acquin; Concerto 5, Handel; "Ayre and Gavot," Arne; Fantasia and Fugue in G minor, Bach; Andante Sostenuto from "Symphonie Gothique," Widor; Sonata 2, McKay.

Royal A. Brown, F.A.G.O., San Diego, Cal.—For his recital on New Year's Day at the Spreckels organ pavilion Mr. Brown chose: March from "Queen of Sheba," Gounod; Gavotte from Violin Sonata 6 and Prelude and Fugue in C major, Bach; "Fountain Revery," Fletcher; "The Christmas Pipes of County Clare," Gaul; Scherzo from Sonata, Op. 2, No. 3, Beethoven; Andante Cantabile, Tchaikowsky; Five Mazurkas, Op. 7, and Nocturne in E flat major, Chopin; Allegro con Brio and Finale from Suite in E minor, Driffill.

Meta Olive Dasing, Chicago—A recital was played by Miss Dasing Dec. 6 at Luther

Memorial Church. She was assisted by Joyce Roberts, soprano. Organ numbers were as follows: "From Heaven Above," Pachelbel; Voluntary, Stanley; "Kleine Präludien," Schroeder; "Night of the Star," Elmore; Fanfare for Organ, Cook.

Louise Donehoo Doyle, Dallas, Tex.—Miss Doyle gave a recital Jan. 4 at Perkins Memorial Chapel, Southern Methodist University, Dallas. The program: "Carillon," Vierne; Gavotte, Martini; Toccata in F, Bach; "In Summer," Stebbins; Chorale Prelude, "From God I Ne'er Will Turn Me," Buxtehude; "The Last Supper," Weinberger; Symphonic Chorale, "Let Thy Grace Abide with Us," Karg-Elert; "The Suspended Garden," Alain; Concert Variations, Bonnet.

Ruth Oberholtzer, Lansdale, Pa.—The music department of the University of Pennsylvania in Philadelphia sponsored Miss Oberholtzer in a recital Dec. 16. She played: Prelude, Fugue and Chaconne, Buxtehude; Six "Schübler" Chorale Preludes, Bach; Concerto in G major and Toccata, Adagio and Fugue, Bach; "Lo, How a Rose E'er Blooming," Brahms; "Litanies," Alain.

Mary Esther Higgs, Cincinnati, Ohio—The music department of Berea College, Berea, Ky., sponsored Miss Higgs in a recital at Gray Auditorium Oct. 21. The program: Concerto in B flat, Handel; "Before Thy Throne I Now Appear," "O Man, Bewail Thy Grievous Fall" and Toccata in F major, Bach; Fantasia in F minor, Mozart; Prelude on "Rhosymedre," Vaughan Williams; Prelude and Fugue in B major, Dupré.

Will O. Headlee, Asheville, N. C.—Mr. Headlee gave a recital Nov. 24 at Grace Church in Ulica, N. Y. He played: Prelude and Fugue in F sharp minor, Buxtehude; "Schmücker dich" and Passacaglia and Fugue in C minor, Bach; Fantasia in A major, Franck; Cantilene, Langlais; "Dieu parmi Nous," Messiaen.

THE GREENWICH, CONN., CHORAL SOCIETY, assisted by vocal soloists and instrumentalists, appeared in concert Dec. 6 at Christ Church, under the direction of Vernon de Tar. A capacity congregation heard the group of 125 voices perform numbers by Schütz, Bach, Berlioz and Franck.



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**ROBERT RAYFIELD IN PARIS;
REPORTS THAT DUPRE IS ILL**

Robert Rayfield, organist and choir-master of St. Paul's Episcopal Church, Woodlawn, Chicago, has arrived in Paris where he plans to study until September. Mr. Rayfield was awarded a Fulbright scholarship in 1953 but because of an injury to his foot was delayed several months in going to Europe. His wife and one of their two sons, Russell, are with him.

Mr. Rayfield reports that Marcel Dupré is on a leave of absence from St. Sulpice because of illness.

**DR. CASPAR P. KOCH HONORED
AT LAST PITTSBURGH RECITAL**

The Western Pennsylvania Chapter, A.G.O., paid tribute to Dr. Caspar Koch Sunday afternoon, Dec. 17, at his final recital as city organist for Pittsburgh by presenting him with flowers and attending the program as a chapter. Dr. Koch was one of the first group of fifty who launched the chapter. A letter was read to him from the chapter stating that

he will always be remembered as a dynamic leader in the artistry of fine organ playing and a musician in that select group of fine teachers who have the insight to recognize and foster talents in others.

THE CHICAGO CHAPTER of the International Society for Contemporary Music, in conjunction with the Chicago Public Library, announces a display of manuscript and printed compositions by its composer members. This display will be held in the Randolph Street corridor and the music room of the Chicago Public Library during the month of February. Among the works displayed are compositions which have won awards and citations in national and international competitions and which have been performed throughout the world. Included in the exhibit will be a display illustrating the evolution and development of musical notation. Among composers whose works will be exhibited are Arthur C. Becker, Jean Boyd, Grant Fletcher, Rudolph Ganz, Ernst Levy, Blythe Owen, Leonard Simutis, Leland Smith, Leo Sowerby, Alexander Tcherepnin and George Weber. Hours of the exhibit are Monday through Friday from 9 a.m. to 9 p.m. and Saturday from 9 a.m. to 5:30 p.m.

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JUST OFF THE PRESS

The Winter 1954 issue, sixty-eight pages, contains the following: "Notes on Bach" by Gilman Chase, "Perspective" by Lawrence I. Phelps, "A Matter of Records" by Thomas P. Frost, and the third part of "The Organ Builder Gottfried Silbermann," by Ernst Flade, being published serially in the *Quarterly* for the first time in English.

FORMER ISSUES

contain, in addition to pungent editorial comment on church service playing, choral, hymns, chants, organ tuning and other matters, the following:

SPRING 1952 . . . (Price 25¢)

- "The Importance of Acoustics" by Ray Berry
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- "The Swell Organ" by Ernest White

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- "Messiaen's Pentecostal Organ Mass" by Seth Bingham
- "A Matter of Records" by Rudolph Elie
- "Selection of Voices" by Arthur Howes
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- "Effects of Wind Chest Design on the Speech of Organ Pipes" by Lawrence I. Phelps

AUTUMN 1953 . . . (Price 50¢)

- "The Organ Builder Gottfried Silbermann (Part II)" by Ernst Flade
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Routine items for publication and advertising copy must be received not later than the 15th of the month to assure insertion in the issue for the next month. For recital programs, etc., the closing date is the 10th.

CHICAGO, FEBRUARY 1, 1954

Attention, A.G.O. Members

To avoid confusion and to make sure that all copies of THE DIAPASON will reach our readers whose subscriptions are paid by their Guild chapters, we urge all who have not yet remitted the dues for 1954 to their chapter treasurers to do so immediately. And the treasurers are asked to make payments to THE DIAPASON without delay so that their members may not be taken from the mailing list. For your own sake and that of THE DIAPASON please heed this request promptly.

Man of Many Talents

Dr. Alexander Russell, whose death was recorded in our January issue, was a man of many parts and diverse talents, whose career was a rare one in the organ profession. Aside from being a pianist and organist of ability he was a business man who served one of the world's greatest stores for more than forty-two years; an impresario who brought many eminent musicians to this country; a teacher who served on the faculties of two great universities, and a composer for the organ one of whose works has appeared repeatedly on the program of recitalists. Such a versatile life made him a figure of note among his fellow musicians.

From 1915 until his retirement in 1952 Dr. Russell was general music director of the John Wanamaker stores in Philadelphia and New York and from 1917 to 1935 he was director of music at Princeton University, holding the Henry Clay Frick chair of music. Dr. Russell had a cordial nature that made friends of all who became acquainted with him. With this was combined a keen sense of business and artistic values that enabled him to engage for American appearances organists who brought to the attention of American audiences the best among European artists.

Showing Guild's Real Value

The real value of the American Guild of Organists and its potentialities as a means of helping the organist and choir-master in his work from week to week was illustrated at the midwinter conclave held in Richmond, Va. All of us are aware of the fellowship and social contacts promoted by the various chapters, and of the encouragement of recital playing throughout the land. The monthly reports in the Guild pages are ample evidence of this. But the various items on the conclave program offered much more.

Everyone who attended the three-day meeting was sure to be helped by the suggestions for choir repertory, organ music appropriate for services and the valuable discourse on hymn playing by Seth Bingham; the illuminating address by Miss Florence Hooker on the training of a youth chorus, after she had presented evidence of the success of her methods in the program by the Madrigal Singers of the Washington-Lee High School in Arlington, Va.; the lecture of Mrs. Madeline Dean Ingram of Lynchburg on "Broader Horizons for Children's Choirs," and the stimulating lecture by the Rev. Lowell P. Beveridge on "Music in the Life of the Church." All this was in addition to a group of excellent recitals.

Those who planned this program in Richmond rendered a real service and one may well wish that the company of organists in attendance could have been much larger. It was an example of ways for making the Guild effective in the manner intended in its declaration of religious principles. The motto "Soli Deo Gloria" is not served by dinners alone, important as they are in the life of every chapter.

CASAVANT ORGAN DEDICATED AT ST. MARY-OF-THE-WOODS, IND.

The new Casavant organ in the campus church at St. Mary-of-the-Woods, Ind., was blessed and officially used for the first time Dec. 8. The event had a double significance since Catholics throughout the world marked on that day the opening of the Marian year. This has been proclaimed by Pope Pius XII to commemorate the 100th anniversary of the promulgation of the doctrine of the Immaculate Conception of the Blessed Virgin. Under this title Mary is the patron of the campus church at St. Mary's. The Rev. Emile Goossens, chaplain, officiated at the blessing. Guest speaker for the occasion was the Rev. Edwin Sahn of Indianapolis.

Construction of the organ was begun in December, 1952, by Casavant Freres at St. Hyacinthe, P. Q., Canada. Installation began late in October and was completed a few days before the blessing. Specifications of the three-manual instrument were published in THE DIAPASON.

Organists for the occasion were two St. Mary-of-the-Woods College faculty members, Sister Mary Lourdes, director of the conservatory, and Sister Cecilia Clare, professor of organ and piano. The Cecilians, a choral group of the college directed by Sister Mary Alma, also appeared on the program. The recital was opened with a composition written for the occasion by Sister Cecilia Clare. This was a paraphrase on the Gregorian chant "Te Deum Laudamus". Other numbers on the program included: "Benedictus," Reger, played by Sister Cecilia Clare; Ravello's "Cantantibus Organis," sung by the Cecilians, and two organ selections by Sister Mary Lourdes—Cantilena, from Sonata No. 11, by Rheinberger, and "Now Thank We All Our God," Karg-Elert.

A dedicatory recital is scheduled for Laetare Sunday, March 28.

THE FIRST BAPTIST CHURCH of Cleveland has informed THE DIAPASON that there was an obvious omission in the article in the January issue announcing the completion of the rebuilding of the Austin organ in that church. The church wishes it to be made known that it employed the services of Dr. William H. Barnes of Chicago as consultant and designer. In collaboration with Richard Piper, tonal director of Austin Organs, Inc., Dr. Barnes redesigned the old organ and did the final finishing. The present modern aspect of the organ, as shown in the specifications printed last month in THE DIAPASON, as well as the excellent musical results obtained, is described as a result of this collaboration. Dr. Barnes gave a recital and lecture on the organ Jan. 20.

SUSI JEANS, the distinguished English organist, gave a recital at the tercentenary of Staunton Harold Parish Church, near Ashby-de-la-Zouch. The organ is 300 years old, is the work of an unknown builder and has only one manual. The program consisted of Gibbon's Fantasia and Preludium, Locke's "For the Organ," Two Verses by Blow and an anonymous seventeenth-century "Voluntary for ye Trumpet Stop". Lady Jeans also gave a recital on the renovated organ of St. Florian, near Linz, Austria. Her program included works by Andriessen, Sweelinck, Gibbons, Christopher Gibbons, Scheidt and George Berg.

WAYNE FARLEY, ROCKFORD, ILL., ORGANIST, DIES AT AGE OF 47

Wayne Farley, Rockford, Ill., organist, died Nov. 23 at the age of 47 years. Mr. Farley, whose experience in church and secular music extended over a period of approximately thirty years, went to Rockford in the spring of 1944 as organist and choir-master of the Court Street Methodist Church. He had served as minister of music there for several years when illness forced him to give up his work temporarily. Later he became minister of music in the Church of the Christian Union, Unitarian, where he had served the last three years. In 1947 Mr. Farley was named director of the Lyran Male Chorus to succeed John Roebuck, who retired after twenty-five years as director of the group.

Mr. Farley went to Rockford from York, Pa., where he had served as director of several choirs in St. Matthew's Lutheran Church for about two years. Previously he was organist and choir-master of St. John's Evangelical Lutheran Church in Wheeling, W. Va., from 1926 to 1942. He was appointed instructor of organ at West Liberty State Teachers' College in 1936.

Mr. Farley began his musical career at the age of 6 years, when he started piano lessons with the Dominican Sisters in Grand Rapids, Mich. For fifteen years he continued his studies with the Dominican Sisters, especially under the instruction of Sister Mary Thomas. Mr. Farley attended normal school in Maywood, studying piano, theory, interpretation and teachers' training. He studied technique and repertoire under Arthur Van Elting and also studied under Leopold Godowsky. Mr. Farley began organ and choral training under Verne R. Stillwell, organist and master of choristers at Grace Episcopal Church in Grand Rapids, and while there served as organist in Grace Chapel. He continued his organ study with Harold Tower, organist of St. Mark's Pro-Cathedral and head of the organ department of Grand Rapids Conservatory of Fine Arts, and served as his assistant.

While serving as organist and choir-master of St. John's Church in Wheeling, Mr. Farley organized and directed the Ohio Valley Choir and also was organist and a staff member at Oglebay Institute in Wheeling. He made weekly trips to Pittsburgh to study with William K. Steiner, teacher of theory, and Herbert C. Peabody, organist and choir-master of the Church of the Ascension in that city. For several years Mr. Farley was closely associated with Noble Cain. He also studied organ under Dupré.

Mr. Farley married Alice Davis on Aug. 24, 1930, in Wheeling. Surviving are his widow; a son, Walter C. Farley, serving in the navy aboard the U.S.S. Carpenter in the Pacific; two brothers, J. Lewis Farley, Grand Rapids, and G. G. Farley, Los Angeles, and a niece, Mrs. Mary Jean Strong, Los Angeles.

HANDEL ORATORIO IS HEARD

FOR FIRST TIME IN AMERICA

"The Triumph of Time and Truth," an oratorio by Handel which is believed never before to have been performed in America, was sung by the Columbia University Chorus Dec. 12 at the McMillin Theater, Columbia University, New York City. The conductor was Jacob Avshalomoff and the singers were assisted by a small chamber orchestra. The *New York Times* had this to say regarding the oratorio:

"The singers proved that the work, which perhaps has been totally neglected in this country, is nevertheless one that is almost ideally suited to the concert conditions of many American communities. It is in English. The libretto is intelligent and beautiful. On the practical side, it is not too difficult and it requires only a small chorus and a chamber orchestra. Musically, it has one ravishing number after another, with the arias and recitatives being accompanied by some of the loveliest and most expressive instrumental commentary Handel wrote. * * * The text presents the dilemma of a sensitive and beautiful young woman making a choice between a life of worldly pleasures and the way of a saint. The performance was extremely creditable."

Looking Back into the Past

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

A new factory building was completed in Dorchester, Boston, Mass., by what was then the Ernest M. Skinner Company and is now the Aeolian-Skinner Organ Company.

A report by the music commission of Portland, Maine, on the results of the first year of recitals on the great organ presented by Cyrus H. K. Curtis to the city showed that approximately 225,000 people had heard Will C. Macfarlane play the Austin instrument.

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

Half a century of progress for the organ and its music was reviewed at the annual meeting of the Music Teachers' National Association in Cleveland the last week of December and among the speakers were Dr. Charles N. Boyd, Edward Shippen Barnes, Dr. Peter C. Lutkin, Palmer Christian and Ernest M. Skinner.

Charles C. Kilgen, president of George Kilgen & Son, Inc., completed fifty years in the organ industry and at the same time the 5,000th organ was shipped from his factory at St. Louis.

The large unit organ for the huge Chicago Stadium was being installed in the new building by the Bartolo Musical Instrument Company.

Hilgreen, Lane & Co. of Alliance, Ohio, celebrated their thirtieth anniversary as organ builders.

Hope College, Holland, Mich., ordered a four-manual organ to be built by the Skinner Organ Company.

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

One of the most important events arranged by the American Guild of Organists in New York City in several years was the conclave held Dec. 27 and 28. This was the first meeting of the Guild of its kind. Members from various parts of the country attended the conclave and the Christmas party, at which nearly 200 headquarters members were present.

Canon C. Winfred Douglas, clergyman, organist, hymnologist and authority on the music of the Episcopal Church, died of a heart attack at Santa Rosa, Cal., Jan. 18. He was canon of St. John's Cathedral in Denver, Colo., at the time of his death.

Oscar Franklin Comstock, F.A.G.O., a prominent New York organist, died Jan. 4 in his Brooklyn home after being ill with pneumonia for several days. He had been for the last eighteen years choir-master and organist of the Chapel of St. Cornelius the Centurion on Governor's Island, maintained by Trinity Episcopal Church of New York. Mr. Comstock was 78 years old.

Former State Senator Emerson L. Richards and Miss Adelaide E. Martino were married at a quiet wedding in the chapel of the Church of the Ascension in Atlantic City, N. J., on Christmas Day.

Harold Tower, the Grand Rapids organist, was appointed organist and choir-master of the Church of Our Saviour, Akron, Ohio.

Those Empty Choir Robes

By LEO G. LEWIS, JR.

[Captain in the Marine Corps and member of the choir of Christ Presbyterian Church, Madison, Wis.]

Sunday morning brings good cheer
To those attending service
But empty robes left on the rack
Make our director nervous.

Fifteen folks are all we need
To fill these empty spaces;
Soprano, alto, tenor, bass
Let's see more smiling faces.

Good music soothes the savage breast
And our repertoire is massive
We should be up among the best
But we're just a little passive.

Let's all take heed about this thing
In Sundays' next hymnody
So empty robes won't have to sing
"I ain't got no body".

New Organ Music

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

At the San Francisco Guild convention in 1952 Ludwig Altman performed two Chorale Variations on Hebrew Hymns, by Ellis Kohs. One immediately perceived the musical value of these two pieces and wished that they might be available for church and recital use. They now have been published by the Mercury Music Corporation, along with a third Chorale Variation on "Yigdal." When the pieces were first played we wrote: "Mr. Kohs' feeling for the inherent emotional content of the old tunes was evident throughout." Upon further examination we can reiterate that statement and add to it a recommendation that every serious organist examine these works. "The Rock of Ages" runs to six pages. The other numbers are but two pages in length.

Richard Purvis' "An American Organ Mass," published by Harold Flammer, Inc., provides organ music for a complete communion service based on well-known themes. The movements, with the names of the tunes which they incorporate, are as follows: "Prelude Solennel" ("Veni Emmanuel"); Introit ("Christe Redemptor Omnium"); Offertory ("Resonet in Laudibus"); Interlude ("Corner"); Elevation ("Vom Himmel hoch"); Communion ("Gevaert"); "Carillon" ("Puer Nobis Nascitur"). All are short and all are in Mr. Purvis' ingratiating style, so well known to the American organ world. One can have the deepest appreciation of Mr. Purvis' writing only if he has heard the composer perform his own works on the large Skinner organ at Grace Cathedral in San Francisco. It is an experience not soon forgotten.

There will still be another Sunday in the Epiphany season when this magazine reaches its readers—just time to go downtown and buy a copy of Garth Edmundson's "Caravan of the Magi", sub-titled Air-Processional. This piece first appeared in a collection in 1936. It is now republished in sheet form together with the same composer's "In Silent Night." The publisher is J. Fischer & Bro.

Too late for Christmas, but one which may be jotted down for purchase in the fall, is Ludwig Lenel's "Prelude to the Quemus Carol" (Chantry Music Press). It is scored on two staves. Choral parts

for congregational and choir singing are included.

More and more composers are discovering the rich lore of folk melodies to be found in America and are utilizing these in their works. For his latest "tone picture" for organ Stanley E. Saxton, the Saratoga Springs, N. Y., composer, has chosen an Indian melody. The composition, published by the Galaxy Music Corporation, is entitled "A Mohawk Legend." One definitely needs an organ with some "romantic" type stops for this number. The registration calls for a three-manual instrument, but it can easily be adapted to two manuals. The work is essentially homophonic. There are no passages which are technically difficult.

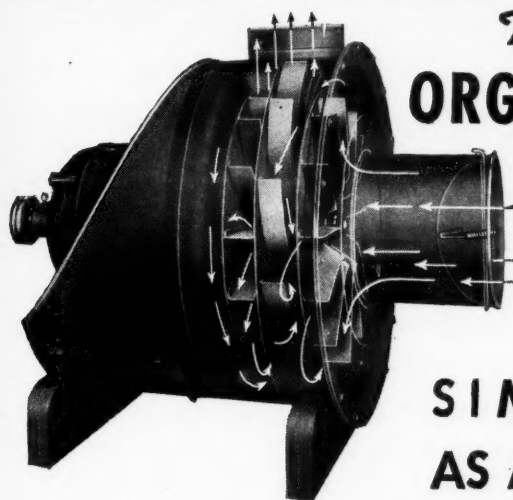
The same publisher issues Richard Kountz's "Shepherd and Bird." In this piece we would take the liberty of suggesting a departure from the indicated registration. Try using an 8-ft. flute for the right-hand melody, accompanied by a dulciana or salicional in the left hand. The flute will be especially effective in the solo cadenza passage.

Edward Schuberth & Co., Inc., has issued four numbers by Joseph H. Greener. Two of these are chorale preludes: "Christian Men, Rejoice" (based in "In dulci Jubilo") and "My Soul Breaks Forth in Song." The first one flows along in a nice 6/8 meter with the melody appearing in various voices. It is pleasing to hear. The second is based on a pattern of eighth-notes in 9/8 meter, over which one hears the chorale theme. Mr. Greener's third number is an Elevation. He employs an interesting technical device in the first section: the pedal part is an inversion of the melody. The piece is short and quiet. "In a Chinese Temple," by Mr. Greener, is based on the pentatonic scale. It is an easy piece which might be enjoyed by young students.

GORDON L. MEYER, head pipe voicer for Jerome B. Meyer & Sons, Inc., in Milwaukee, is no doubt spending wakeful nights employing his skill in attempting to silence the cipher, or at least temper the voicing, of the vox humana recently installed near his bedroom. Anders J. Meyer, born Oct. 27, is the great-grandson of the founder of that well-known pipe-making firm and the grandson of Charles T. Meyer, Sr., who is now at the head of the company



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Commends Opinions of Dr. Schweitzer to Organ Designers

Ann Arbor, Mich., July 11, 1953.—Dear Mr. Gruenstein:

The name of Albert Schweitzer has in recent years become so famous that there is hardly a thoughtful person who has not come under his influence in one way or another. Organists everywhere are aware of his efforts on behalf of the organ, and there are few who have missed hearing his recordings. In spite of this, it is surprising to find how relatively unknown are the writings by Dr. Schweitzer on the organ. In fact, there seem to be few who have read or understand his message. But what he has written about the organ is of such significance that every organist should take it to heart. Furthermore, the emphasis is all the greater since it has been said by a man who has led a life of self-sacrifice in a search for the truth, unequalled in our times. In his autobiography, "Out of My Life and Thought," Schweitzer writes:

The old organ builders knew, by the collective experience of generations, the best proportions and the best shapes for their pipes, and for their materials used only the best wood and the best metal. The old wind-chest has some technical disadvantages compared with the new, but in quality of tone it is far superior; the old was round and soft, the new is harsh and dry. The tone of an old organ laps round the hearer like a gentle flood; that of a new rushes upon him with the roar of a surf.

There are many other ways of getting the choir and organ close together than by placing the organ on the floor of the chancel. In recent times architects and organ builders have begun to take advantage of the removal of difficulties in the distance which separates keys and pipes by electric connection to split up an organ into parts which are fixed in separate places and sound simultaneously, though played from a single keyboard. Effects made possible by this arrangement may impose on the crowd, but the work of an organ can be truly artistic and dignified only if the instrument is one

single-sound-personality, which sends its music down to flood the nave from its natural place above the hearers.

The building of so-called giant organs I consider to be a modern aberration. An organ should be only as large as the body of the church requires and the space which is allotted to it allows. A really good organ with fifty or sixty stops, if it stands at a certain height and has open space all around it, can fill the largest church.

It is not so much on the number of stops as how they are placed that the effect of an organ depends. Because they have no positiv organ, modern instruments are incomplete, however many stops and key-boards they may have.

The small organs which make up the instrument as a whole are individualities if they are allowed their special requirements as to space and sound. The specialty of the great organ is that its stops occupy the lower part of the main case and have a full, round tone. That of the positiv organ is that it is an organ by itself, with clear-voiced stops, which sings out freely into the church under the great organ. That of the swell organ is that it is housed in the upper part of the main case and from the highest and farthest point of the instrument sends out an intensive tone which can be modified as desired.

The organ is a trinity in which these three tonal individualities make a unity. The better the special character of each organ is secured and the better the three combine into a unity the finer the organ.

The old organ is incomplete because there is no swell organ in it, the new because it no longer has a positiv organ. It is by a combination of the old and the new that we produce the complete organ.

The work and worry that fell to my lot through the practical interest I took in organ building made me sometimes wish that I had never troubled myself about it, but if I did not give it up, the reason is that the struggle for the good organ is to me part of the struggle for truth. And when on Sundays I think of this or that church in which a noble organ is sounding because I saved it from an ignoble one, I feel myself richly rewarded for all the time and trouble which in the course of over thirty years I have sacrificed in the interests of organ building.

In 1932 Schweitzer expressed his views on the English organs in an interview in the *Manchester Guardian*. Here is what he said in part on that occasion:

The old English organs are very fine indeed. They are not loud, and they are mellow. The most monumental of organs are the Dutch, but they are built in that way because many of their churches are lofty and can assimilate the sound. Loudness is not necessary in churches of less height, and it would be a mistake here. I think that the modern English organs are inclined to be too hard and piercing. The contrast between bass and treble is too well marked sometimes, but I have some hope that English organ builders will soon begin to modify those distinctions.

The real need in an organ is an instrument in which the voices are well blended—an instrument whose music will flow with even balance throughout its church. One does not want one voice speaking high and another low so much as a weaving together of sounds; nor need the organ be loud. With a loud organ one may have cause to fear echoes in a church but one of moderate power will make no disturbing echoes.

Dr. Schweitzer has always had a great love for the fine old Dutch organs, especially those in Haarlem, Amsterdam, Rotterdam (destroyed in the war), Utrecht, Deventer and Arnhem. The staircase of his guesthouse at Günsbach is lined with photographs of these famous Dutch organs.

While it would be a mistake to accept wholeheartedly all of Dr. Schweitzer's ideas, it would be still more of a mistake to minimize the importance of his crusade for the good organ. The soundness of his conception of the organ as an instrument is remarkable, and it is indeed to be regretted that many critics in our day are too ready to pay a somewhat sentimental kind of homage to Schweitzer as a man, but completely overlook the importance of his ideas on the organ. Since the first criticisms by the youthful Schweitzer of the contemporary practices of organ builders in Europe during the early years of the century and the revival of interest in the beautiful old organs, induced in large measure by his enthusiasm, he has in his thinking never ceased to set a clear line between the content of the organ and its intrinsic beauty of tone. Thus his interest in the old organs always was focused on the skill of the organ builder

in producing an instrument of fine balance and beautiful tone quality, rather than on what stops the organ might have or in superficial technical details. In fact, one cannot help but draw the conclusion that Schweitzer has placed all of his emphasis on the spirit and artistic integrity of the organ builder, rather than on a slavish imitation of "baroque" or "classic" organs. For him the actual beauty of voicing as represented by a single stop is the most important basis for criticism. I think his message to the organ builder and the organist will never cease to be a timely one, for whether or not we build baroque organs, French organs, English organs or romantic organs, there will be no artistic success unless our efforts are represented by spiritual purpose, thoughtfulness, patience and a willingness to strive for nothing less than the best. A beautiful organ cannot be guaranteed by the signing of a contract no matter what its design.

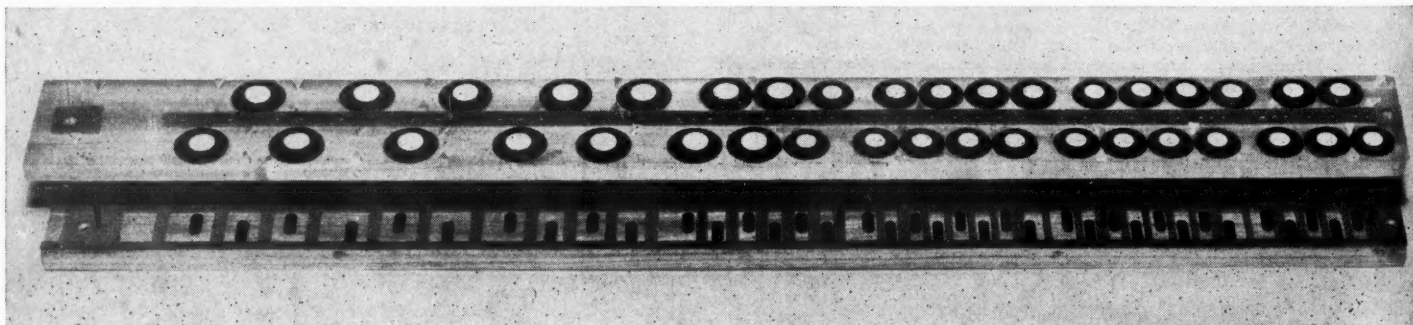
Schweitzer has advocated all those qualities which are, to be sure, difficult to realize in an American church; yet I cannot but believe that he is basically right. His words have the essence of the truth and no thoughtful person can afford to turn his back to them.

Schweitzer again and again mentions his preference for the tone of the old organs as against the harsh and noisy quality of the tone of the modern organs he was obliged to play on his tours. "The tone of an old organ laps round the hearer like a gentle flood; that of the new rushes upon him with the roar of a surf."

In conclusion, may I repeat the fact that it is not nearly so difficult to develop a tone of loud or harsh qualities as one of restraint and singing character. Significant words of Dr. Schweitzer: "***when will it come to pass that the idea triumphs over circumstances?"

ROBERT NOEHRN

FRANK C. WICHLAC III was born in Chicago Dec. 7, making a third generation of the family headed by Frank C. Wichlac, Sr., Chicago organ builder. The birth of the father of the baby, Frank C. Wichlac, Jr. was recorded in the July, 1930, issue of THE DIAPASON.



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**EDMUND PENDLETON DIRECTS
PERFORMANCES IN PARIS**

Edmund Pendleton, organist and musical director of the American Church in Paris, on the Quai d'Orsay, opened his orchestral programs this season by conducting Stravinsky's "Symphony of Psalms", together with Beethoven's Ninth Symphony (in German) in the Salle Pleyel with the orchestra of the Société des Concerts du Conservatoire and the Philharmonic Chorus, of which he is the artistic director. The performance, which was conducted from memory, was described in *Figaro* as a "magnificent concert, at which two of the world's most beautiful symphonies reached a harmonious equilibrium rarely attained." *Comoedia* rated it "a splendid audition".

Two weeks later, on Dec. 1, Mr. Pendleton conducted the same forces in Handel's "Messiah" (original version) in the same hall. The Handel performance, the only one in English in Paris, has become a yearly event and, as formerly, was under the patronage of the American and British ambassadors and the French Ministry of Foreign Affairs. Three American soloists—Phyllis Althof, Margaret Tobias and William McGrath—and the French bass André Vessières took part. Sylvie Spycquet was at the harpsichord and Marie-Louis Girod at the organ. The large chorus was praised in the *Guide du Concert* for its "rapid vocalizations, remarkable clarity, diction and expressive power".

Mr. Pendleton has been engaged by the Société des Concerts to conduct two performances of Bach's "St. Matthew Passion" in the Champs-Élysées Theater March 13 and 14.

MUSIC BY HANDEL AND BACH was featured Dec. 5 and 12 in concerts at St. Paul's Church, Toronto, where Dr. Charles Peaker is the organist. Dr. Peaker was assisted by vocal soloists and instrumentalists. He played Concerto 1 in the Handel concert and the Passacaglia and Fugue was listed on the Bach program. The final number of the latter program was the cantata "Sleepers, Wake," conducted by Sir Ernest MacMillan.

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Chorale Improvisations of Karg-Elert Suitable Church Service Music

By ALLAN BACON

[Continued from January issue.]

No. 18—"Thee Will I Love, My Strength." Here we find cheer and optimism and steadfast devotion in place of the grief of the preceding number. The two pieces would indeed make an excellent group on a Lenten service program. Too short to be used as a single prelude number, nevertheless very nice music.

No. 19—"I Thank Thee, Lord, through Thy Dear Son." This number, while interesting to play, does not seem to "go over" any too well with an audience and I question its value on a church service program. I used to play it—in recitals, never in church—but found that no matter what tempo I set, it was either too fast or too slow, the sixteenth-note figures sounded "fussy" and exercise-like and the audience seemed to get nothing out of it. So I discontinued using it. It's a good study, though!

No. 20—"O Lamb of God, Most Holy." Some beautiful canonic imitation here as accompanimental background to the chorale melody in the pedals. The registration, as indicated, with 8-ft. and soft 16-ft. in the RH, flute tone, against 8-ft. and 4-ft. string tone in the LH, sounds nice on my organ. How about yours? Whether you add a soft 16-ft. to your French horn (or clarinet) for the pedal solo is for you to decide. And if you like the last dozen sixteenth-notes in the RH played an octave higher, then by all means do so.

No. 21—"O World, I E'en Must Leave Thee." A good violin solo stop can make this naive, dainty little pastorella a thing of real beauty. If you lack a good string use your oboe. Soft 8-ft. and 4-ft. flutes, of course, in the LH. The piece is a little short, and if you wish to extend it, repeat, beginning with last measure, second score, on page 29, using, possibly, a flute solo in RH.

No. 22—"Shall I Not Sing unto My Lord?" Here we have very beautiful music coupled with some baffling stage directions which leave us wondering what our otherwise genial Karg-Elert had in mind when he wrote it. When we "sing unto the Lord" it is generally assumed we do so with joy and praise and thanksgiving—in which case, when does "lento serioso" and "lugubre" fit into the picture? And why such solemn music? The only explanation would appear to be in the fact that this particular chorale melody appeared in Karg-Elert's hymnal with two—possibly more—sets of words. The same thing occurs in most of our Protestant hymnals. The words which our friend had in mind when he wrote this setting may have been those appended in his sub-title and hinted at in the Marks edition but which the Simon edition gives in their entirety. A free translation of this sub-title would be: "Let us march with Jesus, and suffer and die with Him." With these words in mind the import of the music becomes clear. Either title may, of course, be used on your service bulletin, depending upon the season of the church year. In Lent or Passion Week the sub-title would seem preferable. If the regular title is used, the piece could be played at any time during the year; however, I would recommend keeping things moving right along. Ignore the *lugubre!* I would even introduce the piece by playing the first eight notes on the chimes. I would also end by first filling in that empty fifth with an F sharp (suspend the cadence, if you like) and then repeating that first line, in major this time, on the chimes, with a coda of some soft chords, still in major. Try it!

Book III. No. 23—"Glory Be to God on High." (The translator—or the proof-reader—seems to have been a little careless!) There is some very fine music here, but its appropriateness as an adjunct to church worship is debatable; also, it represents quite a little more work than most organists would feel they had the time to give. It is, however, an excellent study and would make a very effective recital number.

No. 24—"To Thee, Jehovah, Shall I Sing." Here is another excellent opportunity to introduce your chorale melody on the chimes. The registration is fairly simple. Prepare three contrasted manuals, of graduated dynamics, and take care that in those passages where the melody lies in

the RH it is assigned to a louder manual. By all means let the pedals play the melody in the second line, at 4-ft. pitch if possible. Be prepared to build up to a climax on the second page, ending with your crescendo pedal wide open, *quasi grandioso*. The tempo must not drag (in the Simon edition Karg-Elert has the caution "nicht schleppen"), but moves right along, at least sixty quarters to the minute. A very solid, well-integrated number, full of dignity and character.

No. 25—"Now Dawns the Glorious Day." A strikingly original setting of the chorale immortalized by Bach in his "Liturgical Year." Karg-Elert here seems to be trying to create the effect of a congregation of sturdy Lutherans chanting their Easter hymn with great power and earnestness. In the Simon edition he tells us "Wichtig, mit einiger bewegung," which may be translated, "ponderously, with united motion." This should make an excellent opening number in a group of pieces as prelude to an Easter service. Do not hurry. Keep the half-notes massive and "weighty," not over 65 to the minute. Use full organ throughout, going to the choir and swell manuals at "II" and "III" respectively.

No. 26—"Jesus, Help Us to Conquer." Another glimpse into the serene and devotional side of Karg-Elert's soul. The sixteenth-notes must not go faster than 70 to the minute, which will make the thirty-seconds flow along quietly and easily, without hurrying. Since the composer gives no hints as to registration, try your voice celeste for the first two lines, both hands on same keyboard—pedals legato (!) Then for the repetition open your swellbox or try adding the 4-ft. coupler—or a soft 4-ft. string—and put the LH on the choir with flutes 8 and 4-ft. Line three, take off your 4-ft. and end as at first. Don't try to get much variety of registration. The intimate, devotional character of the music does not call for it.

No. 27—"Jesus, My Sure Defense." Here we have another case of a seemingly complicated notation that may frighten away some of the more timid amateurs. But the piece is not as complicated—or as difficult—as it may seem to be, and I promise you will feel well rewarded for any extra trouble you may take in preparing it. Keep the *largo e misterioso* in mind as you work out the interpretation. Eighth-notes should not go faster than 40 or 45 to the minute. Much depends upon a "balanced" registration. For manual II (LH) I would recommend a delicate 8 and 4-ft. combination; for manual I a 16-ft. and 4-ft. combination is called for. This may sound very nice on your organ (it does on mine!) and if so, use it. The pedals should be 8-ft. only, at first, not too loud, but distinct, as they carry the chorale melody. They should not be so loud as to drown out your RH melody, on the 16 and 4-ft. combination, on line 2. See? Be very careful to observe all the rests in the left foot pedal part, as they are called for, keeping all other pedal notes strictly legato. Where the melody is not in the pedals a soft 16-ft. should be added, if possible (see footnote). This may be difficult, since both hands are busy. If care is used in achieving a good registration and in working out technical details the piece has very definite possibilities.

No. 28—"Every time I try this piece over I find myself wondering why on earth he wrote it. Let's skip it.

No. 29—"Do with Me, Lord, According to Thy Goodness." The intimate charm and delicacy of this exquisite little canon grows on us the more we study it. If finer music than this has been written since Bach will someone please show us where it is. No wonder Harvey Grace rated these pieces as "the natural successors to the chorale preludes of Bach." The tempo here is quiet and restrained, but *con moto*, about 70 eighth-notes to the minute, which will keep the sixteenth notes leisurely and unhurried. Registration indications for the RH, flutes 8 and 4-ft., should be all right, if they are not too assertive. Possibly a soft dulciana or gemshorn might be added. The legato pedal should employ a soft 16-ft. coupled to the RH manual. For the LH melody try to get a smooth, mellow tone—a quiet geigen or English horn, etc. Avoid a harsh or coarse tone. On the repeat a soft 4-ft. might be added to the LH. Try to achieve an effect which will leave your congregation breathless with admiration at the dainty and exquisite detail of what they have been hearing. It can be done. The piece is lovely—if you make it so.

No. 30—"After a Trial." This transla-

tion, given in the Marks edition, seems rather trite. If one plays the piece in the Easter or Ascension season a title such as "When His Days of Trial Were O'er" would seem more appropriate. "Program music" this is in a sense. Remember that Karg-Elert said that he "made a pilgrimage to the source of all music, Bach"—and we all know how Bach sought to achieve a synthesis of words and music in his chorale preludes—and we know how well he succeeded, some of his pieces being veritable "sermons in tones". Apparently Karg-Elert had something of the kind in mind in this number. In some inexplicable way the music seems to suggest the idea of progress, struggle, the working out of a plan, an ordeal—which rises to a climax on the second page (note the effect of stress and agitation created by the trills combined with chromatic harmonies), followed by the ineffably beautiful close. What more do you want as program music for the Sunday after Easter? Begin on a good, solid tone, soft diapasons and flutes and strings (about 50 quarters to the minute) and keep same registration throughout until toward the close. If your stops are all enclosed it may not be advisable to open your crescendo pedal at all. In any case, use it sparingly and take that FF with a grain of salt! At III the registration changes to possibly soft voice celeste and the last phrase ("with religious fervor," he tells us) may be repeated with a solo flute taking the melody, maybe an octave higher. This is undoubtedly Karg-Elert at his best.

No. 31—"Now Let Us, Lord God." A good study—but why on earth did he write it?—and what's it doing in this set of pieces?

No. 32—"Strive for the Right by God's Grace." In spite of our friend's insistence that these pieces "were not the product of labored craftsmanship and ingenuity," in my humble opinion this number is proof that there were times when inspiration ceased and pure skill and technique carried on—and he didn't know it. Maybe I am wrong. If any readers can get anything out of this they are welcome. I have assigned it occasionally to a student as a "relaxation" (!) after playing Bach Trio-Sonatas, but never had one tell me he enjoyed it.

No. 33—"Sleepers, Awake." And I am sorry, but the same applies to this one. A pupil once read this through and brought it to me, commenting on the "pppp" close. "Maybe," he said, "after the sleepers awake they all went back to sleep again." Could be.

Book IV, No. 34—"Oh, God and Lord." The tempo indications seem about right. If one had the words of the other verses (verse V is the only one given) we might discover why Karg-Elert chose an unmistakable cradle song rhythm as background for his chorale melody. Regardless of what his reasons were, the piece is easy to listen to and easy to play.

No. 35—"God of the Heavens and the Earth." Sometimes we organists find ourselves confronted with a reed organ. Here is a number that sounds very well on one manual, without pedals and with very simple registration.

No. 36—"Lord, as Thou Wilt." Here

the translator (or somebody) slipped up again, getting his English mixed with his German. This number is one of the gems of the entire set. It has been a favorite of mine for years and I have used it repeatedly. A tempo of 138 to the minute seems entirely too fast. The sixteenth-note figures must not sound hurried. The pace is leisurely, restful, reposeful. Of great importance is the selection of a registration for this accompanimental figure which will be delicate and unobtrusive and yet easy to listen to, as it keeps going all through the piece. A good oboe, or soft trumpet, should sound well in the RH solo passages, alternating possibly with a gross flöte, as at bottom of page 6. In the pedal staccato figures on page 8 try to get a real "pizzicati bassi" effect. Best of all, the piece is long enough for a service prelude!

No. 37—"I Thank Thee, Dear Lord." Some very interesting antiphonal effects can be achieved here if one has a divided organ, with two balanced divisions on opposite sides of the chancel. The tempo indications seem too fast, if one is to maintain the "grand chorus" feeling of solidity and steadfastness; 110 quarters to the minute, or even 100, will yield better results. A good opening number for a group—and fairly easy.

No. 38—"Jesus, My Joy." The sub-title "Passacaglia with Chorale" tells the story. The passacaglia form is expertly handled and two stunning climaxes are built up, requiring all the appearances of a powerful modern concert organ, as well as a finished technique. Excellent concert music, but hardly appropriate in a worship service.

No. 39—"Come, Holy Ghost, Lord God." Fine, stirring music, full of energy and drive. Keep the half-notes well up to at least 76 on your metronome, with no holding back until the *rallentando* at the close. He tells us *sempre legato assai*. Well, since we have no way of knowing how it sounded thus on his organ we can only give him the benefit of the doubt. However, it does not sound right on my organ with eighth-notes played legato. The spirited, toccata-like character of the piece demands a crisp *nonlegato*, *ben articolato*. Work out the unexpected *diminuendo* at the close (it should take the listeners quite by surprise) in terms of your own organ, by deft manipulation of crescendo pedal and pistons. The piece is not easy, but well worth the necessary work, and should make an excellent festive prelude for Pentecost season.

[To be continued.]

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Organs of Early Day in Chicago Churches When Frontier Town

By F. R. WEBBER

[Continued from January Issue.]

Brief mention was made last month of the great organ in Holy Name Cathedral, State and Superior streets. If there was ever an organ whose rich ensemble proved that majesty depends upon skillful scaling and voicing rather than a multitude of stops this organ was the one. It had a glorious ensemble and a brilliancy that was entirely out of proportion to its relatively small size, for it had barely forty stops. It was rebuilt some years ago, and at a time when popular taste demanded a wealth of unison tone at the expense of a judicious proportion of mutations and mixtures.

Axel Norder, the cathedral organist, has been good enough to type out the stoplist of the organ as it exists today. It is still a fine organ, and with an addition of a very few mutations and mixtures and a battery of true chorus reeds its old-time glory might be restored. Here is its present stoplist:

GREAT ORGAN.

Double Open Diapason, 16 ft.
First Open Diapason, 8 ft.
Second Open Diapason, 8 ft.
Doppelflöte, 8 ft.
Viola da Gamba, 8 ft.
Gemshorn, 8 ft.
Flauto Traverso, 4 ft.
Octave, 4 ft.
Super Octave, 2 ft.
Mixture, 4 ranks.
Trumpet, 8 ft.

SWELL ORGAN.

Bourdon, 16 ft.
Open Diapason, 8 ft.
Violoncello, 8 ft.
Salicional, 8 ft.
Voix Celeste, 8 ft.
Stopped Diapason, 8 ft.
Viole, 4 ft.
Harmonic Flute, 4 ft.
Dolce Cornet, 3 ranks.
Cornopean, 8 ft.
Oboe, 8 ft.
Vox Humana, 8 ft.
Tremulant.

CHOIR ORGAN.

Geigen Diapason, 8 ft.
Concert Flute, 8 ft.
Vox Angelica, 8 ft.
Unda Maris, 8 ft.
Dulciana, 8 ft.
Rohrflöte, 4 ft.
Harmonic Piccolo, 2 ft.
Clarinet, 8 ft.

PEDAL ORGAN.

Diapason Profunda (Resultant), 32 ft.
Open Diapason, 16 ft.
Sub Bass, 16 ft.
Viole, 16 ft.
Lieblich Gedackt, 16 ft.
Violoncello, 8 ft.
Octave Bass, 8 ft.
Bass Flute, 8 ft.
Posaune, 16 ft.

The original organ, installed in 1877, was William A. Johnson's opus 501. Certainly the original stoplist must exist somewhere in some old scrapbook, but all efforts to locate this, and the stoplist of the grand organ once in the First Baptist Church of Chicago, have proved in vain thus far.

In the First Congregational Church, Evanston, was a beautiful organ built by Hilborne L. Roosevelt in 1886, the year of his death. It was his opus 299 and its stoplist was:

GREAT ORGAN.

Open Diapason, 8 ft.
Viola da Gamba, 8 ft.
Dulciana, 8 ft.
Doppel Flöte, 8 ft.
Octave, 4 ft.
Flöte Harmonique, 4 ft.
Octave Quint, 2 1/2 ft.
Super Octave, 2 ft.
Trumpet, 8 ft.

SWELL ORGAN.

Bourdon (divided), 16 ft.
Violin Diapason, 8 ft.
Dolce, 8 ft.
Stopped Diapason, 8 ft.
Gemshorn, 4 ft.
Hohflöte, 4 ft.
Cornet, 3 ranks.
Oboe, 8 ft.
Tremulant.

PEDAL ORGAN.

Double Open Diapason, 16 ft.
Bourdon, 16 ft.
Violoncello, 8 ft.

It looks prosaic enough on paper, but it was really an organ of considerable

virility and ample for the size of the large church. The old builders, such as Erben, Johnson, Roosevelt and the Odells, obtained majesty with a few ranks of pipes, through careful tonal structure, ample scaling, oversized windchests, a generous supply of wind at low pressure and superb voicing. They knew little and cared less for a multitude of stops at small scale. Our builders today can excel them in producing voices of superb beauty, but the ensemble of the old Erbens, Johnsons, Odells, Roosevelts and often the early E. & G. G. Hooks has a character and a majesty that was unique. Even in their small organs they had at least one fairly complete diapason chorus, scaled and voiced with great skill, and with enough brilliancy to please anybody other than a faddist.

This First Congregational organ was removed to an upper room in Garrett Biblical Institute, where the late Dean Lutkin guarded it with special care. On its gamba was the name of W. L. Royall and on the violoncello the name of L. Gutfleisch, both superb pipemakers. It was Dean Lutkin's hope that it might be restored and heard once more, and recently Dr. and Mrs. William H. Barnes had it restored, with some additions, and it is giving an excellent account of itself in the chapel of Garrett.

In Western Theological Seminary was a remarkable little Hilborne Roosevelt of only four ranks of pipes, plus an octave of pedal pipes. It was his opus 81, built in 1884.

In the old Third Presbyterian Church, lately closed, stands a Johnson organ, opus 636, built in 1885. It is a 3-38. This church had Mr. Johnson's opus 509, a 3-34, built in 1878. Seven years later it was destroyed by fire. Another Johnson, a duplicate of the old one except that four stops were added, was installed in 1885.

The newer organ, which still exists, has an additional vox humana, 8 ft., in the swell division, an added keraulophone, 8 ft., and a corno di bassetto, 8 ft., in the choir and an additional flöte, 8 ft., in the pedal.

The articles of this series have brought in letters from organ men and organists in which they exhaust the available adjectives in their praise of the old organs and one and all they lament the fact that so many of these grand old organs were rebuilt and altered beyond recognition in the early years of the present century, when mutations and mixtures were discarded, when organs were overloaded with ranks of unison pitch and an illusion of brilliancy was attempted by many octave couplers. In many cases the fine voicing of such masters as Hedges, Dyson, Bartlett, Chaffin, the Robjohn brothers, the Engelfried brothers (to mention but a few) has been lost beyond recovery in the days when lips were cut up, toes reamed out, languids renicked and wind pressures boosted. In cases such as the unused Third Presbyterian organ, a very careful cleaning of the chests and pipes will remove the dust of seventy-five years or more. If wood pipes do not stay in tune, a careful renewal of the leather on the stoppers may be needed. Action that is loose and irregular is easily remedied. In many of the old organs the action is of black walnut and sliders and other parts are of mahogany.

What is wrong with us? There are scores of fine European organs that are still giving good service after two or more centuries. The grand organ in Exeter Cathedral was built in 1665, overhauled at least nine times, enlarged by the first Willis and tossed all over the building in an air raid of 1942, yet it is in daily use today, and its old glory is undiminished. In America we perhaps lay too much stress upon console gadgets and we are swayed too readily by fads. New organs should be built by all means, but why not allow the old to stand with the new? Or, if the old organ is rebuilt, it is not necessary to tamper with its tonal structure. So carefully was the tonal structure of the old organs planned that it is difficult to make substitution without harm to the ensemble. This is not true of all old organs, of course, but is true of the work of the master builders. We are beginning to realize that we had several firms in the 1840-1880 period whose work compares very favorably with that of Willis, Hill, Lewis, Schulze and Cavaille-Coll. It is

a shame to destroy such fine work, as has so often been the case in the past.

Letters to the Editor

In Answer to Mr. Prince-Joseph.

Pittsburgh, Pa., Dec. 28, 1953—Dear Mr. Gruenstein:

Mr. Prince-Joseph's "open letter" in the September issue invites by its nature an examination of his facts and reasoning. He states the commonwealth in England nipped the art of organ building in the bud. If this were so we should throw overboard all the work of Father Smith, the Harrises, Schrider, the Jordans, Bridge, Green and Snetzler, from 1660 to 1800. Some of these builders were at work both before and after the eleven years of the Cromwell period; the art could hardly be lost. We should also discard Avery, Bevington, Bishop, Gray & Davison, Willis, Lewis and Schulze, to mention a few from the later period up to 1900.

The organs by these builders, from 1660 to 1900, average nearly a quarter of the total stops in mutations and mixtures. As to Cavaille-Coll's Spanish origin, his grandfather married a Spanish woman and added her name, Coll, to his own. Grandfather Jean-Pierre, father Dominique and Aristide himself all were born in France. The family, so far as the records go, originated in Galliac, France. Not much Spanish blood there. Cavaille-Coll is also averred to be influenced by Lemmens into changing from the "polyphonic" to the "orchestral" organ, minus mutations and mixtures. It is doubtful that anyone can produce evidence that any of Cavaille-Coll's organs were without mutations or mixtures.

Phrases like "appalling degeneration from the beginning of the nineteenth century to the present" and "low level of taste during the nineteenth century" indicate that Mr. Prince-Joseph has made some assumptions about as follows:

(1) The only good organ music is polyphonic; this implies largely Bach and earlier composers.

(2) The only good organ for this music is the "classic" German organ of 1600 to 1800; no swell pedal, no combinations, no modern strings or reeds.

(3) Since the organs of France, Germany, England and America departed from the sacred standard all the organists, organ builders, composers and their audiences were individuals of low taste. This seems to be a fairly large order.

Since the modern organ is a "one-man band," an "orchestra," how did the trumpet, horn, viola da gamba, schalmey, vox humana and a flock of flutes get into these "classic" organs? Could it be that they were intended to imitate orchestral instruments, or were the organ builders just absent-minded?

Mr. Fred Leiper's sensible and temperate letter in the October issue will represent the feeling of many; the "open letter," unfortunately, exhibits both bias and intolerance. Very truly yours,
R. J. S. PIGOTT.

Books on Electronic Organs.

Marissa, Ill., Dec. 14, 1953.—Dear Mr. Gruenstein:

I read with interest the article by William H. Barnes in the December DIAPASON describing Mr. Robert L. Eby's new book, "Electronic Organs". I also noted the advertisement which lists the chapter headings of the book.

Mr. Barnes states in his article that "Outside of the last three editions of my 'Contemporary American Organ', which have contained a chapter on 'Electronic Organs', there has been no one place where students might find disinterested information and advice on the subject".

For your information there is another book on the same subject which I purchased in 1951 (\$3.50) from the Pitman Publishing Corporation, 2 West Forty-fifth Street, New York City. It is "The Electronic Musical Instrument Manual," by Alan Douglas, and was published in 1949 by Sir Isaac Pitman & Sons, Ltd., London. This little book of 139 pages is also very practical and the chapter headings are: I, "Sound," II, "Music and Noise," III, "Conventional Multinote Instruments," IV, "The Production and Mixing of Electrical Oscillations," V, "Amplifiers, Tone Controls and Loud Speaking Equipment," VI, "Commercial Electronic Instruments" and VII, "Experimental Methods".—Cordially yours, M. J. CROWDER.

THE BEAUTIFUL First Methodist Church of Kankakee, Ill., was filled to capacity Sunday, Dec. 13, for both the afternoon and evening performances of the eighteenth annual year of Handel's "Messiah" by the fifty-voice Orpheus Choir of Olivet Nazarene College. The choir was directed by Walter Burdick Larsen, organist and choirmaster at the church and chairman of the division of fine arts at Olivet Nazarene College. The chorus was accompanied on the Skinner organ by Kenneth Bade, assistant professor of organ at Olivet, and by a string quartet. Soloists for the occasion were Marilyn Powell, soprano; Dorothy Clark, contralto; Gerald Greenlee, tenor, and Bruce Foote, bass.

ADVENT MUSIC IS FEATURED AT ST. PAUL'S CHAPEL IN N. Y. C.

There were three services of Advent music in the first week of the church year at St. Paul's Chapel of Trinity Parish, New York City, where Joseph T. Elliott is organist. The service Nov. 30 was devoted to examples of great Christian music. The choral offerings included Handel's "Zadok the Priest," Dyson's "Confortare" and Walton's Te Deum. Another featured work was Sir Ernest Bullock's Fanfare for drums, trumpets, organ and orchestra.

Paul J. Sifler, organist of Temple Isaiah, Forest Hills, N. Y., gave a recital Dec. 2, playing Respighi's Prelude on a Chorale of Bach and Dupré's Magnificat. On Dec. 4 Mr. Elliott was heard in the following program: Prelude, Fugue and Chaconne, Buxtehude; Two Settings of "Come Now, Saviour of the Gentiles," Vetter and Bach; "Noel pour le Temps de l'Avent," Guilmant; Fugue in E flat major, Bach.

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Electronic Organ Tone

Springfield, Ill. Dec. 19, 1953.—Editor of THE DIAPASON. Dear Mr. Gruenstein:

I agree with Mr. Mauko's deduction that electronic organ tone is lifeless as compared to pipe organ tone because the electronic organ produces only a single tone at any one time. I am sure, however, that the use of multiple tone generators is not the entire answer, as the device has already been tried with very questionable results. I feel equally certain that the consideration of amplifiers and speakers should not be lightly dismissed.

The one very important fact that seems to have been entirely overlooked by everyone is that satisfactory listening depends largely on the conjunctive use of both of our ears. We sense the direction of the source of a sound reaching us not by the relative intensity of sound reaching each ear, but by its difference in phase. A sound wave coming from one side of us reaches one ear slightly before it reaches the other; therefore there is a phase difference which allows us to locate the direction from which it came.

Let us listen to a pipe organ for a moment. Play single notes with several stops on, or chords using one or more stops. We now have a number of pipes speaking, each from a different location and each not quite perfectly tuned to the others. Perhaps they are tuned as closely as is humanly possible; yet there is always a slight phase change, and if chords are played we have the tempered scale to give us plenty of beats. This constant change in phase relative to each ear gives us the feeling that we are in the center of a vast pool of sound that is swirling and flowing all around us. If we cover one ear, this seeming movement stops and the tone seems lifeless. It is exactly like listening to an organ recording; it sounds like an organ, yet the ensemble effect is lacking.

Now let us listen to an electronic organ. We still have a number of separate tone generators of some sort and of slightly different pitch, but the combined tone goes through a single amplifier channel and comes out of

speakers which are all in fixed phase relationship to each other. All of the sound reaches our two ears in exactly this same fixed relationship and we might just as well have only one ear, as far as musical enjoyment is concerned. This explains why an electronic organ may sound very well in a large Gothic church, because the excessive reverberation makes different frequencies seem to come from different directions. This also explains why reverberation devices built into the sound system and "chorus" tone generators make the electronic organ sound even less like a pipe organ.

To obtain the binaural effect necessary for satisfactory listening it should be sufficient for the electronic organ to have two independent tone generating systems feeding through separate amplifier channels into independent speaker banks located at some distance from each other. The tone from each of these two speaker systems should reach the listener from a different angle.

A simple method of simulating this effect with the ordinary electronic organ is to pick up the sound from a remotely located organ speaker by means of a microphone attached to a slowly revolving arm and feeding this picked up signal to an independent speaker system located at a different angle relative to the listener than the main speakers. The Doppler effect produced by the microphone moving toward and away from the remote speaker furnishes a separate tone source of slightly different pitch from that emanating from the main speakers. Revolving the microphone twelve or fifteen R.P.M. at a radius of about fifteen inches should be sufficient. The microphone should be far enough from the speaker so that there is no appreciable difference in intensity as the distance and angle between speaker and microphone change. Two microphones revolving ninety degrees apart might give better results, as one would be always producing maximum Doppler while the other was at minimum. The two microphones should, of course, feed into the same speaker system.


Very truly yours,
ALBERT W. WARD

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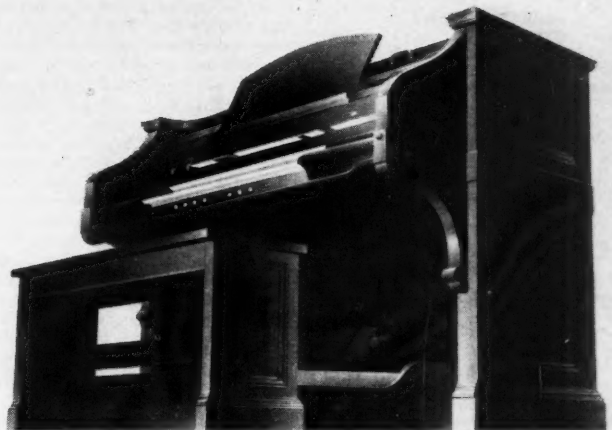
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Instrument of Three Manuals for New Trinity Episcopal Edifice in Trenton, N. J.—Albert Ludecke, Jr., the Organist.

A three-manual organ to be installed in the new Trinity Episcopal Cathedral at Trenton, N. J., is the gift of the Rev. Frederick M. Adams, D.D., dean of the cathedral. The instrument will be built by M. P. Möller, Inc. The beautiful edifice has been under construction for some time and is approaching completion. The organist and choir-master is Albert Ludecke, Jr., a graduate of the Juilliard School of Music.

The specifications of the organ will be as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Bourdon, 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.
- Furniture, 4 ranks, 244 pipes.

SWELL ORGAN.

- Rohrgedeckt, 16 ft., 12 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Cymbel, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 61 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Nachthorn, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremulant.

PEDAL ORGAN.

- Contrebasse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.

- Rohrgedeckt, 16 ft. (from Swell).
- Principal, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Rohrflöte 8 ft. (from Swell).
- Super Octave, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Octavin, 2 ft., 12 pipes.
- Bombarde, 16 ft., 32 pipes.
- Bombarde, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.

BACH WEEK IN ANSBACH TO BE HELD JULY 25 TO AUG. 1

While last year's "Bachwoche" was dropped to clear the way for nearby Nuremberg's observance of the tercentenary of the birth of one of its most illustrious sons, Johann Pachelbel, plans have been made to resume Ansbach, Germany's, famous Bach week from July 25 to Aug. 1. This will be the seventh annual "Bachwoche Ansbach" and it will again be conducted under the guiding hand of Dr. Carl Weymar of Munich, one of Germany's most noted violinists.

At least eleven concerts will comprise this year's series. The orchestra will again play under the direction of Fritz Rieger of Munich and present four orchestral programs, which will include the performance of the orchestral suites of Bach, his six Brandenburg Concertos and concertos for the oboe and for the violin. Several motets will be presented, as will six cantatas. The Mass in B minor will be sung by the Domchor of Bremen under the direction of Richard Liesche. The famous choir of St. Thomas' Church in Leipzig will participate under the direction of Guenther Ramin. Music for the harpsichord will be played by Edith Picht-Axenfeld and Carl Seemann of Freiburg. Karl Richter of Munich will be the organ recitalist.

Organists and other musicians and music-lovers who desire to attend this outstanding series of concerts in Ansbach are urged to communicate with Bachwoche Ansbach, Muenchen 2, Residenzstrasse 11/11, Germany, as soon as possible to make their reservations. The admission price for the entire series is the same as in former years, 125 German marks; rooms in private homes may be had at very low cost, but reservations must be made in advance.

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RECITALS FOR MEMORIAL FUND TO ENLARGE THE ORGAN

Recitals at the Church of the Holy Trinity, Covina, Cal., to start a memorial fund for enlarging the organ, have been as follows: Dr. Joseph W. Clokey, assisted by James W. Hathcock, reader, played the following program Dec. 6: "Veni Emmanuel," Egerton; "Shining Shore," Barnes; "Jewels," Bitgood; "De Profundis," Clokey; "Song of Mary," Clokey; "Malabar," Sowerby; "Veni Creator," Rossetti-Clokey; "Lord Jesu," Herbert-Clokey; "Urbs Jerusalem," Willan. The third was played by Miss Marcia Hannah, M.S.M. The program was as follows: Variations on "Fortuna My Foe," Scheidt; "Nun komm der Heiden Heiland," Bach; "Concerto II, first movement," Bach; Communion Vespers, Antiphon 3, "Ave Maris Stella 3," Dupré; "Swiss Noel with Variations," D'Aquin; Prelude, Fugue and Variation, Franck; "The Nativity of Our Lord," Messiaen; "Vom Himmel hoch," Pachelbel. Concluding the series Loren Adair played the following program: Suite in F major, Corelli; Concerto in G minor, Camidge; "The Swan," Stebbins; First Sonata, in A minor, first movement, Borowski; "Impressions of a Whole-tone Scale," Adair; Concert Overture in B minor, Rogers; Chromatic Sonata, first movement, Yon.

LARGE AUSTIN ORGAN OPENED AT CHURCH IN BRIDGEPORT

A large four-manual Austin organ containing an antiphonal division was dedicated Nov. 1 at the United Congregational Church in Bridgeport, Conn. The specifications of the instrument were printed in the January, 1952, issue of THE DIAPASON. Various sections of the organ were given as memorial gifts. The main organ is in the chancel of the church and the antiphonal organ is over the balcony. Mr. and Mrs. Benjamin W. Lehn are the ministers of music at the United Church. On the evening of the day of the dedication Mr. Lehn gave a recital. His program was as follows: "From God I Will Not Wander," Buxtehude; "Dialogue," Clerambault; Fantasia in Echo Style, Sweelinck; Concerto in A minor, Vivaldi-Bach; Four Chorale Preludes, Bach; "La Nativité," Langlais; Lullaby, Herman A. Manthai; "Greensleeves," Purvis; "Divertissement," Vierne; "Marche Grottesque," Purvis; Chorale in A minor, Franck.

DR. ALEXIS G. MALTZEFF'S two Christmas carols, "Christ Is Coming to the Earth This Night" and "Sleep, My Jesu," were broadcast over the ABC Network Christmas Eve by the chorus of Stanley Home Products, Inc. The composer conducted. Dr. Maltzoff is a member of the Hartford Chapter of the A.G.O. A sketch of his life and work appeared in the October, 1952, issue of THE DIAPASON.

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- 312-40164 **THERE IS A WISDOM THAT IS WOE**
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**JOSEPH T. ELLIOTT RETURNS
TO ST. PAUL'S CHAPEL IN N. Y.**

Joseph T. Elliott, Jr., of Glen Ridge, N. J., has returned from two years' service with the marine corps and has resumed his post as organist at St. Paul's Chapel, Trinity Parish, New York City. While at the base at Parris Island, S. C., Mr. Elliott served as chaplain's assistant, his duties being to organize choirs and to act as organist and choir director. A pipe organ was designed and installed under his supervision and is thought to be the first such instrument at a marine base. Mr. Elliott gave a number of recitals in Savannah, Charleston and other Southern cities. At the time of his discharge his rank in the marines was that of staff sergeant.

Mr. Elliott was graduated with honors from Columbia University in 1951, winning the Victor Baier fellowship in music. He has taken up graduate work in musicology under that fellowship. His duties at St. Paul's Chapel consist of playing for daily half-hour noon services and giving weekly recitals on Wednesdays at 12:30. He has planned a series of special Advent programs at which he will be assisted by instrumental groups and vocal soloists.

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EUNICE KETTERING AND UNCLE



MUSICAL AND ENGINEERING acumen frequently have gone hand in hand, and the fact that they can be members of the same family is illustrated in the above picture of Eunice Lea Kettering, the composer, and Charles F. Kettering, the inventor. Miss Kettering is the niece of Mr. Kettering, and the occasion of the photograph was the dedication Oct. 18 of a three-manual M. P. Möller organ installed in the new chapel at Ashland College, Ashland, Ohio. Mr. Kettering, who gave the instrument in memory of his wife and also as a tribute to his niece, was the inventor of automotive starting, lighting and ignition systems, and until his retirement a few years ago was vice-president of General Motors in charge of research. Miss Kettering is known for her many organ and choral compositions. She is associate professor of music literature and composer in residence at Ashland College.

The service of dedication began with the playing of three numbers by Miss Kettering. These were Bach's Fantasia in G minor and "Sheep May Safely Graze" and Karg-Elert's Improvisation on "In dulci Jubilo." At the close of the service Mabel Zehner, instructor in organ, played the following: Toccata from Symphony 5, Widor; "The Quiet of the Forest," Dunham; "Ronde Francaise," Boellmann, and "Pageant," Sowerby. A recital was played by Virgil Fox Oct. 21.

Miss Kettering, Miss Zehner and Calvin Rogers, head of the music department, collaborated with Robert Talbert, Möller representative, in the design of the instrument. The specifications were published in the April, 1953, issue of THE DIAPASON.

THREE NOTED RECITALISTS

PLAY PROGRAMS IN DALLAS

A recital by Robert Noehren Dec. 1 at the East Dallas Christian Church, Dallas, Tex., was the first in a series of three recitals sponsored this season by the Texas Chapter of the A.G.O. The second program was played by Donald McDonald Jan. 19 at Perkins Chapel, Southern Methodist University. E. Power Biggs will conclude the series March 16 with a recital at the Highland Park Methodist Church. His program will include numbers by Mozart, Couperin, d'Andrieu, Byrd, Purcell, Handel, Brahms, Vivaldi, Hindemith and Dupré.

RICHARD W. LITTERST OPENS

CASAVANT IN WESTFIELD, N. J.

The dedicatory recital on the three-manual Casavant organ just installed at the Presbyterian Church in Westfield, N. J., was played Dec. 6 by Richard W. Litterst, M.S.M., the minister of music. The organ was described in the October, 1953, issue of THE DIAPASON. Mr. Litterst's program was as follows: Toccata and Fugue in D minor, Bach; Two Chorale Preludes, Brahms; Chorale in B minor, Franck; "Elegie," Peeters; "The Nativity," Langlais; "Litanies," Alain; Toccata, "Thou Art the Rock," Mulet.

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WILLIAM SPRIGG WINS \$500 WITH WORK FOR ORCHESTRA

William Sprigg, assistant professor of music and organist of Hood College and organist and choir director of the Evangelical Lutheran Church in Frederick, Md., was recipient of the conductor's award for a tone poem for full symphony orchestra in a contest sponsored by the Baltimore Symphony Orchestra Association. The work was performed for the first time at the Lyric Theater in Baltimore Dec. 16 under the direction of Massimo Freccia. The award carried a \$500 prize. The work is called "Maryland Portraits in Contrast" and the composer chose as his figures two prominent men of Maryland history, Edgar Allan Poe and Charles Carroll of Carrollton. Mr. Sprigg received the unanimous vote of the three judges, who acted independently and were unaware of the others' decisions. They were William Schuman, director of the Juilliard School of Music; Howard Hanson, director of the Eastman School of Music, and Hans Heinsheimer of Schirmer.

Mr. Sprigg returned to his duties at the college and his church Nov. 20 after a leave of absence of seven months because of illness.

CHARLES L. NEILL APPOINTED AUSTIN REPRESENTATIVE

Austin Organs, Inc., of Hartford, Conn., has announced that Charles L. Neill of Upper Montclair, N. J., has been appointed a sales representative. His territory will be the state of New Jersey and lower New York State west of the Hudson River. Mr. Neill has over fifteen years' experience in organ building, tonal design and architectural acoustics. He is a graduate electrical engineer, a member of the American Institute of Electrical Engineers and a member of the executive committee of the Metropolitan New Jersey Chapter of the American Guild of Organists. He was formerly associated with Neill-Johnson Company of Upper Montclair as vice-president and general manager.

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DREXEL V. MOLLISON, ARDMORE, OKLA., ORGANIST



DREXEL V. MOLLISON is serving his second year as minister of music and education at the First Presbyterian Church in Ardmore, Okla. He went to Ardmore after serving for six years in a similar capacity at Pilgrim Congregational Church in Oak Park, Ill. His church recently approved a building project of \$130,000 for a new educational building, renovation of the sanctuary and enlargement and modification of the present organ. In December Mr. Mollison directed the combined choirs of his church and the First Baptist Church in a performance of "This Is Noel," by Katherine Davis. The service was held at the First Baptist Church. Marvin Holliday, director of music at the Dundee, Okla., High School, was the oboe soloist. Mr. Mollison is also director of Ardmore's Civic Chorus. On Feb. 22 the chorus will give a program of sacred music as a community observance of Brotherhood Week. Music of the Protestant, Jewish and Catholic faiths will be sung. On March 23 the Civic Chorus will sing at a concert to be given by the Oklahoma City Symphony Orchestra in the Ardmore Civic Auditorium. Guy Fraser Harrison will be the conductor.

FREDERICKSBURG, VA., CHURCH
MUSIC ENLISTS SEVEN CHOIRS

The Methodist Church of Fredericksburg, Va., can now boast of seven regular choirs, with over 125 participating in the musical activities of the church under the direction of Harold Landis Abmyer, minister of music. Mr. Abmyer was appointed to the Fredericksburg church following his graduation from the Union Seminary School of Sacred Music in 1949 and has been witnessing a steady growth from a senior choir of sixteen voices to the present full-time program. This year the chancel choir was presented in Mendels-

sohn's "Elijah" the first time that it has ever been performed in Fredericksburg. The church was filled for this occasion, which was in celebration of the twenty-fifth anniversary of the School of Sacred Music. Additional services included the presentation of the Mary Washington College choir in a program of Christmas music; the presentation of the Wesley Foundation choir in a pageant of carols and Christmas music; a vesper service by the combined youth choirs and the sixth annual candle-light carol service by all of the choirs. Mr. Abmyer accompanied Handel's "Messiah" both at Randolph-Macon College and at Mary Washington College in addition to an organ recital of Christmas music.

Plans for the post-Christmas season at the Fredericksburg church will include the traditional "festival of lights," a service of music by the combined youth choirs, a hymn festival, and the singing of Stainer's "Crucifixion" Palm Sunday. Mr. Abmyer also has arranged monthly organ and instrumental recitals by guest performers.

Mr. Abmyer is a graduate of Ohio University, where he studied public school music, and of the Union Theological Seminary School of Sacred Music, where he was a student of Dr. Clarence Dick-

THE FIRST PRESBYTERIAN CHURCH, Sodus, N. Y., of which the Rev. Edwin Saphar is the minister, dedicated its new Wicks organ Dec. 6. W. Robert Huey, area representative of the Wicks Company, was at the console for the dedicatory service. The church is presenting Mrs. Rolland Canfield, dean of the Rochester Chapter, A.G.O., in a recital Sunday, Jan. 24. The new organ replaces an eighty-year-old tracker action Barckhoff. The Wicks Company furnished a new grille-casework as well as the new choir paneling.

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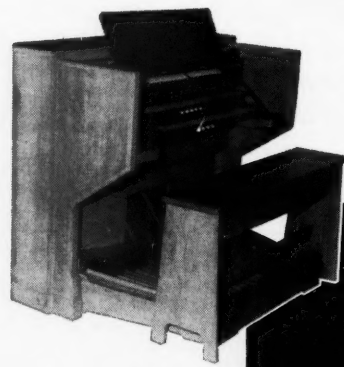
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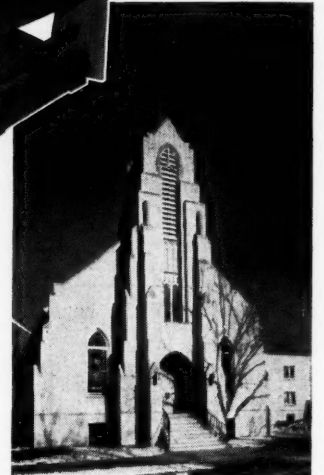


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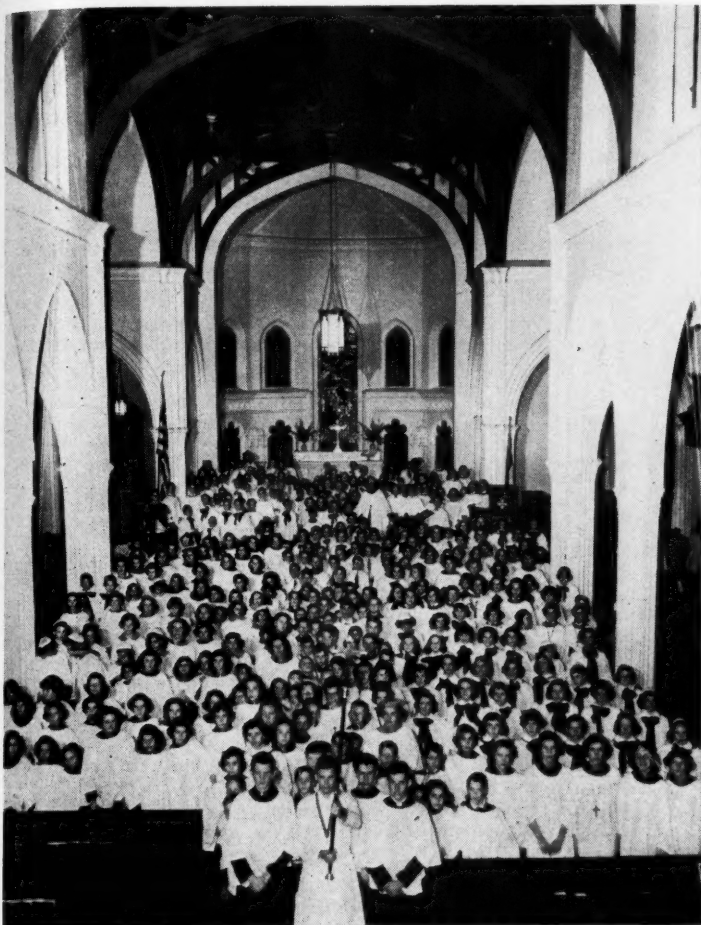
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CHOIR OF 450 CHILDREN SINGS IN COLUMBIA, S. C.



FOUR HUNDRED AND FIFTY CHILDREN, overflowing into the nave of Trinity Episcopal Church, Columbia, S. C., are here shown as they participated Dec. 13 in the seventh annual junior choir Christmas

festival sponsored by the Columbia Chapter of the A.G.O. The massed choir was under the direction of Robert L. Van Doren, F.T.C.L., and Fred H. Parker, M. A., was at the organ. Sixteen churches were represented.

WHAT DO ORGANISTS THINK OF THE CONCERT MODEL HAMMOND ORGAN?

As organ manufacturers, we and our dealers frequently receive calls and letters from prominent organists giving their impressions of our Concert Model Hammond Organ. We offer the following resumé of their comments with the hope that you, as a musician vitally interested in the organ, will be led into verifying them for yourself. The Hammond Dealer in your territory will be glad to have you see and play the Concert Model Hammond Organ.



● **Versatility**—The most frequent comment offered is that *any* selection in the *entire* organ literature may be *effectively* played on the Concert Model Hammond Organ. Organists immediately sense a tonal adequacy for interpreting *every* phase of their work—whether it be in playing a massive Bach Fugue, a tenuous Karg-Elert Pastel, or a selection like Mulet's "Thou Art the Rock" which requires crispness and clarity of tone.

● **Concert Model Hammond Organ a Step Forward in the Organ Building Art**—Organists almost invariably observe that the Concert Model Hammond Organ, with its greatly extended pedal resources, is a greatly improved instrument having almost unlimited possibilities in the field of contrapuntal music. Typical remark: "I never knew that a Hammond Organ was even made with pedal resources like these."

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TORONTO CENTRE—Despite adverse weather conditions which reduced the attendance somewhat, the annual carol service, presented this year in the Deer Park United Church Dec. 14, was very successful. Four choirs participated, these being from Deer Park United, led by John Weatherseed; Eglington United, directed by Douglas Bodle; Grace Church on the Hill, Anglican, under the direction of John Hodgins, and Park Road Baptist, conducted by Muriel Gidley Stafford. Each choir contributed a group of carols and at the end of the program the first three of the choirs joined forces in three selections. Congregational hymns provided an effective means of getting the choirs from the transepts to the chancel; the use of descants in several of these was an interesting feature. After the processional hymn, the Deer Park United choir opened the program with a group consisting of "O Leave Your Sheep," "King Jesus Hath a Garden," and "What Child Is This?" arranged by Whitehead, Chambers and Stainer respectively, and "A Christmas Hymn," by Vaughan Williams. The choir of the Eglington United was heard next, singing Praetorius' "Lo, How a Rose"; "I Sing of a Maiden," by Bancroft; "Carol of the Ox and Ass," by Taylor; and the "Coventry Carol," "O Gay Is the Day We Sing," and "Silent Night," in arrangements by Burgess, Whitehead and Malcolm Sargent. The choir of Grace Church on the Hill then sang: "People, Look East," arranged by Shaw; the Terry arrangements of "As Joseph Was A-Walking" and "I Sing of a Maiden" and "Come Rejoicing," by Ridout. The choir of the Park Road Baptist Church sang, from the gallery, an unaccompanied group which included "As I Walked in Bethlehem," Anderson; Howells' "A Spotless Rose" and arrangements by Wood, Niles and Warrel respectively of "Ding-Dong Merrily on High," "I Wonder As I Wander" and "I Saw Three Ships." John Weatherseed then directed the combined choirs in "And the Glory of the Lord," from Handel's "Messiah"; "Break Forth, O Beauteous Heavenly Light," Bach, and Martin Shaw's Fanfare for Christmas Day.—**JOHN DEBRICK.**

The annual Christmas party of the Toronto Centre took the form of a well prepared and well-arranged self-serve turkey dinner with all the trimmings and generous helpings. It was held at the Maurice Cody Memorial Hall of St. Paul's Anglican Church Jan. 4 and a goodly turn-out made for an evening of good fellowship. James Chalmers presided and the speaker of the evening was introduced by the Rev. K. W. Scott, a much respected former executive of the College who is now an assistant at St. Paul's. Dr. Swanson, the new rector of St. Paul's, gave us a most interesting talk on his experience during a tour of England and Scotland last summer, with personal references to the big event of 1953—the queen's coronation. Dr. Swanson has a fluent style and a strong sense of humor and his talk was punctuated at many points by the hearty laughter of his attentive audience. Later in the evening he showed us color pictures of the tour. Don Corbett then directed a brief program which included guessing competitions, a sing-song led by George Cutts and a "learned" talk by Dr. Charles Peaker. Thanks is due to Tom Sargent and the executive of the Toronto Centre as well as other friends who co-operated to make a success of this C.C.O. event.—**T. J. CRAWFORD.**

OSHAWA AND DISTRICT CENTRE—The annual carol service of the Oshawa Centre was held Sunday evening, Dec. 13, in the Simcoe Street United Church. Individual groups of carols were presented by the choir of the North Oshawa United Church under the direction of Mrs. J. C. Rundle, the choir of Oshawa Missionary College, conducted by Mrs. Alex Yakovenko, and the combined choirs of the First Baptist Church and Knox Presbyterian Church, under the direction of David Jenkins and Mrs. Mabel Joyce. The prelude, offertory and postlude were played by E. Kelvin James, organist at St. Andrew's United Church. Familiar congregational carols were sung with enthusiasm by the large audience. The Rev. J. K. Moffat offered prayers at the beginning and end of the service.—**MRS. G. K. DRYNAN, Secretary.**

LONDON CENTRE—A meeting of the London Centre was held Jan. 3 at St. Paul's Cathedral. Gerald Cole, cathedral organist, gave a recital which was open to the public. At its conclusion a brief business meeting and social hour were held. . . . The London Centre held its annual dinner Jan. 6 at the Latin Quarter. Special entertainment was

provided by the magician, Dickie Dean. The remainder of the evening was spent playing games. . . . The twenty-sixth annual Christmas carol service sponsored by the London Centre, was held Dec. 13 at the Metropolitan United Church. The presiding ministers were the Rev. Anne P. Graham, Metropolitan United, and the Rev. H. E. Merfield, St. James' Westminster Anglican. The organist was Ewen D. McCuaig and the conductor was Alex J. Burr. The highlight was the chorus and air "O Thou That Tellest Good Tidings to Zion," from "The Messiah." Miss Willa Wyeth was solosit. . . . A meeting of the London Centre was held Nov. 1 at the Church of St. John the Evangelist. The organist, Ivor S. Brake, conducted an anthem demonstration. Taking his place at the organ, he led those present in the singing of many fine anthems and hymn-tunes. Mr. Brake also introduced successfully an anthem of his own, "How Lovely Is Thy Dwelling-Place". Others who provided material were Miss Evelyn Jarvis and George G. Lethbridge.

SARNIA CENTRE—The first meeting of the newly-formed Sarnia Centre was held on Sunday evening, Nov. 8, at the home of A. E. Harris. Twenty members were present and applications were signed by three members. The officers of the centre are as follows: Chairman, B. A. Howard; vice-chairman, A. E. Harris; secretary, H. A. Brawn; treasurer, Eric McCrie. A discussion was held on the possibility of holding a city-wide carol service. It was decided in view of lack of sufficient time for preparation, to present a hymn-sing in January or early February. A committee consisting of James France and Griff Colebrook was formed to work on the project. The gathering enjoyed refreshments served by Mrs. Harris.—**HOWARD A. BRAWN, Secretary.**

WINDSOR CENTRE—The Windsor Centre held a festival of choirs Dec. 9 in All Saints' Church, with Walter MacNutt in charge of the program. Christmas music was presented by seven choirs—All Saints' Anglican, Walter MacNutt organist and choirmaster; British Methodist, Mrs. Louise Rock organist; St. George's Anglican, Leslie H. Day organist and choirmaster; Westminster United, Clifford Maddock organist and choirmaster; St. Aidan's Anglican, Victor P. Batten; Octet from Riverside Presbyterian Church, James C. Read, and St. Mary's Anglican boys' choir, Sidney A. Tarleton. Everyone present joined in the singing of two traditional carols: "Song of the Crib" and "Masters in this Hall," and as a finale two verses of "O Come, All Ye Faithful" were sung with all the choir boys singing the descant on the second verse. Refreshments were served by the women of All Saints' in the parish hall, providing a pleasant close to a very enjoyable evening.

BRANTFORD CENTRE—Our regular meeting was held at St. Matthew's Lutheran Church, when the members of the C.C.O. entertained the members of the Ontario Registered Music Teachers' Association. There was a good attendance, and the Rev. A. A. Schweitzer welcomed all to his church. Miss Muir, the president, welcomed the members of the O.R.M.T.A. George Meade played a short program of organ music. After this in the parish hall, Lance MacDowell showed pictures of the trip he had in the summer. The members of the C.C.O. served refreshments. Early in December the annual carol service sponsored by the C.C.O. was held in Colborne United Church and, as always, proved a most pleasing event in the musical life of the city.—**ELSIE I. SENN, Secretary.**

CALGARY CENTRE—A very interesting meeting was held at the Allied Arts Council in Calgary Dec. 12 in the form of a "carol sing" led by Cyril Mossop, organist and choirmaster at Knox United Church. The organists and choir leaders became the soloists and choristers. The carols were taken from the "Oxford Book of Carols". . . . Problems of choir leaders and organists were discussed Nov. 14 at Grace Presbyterian Church under the leadership of Dr. Victor E. Graham. The group talked about congregational participation, organ music and choir music. In discussing congregational participation it was suggested that choirs do new hymns as anthems several times before using them in the service. The idea of a "hymn of the month" also was set forth.—**MADGE T. CLARK, Secretary.**

HALIFAX CENTRE—The third annual carol service was held under the auspices of the Halifax Centre in St. Matthew's United Church Dec. 21. This event has become an established custom and this year every available seat in the church was taken. The service was conducted by the Rev. Norman Slaughter, pastor of St. Matthew's, and the choirs taking part were from All Saints' Cathedral (Maitland Farmer), St. Paul's Anglican (Natalie Littler), St. Matthew's United (Clifford Gates), St. Andrew's United (Murray Vanderburgh), St. David's Presbyterian (Harold Hamer) and First Baptist (Eric Tennant). Each choir presented two numbers from the music it had prepared for

Christmas and while each choir proceeded to the chancel, hymns and carols were sung by the congregation under the direction of Harold Hamer, with Clifford Gates at the organ. This singing was particularly enhanced by the 150 voices of the six participating choirs in the gallery. The organ prelude, offertory and postlude were played by Shirley Blakely, James Holland and Ross MacLean respectively and the quality and

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dignity of their performance created the right atmosphere.—**BERNARD A. MUNN, Secretary.**

GALT CENTRE—The January meeting of Galt Centre was held Jan. 6 in Trinity Church. We had a good attendance of members to enjoy an unusual program, a series of recordings of the Queen Elizabeth coronation service. The unusual feature was that the recordings were heard over a public address system that gave us a fine reproduction of that majestic and reverent service. The clarity of the reproduction was remarkable. After the program of the evening the members went to the home of our chairman, W. U. Lethbridge. After a short business session luncheon was served by Mrs. Lethbridge.

MISS FRANCES HARRIS, of Westerville, Ohio, a teacher of piano and organ at Otterbein College for twenty-seven years, died Jan. 1 in Doctors' Hospital. She was organist of the First Evangelical United Brethren Church in Westerville and a member of the Westerville Women's Music Club. Miss Harris is survived by her parents, Mr. and Mrs. L. D. Harris; a sister, Mrs. Ethel Wertz of Akron; two nieces and two nephews. Services were held Jan. 4 at her church.

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in the Canadian City.

To bring the Christmas season to a close at St. Paul's Cathedral (Anglican), London, Ont., Gerald E. Cole, B.M., M.M., organist-choirmaster of the cathedral, played a post-evensong recital on the new war memorial organ. The recital was part of the January meeting of the London Center of the C.C.O. and was attended by its members. The program included: Chorale Fugue, "Nun komm' der Heiden Heiland", Chorale, "Jesu meine Freude", Chorale, "Ich ruf' zu dir", and Chorale Prelude, "In dir ist Freude", Bach; "La Nativité", Langlais; Chorale, "Es ist ein Ros' entsprungen", Brahms; Toccata, "Vom Himmel hoch", Edmundson; "Eklog," Kramer; "Divertissement", Vierne; "Grand Piece Symphonique", Franck; Sonata in C minor, Reubke.

In addition to his duties at the cathedral Mr. Cole is professor and head of the organ and theory departments in Music Teachers' College and lecturer in music at the University of Western Ontario, London. His undergraduate work was completed at the University of Kansas, studying with Laurel E. Anderson, and he continued his study at Oberlin Conservatory with Arthur Poister, earning the M.M. degree. Later he was a student of Catharine Crozier for two years at the Eastman School of Music while working for a Ph. D. in theory.

The war memorial organ, dedicated in October, 1953, and opened by Charles Peaker, Mus. D., of Toronto, was built by Casavant Freres. Specifications of the four-manual instrument were drawn up by Mr. Cole in collaboration with Stephen Stoot of Casavant Freres, and are as follows:

GREAT ORGAN.

1. Bourdon, 16 ft., 63 pipes.
2. First Diapason, 8 ft., 68 pipes.
3. Second Diapason, 8 ft., 68 pipes.
4. Bourdon, 8 ft., 68 pipes.
5. Dolce, 8 ft., 68 pipes.
6. Octave, 4 ft., 68 pipes.
7. Wald Flöte, 4 ft., 68 pipes.
8. Twelfth, 2 3/4 ft., 61 pipes.
9. Fifteenth, 2 ft., 61 pipes.
10. Mixture, 3 rks., 183 pipes.
11. Trumpet, 8 ft., 68 pipes.
12. Clarion, 4 ft., 68 pipes.

SWELL ORGAN.

13. Diapason, 8 ft., 68 pipes.
14. Rohrflöte, 8 ft., 68 pipes.
15. Viola da Gamba, 8 ft., 68 pipes.
16. Voix Celeste, 8 ft., 68 pipes.
17. Gemshorn, 4 ft., 68 pipes.
18. Flauto Traverso, 4 ft., 68 pipes.
19. Flautino, 2 ft., 61 pipes.
20. Mixture, 4 rks., 244 pipes.
21. Contra Fagotto, 16 ft., 68 pipes.
22. Trompette, 8 ft., 68 pipes.
23. Oboe, 8 ft., 68 pipes.
24. Clarion, 4 ft., 68 pipes.

CHOIR ORGAN.

25. Viola, 8 ft., 68 pipes.
26. Cor de Nuit, 8 ft., 68 pipes.
27. Principal, 4 ft., 68 pipes.
28. Harmonic Flute, 4 ft., 68 pipes.
29. Nazard, 2 3/4 ft., 61 pipes.
30. Piccolo, 2 ft., 61 pipes.
31. Tierce, 1 3/4 ft., 61 pipes.
32. Cromorne, 8 ft., 68 pipes.

PEDAL ORGAN.

33. Resultant, 32 ft., 12 pipes.
34. Diapason, 16 ft., 32 pipes.
35. Violone, 16 ft., 32 pipes.
36. Bourdon, 16 ft., 32 pipes.
37. Gedeckt, 16 ft.
38. Quint, 10 3/4 ft., 32 pipes.
39. Octave, 8 ft., 32 pipes.
40. Cello, 8 ft., 32 pipes.
41. Octave Quint, 5 1/4 ft., 12 pipes.
42. Choral Bass, 4 ft., 12 pipes.
43. Flute, 4 ft., 32 pipes.
44. Mixture, 3 ranks, 96 pipes.
45. Contra Trumpet, 16 ft., 32 pipes.
46. Fagotto, 16 ft.
47. Trumpet, 8 ft., 12 pipes.
48. Clarion, 4 ft., 12 pipes.

ANTIPHONAL ORGAN.

- (Fourth Manual)
49. Geigen Principal, 8 ft., 68 pipes.
 50. Octave Geigen, 4 ft., 68 pipes.
 51. Grave Mixture, 2 rks., 122 pipes.
 52. Trumpet, 8 ft., 68 pipes.
 53. Bourdon, 16 ft., 32 pipes.
 54. Stopped Flute, 8 ft., 12 pipes.

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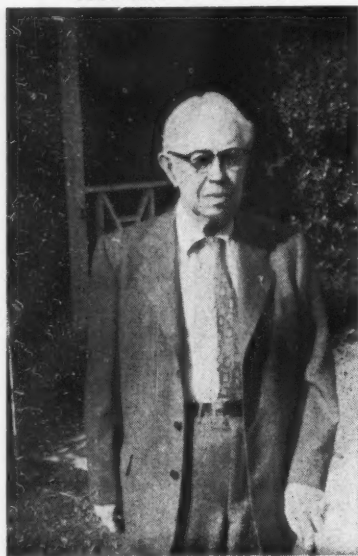
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HUBERT C. FERRIS, BORN Aug. 8, 1875, in Barry, Ill., entered the organ business at the age of 16 with the A. H. Whitney Company of Quincy, Ill. After three years' apprenticeship he went to Jacksonville, Ill., with the Brown & Bolton Company. About four years later he went to Paris, Tex., where he was with the Henry Meyer Piano Company. He was also organist at the First Holy Cross Episcopal Church in that city.

In 1903 Mr. Ferris and the family moved to Portland, Ore., where he was employed by the Eilers Company and the W. W. Kimball Company of Chicago. In 1908 he entered the service of the Estey Organ Company of Brattleboro, Vt., remaining with them until 1921, when he went to the Robert Morton Company of Van Nuys, Cal., as superintendent of installations.

In 1927 Mr. Ferris yielded to a request to go to Weikersheim, Germany, with the August Laukhuf Company. This company, established in 1823, manufactures pipe organs and organ parts. Mr. Ferris introduced the modern system of electric action in organs in the German factory. He remained there as instructor until the latter half of 1928.

Returning to this country, he resumed his position at the Robert Morton Company until world war 2 closed the factory. He then went into business for himself, manufacturing organ parts until his retirement in 1949 at the age of 74.

Mr. Ferris has installed more than 1,000 organs, in nearly every state in the union, as well as two in Hilo, Hawaii. He now lives with his daughter and son-in-law at Long Beach, Cal.

BACH'S CHRISTMAS ORATORIO

HEARD IN ST. PETERSBURG, FLA.

The chancel choir of the First Presbyterian Church of St. Petersburg, Fla., under the direction of Raymond K. Hollinger, minister of music, presented, as the first major musical program of the Christmas season, Bach's Christmas Oratorio (parts 1 and 2), on Sunday evening, Nov. 29. This presentation was the first time this oratorio had been sung by the First Presbyterian choir and probably the first time it had been heard in St. Petersburg. In addition to organ and piano, there were flute, violin, 'cello and string bass accompaniments. Hundreds were turned away when the church, seating 1,200, was filled forty-five minutes before the hour set for the performance. Those disappointed by finding no seats available were able to hear the oratorio when it was re-broadcast by radio station WSUN Dec. 19.

Mr. Hollinger directed two other major musical programs in the Christmas season—a candlelight service by the combined four choirs of the church Dec. 20 and Handel's "Messiah" by the chancel choir Dec. 27.

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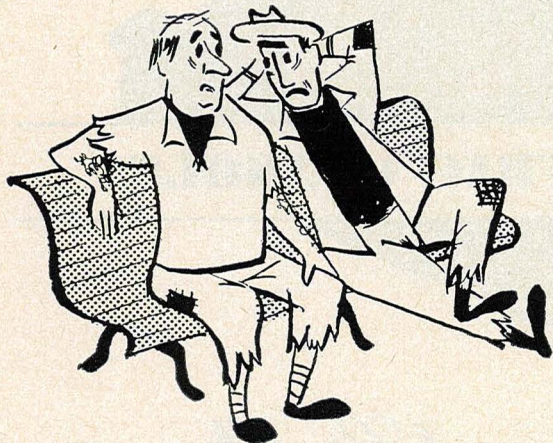
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