

THE DIAPASON

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

Forty-sixth Year, No. 1—Whole No. 541

CHICAGO, ILL., U.S.A., DECEMBER 1, 1954

Subscription \$1.75 a Year—15 Cents a Copy

LARGE MUNCIE ORGAN IS BUILT BY MOLLER

COMPLETION BY CHRISTMAS

Four-Manual Instrument Is Placed in New Two-Million-Dollar Edifice of First Presbyterian Church—The Stolist.

M. P. Möller, Inc., is placing a four-manual organ in the magnificent new two-million-dollar First Presbyterian Church of Muncie, Ind. The fourth manual controls an antiphonal division, which is duplexed on the great. The organ was ordered a year ago and is to be completed before Christmas. Negotiations for the contract were handled by Henry Beard, Chicago representative of the Möller firm.

The resources of the instrument will be as follows:

GREAT ORGAN.

Gemshorn, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 12 pipes.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Quinte, 2½ ft., 61 pipes.
Octavin, 2 ft., 61 pipes.
Furniture, 4 ranks, 183 pipes.
Chimes, 21 bells.
Tremolo.

SWELL ORGAN.

Quintade, 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 12 pipes.
Chimney Flute, 8 ft., 73 pipes.
Gambe, 8 ft., 73 pipes.
Gambe Celeste, 8 ft., 73 pipes.
Geigen Octave, 4 ft., 73 pipes.
Nachthorn, 4 ft., 73 pipes.
Flautino, 2 ft., 61 notes.
Plein Jeu, 3 ranks, 183 pipes.
Bass Clarinet, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Clarinet, 8 ft., 12 pipes.
Vox Humana, 8 ft., 73 pipes.
Rohrschalmei, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Lechgedeckt, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
English Horn, 8 ft., 73 pipes.
Tremolo.

ANTIPHONAL ORGAN.

Gedeckt, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Voix Celeste (TC), 8 ft., 49 pipes.
Spitzprinzipal, 4 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.
Fagotto, 8 ft., 61 pipes.
Chimes, 21 notes.
Tremolo.

ANTIPHONAL PEDAL ORGAN.

Bourdon, 16 ft., 12 pipes.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn, 16 ft., 32 notes.
Quintade, 16 ft., 32 notes.
Quint, 10½ ft., 32 notes.
Octave, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Gemshorn, 8 ft., 32 notes.
Chimney Flute, 8 ft., 32 notes.
Quinte, 5½ ft., 32 pipes.
Super Octave, 4 ft., 32 pipes.
Rohrflöte, 4 ft., 32 notes.
Octave Quint, 2½ ft., 12 pipes.
Octavin, 2 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Clarinet, 16 ft., 32 notes.
Trumpet, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

ALLAN BACON IS STRICKEN; LOSES THE USE OF ONE HAND

Allan Bacon, professor of organ at the College of the Pacific in Stockton, Cal., was stricken Oct. 21 with encephalitis. Mr. Bacon was unconscious for several days but he has partly recovered and is resting at home. It is not likely that he will be able to play again due to a paralysis in his left hand. Mr. Bacon hopes to resume teaching and to complete work on a faculty research lecture which he had been preparing.

JOSEPH W. CLOKEY, COMPOSER, ON TOUR OF MIDWEST



JOSEPH W. CLOKEY, who has just completed a six-week tour of the mid-Western states, is devoting a great deal of his time to teaching other church musicians, with emphasis on music in the smaller churches. In Clinton, Iowa, where Dr. Clokey's tour began Sept. 26, he gave a recital at the First Presbyterian Church, conducted a three-church combined festival choir in some of his own choral works and spoke about the historical background of the music.

Dr. Clokey was born Aug. 28, 1890, in New Albany, Ind., the son of a Presbyterian minister. He began studying piano at the age of 6 years and organ at 12. In 1912 Miami University, Oxford, Ohio, conferred his A.B. degree *magna cum laude*. He was granted a diploma from the Cincinnati Conservatory of Music in 1915. Miami University gave him an honorary doctor of letters degree in 1937 and he was made a doctor of music by Ohio Wesleyan University in 1951. He is a member of Phi Beta Kappa.

JOHN KNOWLES WEAVER DIES; FOUNDED SCHOOL IN TULSA

John Knowles Weaver, prominent organist of Tulsa, Okla., died Oct. 1 while visiting in Wausau, Wis. Mr. Weaver went to Tulsa in 1909 to head the music department at Henry Kendall College, now the University of Tulsa. He and Mrs. Weaver established the Weaver Conservatory of Music, which they operated until a few years ago.

Mr. Weaver held a master's degree from the American Conservatory and was a graduate of the Royal Conservatory of Music in Leipzig. For a time he was organist of the First Congregational Church in Oshkosh, Wis., and later he taught at Leander Clark College in Toledo, Iowa. He served several churches in Tulsa.

Mr. and Mrs. Weaver observed their golden wedding anniversary June 19. The widow and a daughter, Virginia, survive him.

SERVICE BY SIFLER SUNG AT ST. PAUL'S CHAPEL BIRTHDAY

The 188th anniversary of the dedication of St. Paul's Chapel, Trinity Parish, New York, was observed at a communion service Sunday, Nov. 7. The Rev. Robert C. Hunsicker, the vicar, was the celebrant. A new communion service composed by Paul Sifler and dedicated to the vicar, in observance of this anniversary, was sung by a double quartet of mixed voices with Joseph Elliott at the organ. This was the first performance of the new work. St. Paul's Chapel was dedicated at a service Oct. 30, 1766. It had been built by Trinity Church on what had been a field

of wheat. St. Paul's Chapel is the original building on its original site and it is the oldest public building on Manhattan Island.

Western College, Miami University and Pomona College have taken advantage of Dr. Clokey's teaching ability. He is now retired but from time to time he appears as a guest lecturer at Claremont College, the University of Southern California and the University of California at Los Angeles.

As a composer Dr. Clokey has won wide recognition. Probably his most popular organ composition is a suite called "Mountain Sketches". In later years, however, Dr. Clokey has turned from the descriptive type of music and has written along more liturgical lines. He is an Episcopalian and many of his choral works have been written especially for the Episcopal service. He has to his credit more than 300 compositions and arrangements, most of which have been published. He is the author of a book on church music entitled "In Every Corner Sing" and he has written many magazine articles.

GARY, IND., MUNICIPAL CHORUS DIRECTED BY MAX SINZHEIMER

The Gary, Ind., Municipal Chorus, Max Sinzheimer conductor, will present the first concert of the 1954-55 season Sunday, Dec. 12, at 8 p.m. in the First Presbyterian Church. Handel's "Messiah" will be performed according to the original scoring, with many selections to be heard which are usually cut. Soloists will be: Doris Bullock and Marge Cameron, sopranos; Sally Hyndman, contralto; Lawrence Lane, tenor; Robert Speaker, bass; Edith Martin, piano-harpichord; John Seagard, organ. An ensemble of Gary musicians will play the original orchestration. The second concert is scheduled for March 13, offering, for the first time in Gary, Beethoven's Mass in C, Op. 86, and Schubert's cantata "Miriam's Song of Triumph".

ROBERT BAKER WILL DIRECT BACH CHRISTMAS ORATORIO

Bach's Christmas Oratorio will be directed by Robert Baker Sunday, Dec. 5, at the Fifth Avenue Presbyterian Church in New York City. The following Sunday Mr. Baker and his choir will present Buxtehude's "Rejoice, Beloved Christians," and "The Messiah" is to be heard on the Sunday before Christmas. Horatio Parker's "Hora Novissima" was performed at the Fifth Avenue Church Nov. 7.

ROYAL A. BROWN, NOTED CIVIC ORGANIST, DIES

AT SAN DIEGO POST 32 YEARS

Man Who Won Fame Playing Big Outdoor Organ in Park Succumbs to Heart Attack at Age of 63 Years—Was Native of Texas.

Royal A. Brown, F.A.G.O., who for thirty-two years had presided over the famous organ at Balboa Park in San Diego, Cal., died Oct. 27 in his home. Mr. Brown had suffered a heart attack the previous day and he had been under a physician's care in recent months, but his condition had not been considered serious. He played his last recital in the park the Sunday before his death. In the same mail with the announcement of Mr. Brown's death THE DIAPASON received nine programs which he had scheduled for the month of November.

The 63-year-old municipal organist was born in Baird, Tex., a small town near Fort Worth. When he was a youngster his family moved to El Paso, where he attended school. Soon after graduation from high school the family moved again, this time to San Diego.

The first step toward a musical career came when Mr. Brown began strumming a guitar in family get-togethers. Soon the youth was studying piano and before he was 15 he had appeared in a number of recitals in Texas. His first professional engagement came when he was 16 and was called upon to substitute for the pianist in an orchestra playing in a Fort Worth hotel. When Mr. Brown moved to San Diego with his family he continued his musical education and appeared in numerous recitals. This was followed by his appearance in pit orchestras in a number of Southern California theaters in the silent picture era.

Mr. Brown continued his musical education but his plans to become a concert pianist underwent a change when the Panama-California Exposition opened its gates in San Diego in 1915. It was on the exposition grounds in Balboa Park that he first saw the Spreckels outdoor organ. The young pianist was entranced by the huge instrument and in a comparatively short time had so mastered the fundamentals of organ technique that he was appointed San Diego's assistant civic organist, working under the direction of the late Dr. Humphrey J. Stewart. He studied with Dr. Stewart for fourteen years, during which time he became interested in the A.G.O. and passed the associateship and fellowship examinations.

Mr. Brown held the post of assistant organist until 1932 and continued his studies, working under such well-known teachers as John Doane, Marcel Dupré and Albert Riemenschneider. At the death of Dr. Stewart in 1932 Mr. Brown became San Diego's civic organist.

For the last eleven years Mr. Brown had been organist at the Union Congregational Church in La Jolla. He formerly was organist at St. Joseph's Cathedral. For the last three years he had been sub-dean of the La Jolla Chapter of the American Guild of Organists.

Mr. Brown left his widow, Winifred; a daughter, Mrs. Robert Officer, Santee; a son, Warren M. Brown, Pensacola; a stepdaughter, Mrs. Mary L. Pearce, San Diego; and two stepsons, Robert R. Dalling and Frank H. Dalling, San Diego, and a brother, J. E. Brown, San Bernardino.

THE NORTHWESTERN UNIVERSITY choral union and symphony orchestra will present the fifteenth annual Christmas concert Saturday and Sunday, Dec. 4 and 5, on Northwestern's Evanston campus. Performances will be at 4 p.m. Saturday and 3 p.m. Sunday in Cahn Auditorium. The concert is free, but tickets must be obtained in advance by writing the ticket manager, Northwestern University Music School, Evanston. A stamped, self-addressed envelope must be enclosed.

CHRISTMAS MUSIC FOR WEEK AT INDIANAPOLIS RAIL STATION

For the third year Christmas music will be heard at the Indianapolis Union railway station. Originator of the idea of bringing the church to the traveler at Christmas is Mrs. Cecil Millett of Indianapolis. Serving with Mrs. Millett are Elmer A. Steffin, K.S.G., musical director of the archdiocese of Roman Catholic Churches; William Weldon, A.A.G.O., diocesan music director for Episcopal Churches; Howard J. Baumgartel, executive secretary of the Indianapolis Church Federation; William McKittrich, superintendent of the Indianapolis Union station; the Rev. Walter Maas of the Lutheran Churches; George Newton of the Choir Directors' Association; the Rev. Roy D. Conner, Jr., director of Presbyterian youth; Marietta Johnson, director of music of the African Methodist Churches; Mallory Bransford, dean of the Indiana Chapter of the American Guild of Organists.

Elsie MacGregor, F.A.G.O., publicity chairman of this Christmas project, has given the opening organ recital each year and will preside again at the opening ceremonies Sunday noon, Dec. 19. There will be three programs a day the entire week (Dec. 19 to 25)—at 12, 3 and 5. Organists, professional singers, choir members, a total of more than 600, will donate their services. The high north balcony of the station has a huge cathedral stained-glass window over it and when the Christmas trees, holly and ivy, and the organ are placed there, the terminal becomes a hall of beauty.

Florence Millett is the new secretary of the Indiana Chapter, A.G.O., and has had much help from the chapter.

WOMAN ORGANIST-PRINTER

MARKS 60 YEARS AT CHURCH

To observe a sixtieth anniversary is not unheard of in the organ profession, but for a woman to attain the age of 70 years, play in church every Sunday and operate a linotype machine every other day in the week is perhaps unique. Such is the record of Clara Otto Schelm, organist of Zion Lutheran Church in Atlantic, Iowa, who began her church career when she was called upon in an emergency

to play at a wedding at the age of 9 years. So satisfactory was her music that she has held the post of organist ever since, serving in three edifices under six pastors. When the present church was completed in 1950 Mrs. Schelm and her sister gave a new organ, an instrument of twenty-two stops and chimes.

Mrs. Schelm is part owner of the Atlantic News-Telegraph, a daily newspaper, and she marked her golden jubilee in the printing business last year. She has taken few vacations and when it is difficult to obtain other operators she does double duty.

Mrs. Schelm was married to Edward C. Schelm, a member of the congregation, in 1922. He died of a heart attack early this year. Her sister Lydia is advertising manager in the newspaper office.

The congregation observed Mrs. Schelm's sixtieth anniversary with a special service Sept. 12. Professor Paul Rosel of Seward, Neb., played for the service and gave a short recital. A scroll, commemorating her three-score years as organist, and a new robe were presented to the jubilarian.

HER MAJESTY, QUEEN ELIZABETH, Queen Mother of Britain, attended the 11 o'clock service of matins at Washington Cathedral Sunday morning, Nov. 7. Special music included the "Te Deum" by Gustav Holst, "Jubilate Deo" by Leo Sowerby and the motet "Valiant for Truth," by R. Vaughan Williams. At evensong the Young Women's Christian Association held a world fellowship vesper service in observance of the dedication of its centennial year. Music was provided by three choral groups—the cathedral, Howard University and Washington and Lee choirs. They sang Bach's "Jesus Is My Joy" and Tschalkowsky's "Crown Him King of Glory". Three trumpets joined the organ in accompanying them. Immediately after the service there was an organ recital by Mme. Virginie Bianchini of Paris. Tuesday evening, Nov. 16, in Washington Cathedral, Paul Callaway led the Washington and Cathedral Choral Societies, soloists and an orchestra composed of musicians from the National Symphony in a performance of the Verdi Requiem.

THE DIAPASON

Entered as second-class matter March 1, 1911 at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 25 East Jackson Boulevard, Chicago 4, Ill.



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CHATTANOOGA CHURCH ORDERS MOLLER ORGAN

NEW EDIFICE BEING BUILT

Lookout Mountain Presbyterian Will Have Instrument of Three Manuals with Provisions for Antiphonal Division.

The Lookout Mountain Presbyterian Church in Chattanooga, Tenn., has placed an order for a three-manual organ with M. P. Möller, Inc. A new edifice is under construction in the fashionable and historically noted residence area and the organ will be installed as soon as the church is completed. Provisions are to be made in the console for the addition of a two-manual antiphonal division. Negotiations for the contract were handled by William E. Pilcher, Jr., and W. R. Bradberry of the Möller firm.

The stoplist will be as follows:

GREAT ORGAN.

(Enclosed)

Principal, 8 ft., 61 pipes.
Spitz Flöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes (console only).
Tremolo.

SWELL ORGAN.

Contra Gambe, 16 ft., 12 pipes.
Gedeckt, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 66 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Mixture, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Hautbois, 8 ft., 73 pipes.
Hautbois, 4 ft., 12 pipes.

CHOIR ORGAN.

Chimney Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 66 pipes.
Koppel Flöte, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Cromorne, 8 ft., 73 pipes.
Chimes (console only).
Tremolo.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Contrebass, 16 ft., 32 pipes.
Contra Gambe, 16 ft. (from Swell).
Contra Dulciana, 16 ft., 12 pipes.
Contrebass, 8 ft., 12 pipes.
Gambe, 8 ft. (from Swell).
Dulciana, 8 ft. (from Choir).
Quint, 5½ ft., 5 pipes.
Choral Bass, 4 ft., 32 pipes.
Posaune, 16 ft., 32 pipes.
Trumpet, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

MOLLER COMPLETES ORGAN FOR BERE A COLLEGE CHAPEL

A three-manual organ for the chapel at Berea College, Berea, Ky., was completed by M. P. Möller, Inc., in time for the opening of the college in September. Robert J. Talbert, Cincinnati sales representative of the Möller firm, handled negotiations for the contract. The stoplist of the instrument is as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.

CLARA EGGERS JAKOBIK



MRS. CLARA EGGERS JAKOBIK has completed thirty years as organist of Grace Lutheran Church in Mobile, Ala. Mrs. Jakobik was born in Chicago and studied at the American Conservatory. In 1905 her father decided to move South and selected Mobile as their future home. In a church paper they noticed that a new teacher had been appointed at the parochial school in connection with Grace Church and Clara Eggers thought to herself: "Oh, now I won't have a chance to be organist there" (since the parochial teachers serve in the position of organist). But her father retorted "Maybe he doesn't have a wife," and Clara commented that he had such an odd name, Gustav Adolf Jakobik. Miss Eggers and Mr. Jakobik were married in 1910 and she became organist at Grace Church about a year after Mr. Jakobik's death in 1923.

On June 3, 1954, Grace Lutheran Church held an anniversary dinner in honor of Mrs. Jakobik and presented her with several gifts. She has three daughters, all musical—Mrs. Flora Clarke, who serves as assistant organist at Salem Lutheran Church in Whittier, Cal., and twins who are accomplished violinists—Mrs. Elsie Johnsen of Montgomery, Ala., and Mrs. Etta Schrader of Pensacola, Fla.

Octave, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Chimes, 21 notes.
Tremolo.

SWELL ORGAN.

Rohrflöte, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Trompette, 8 ft., 73 pipes.
Fagotto, 4 ft., 73 pipes.
Tremolo.

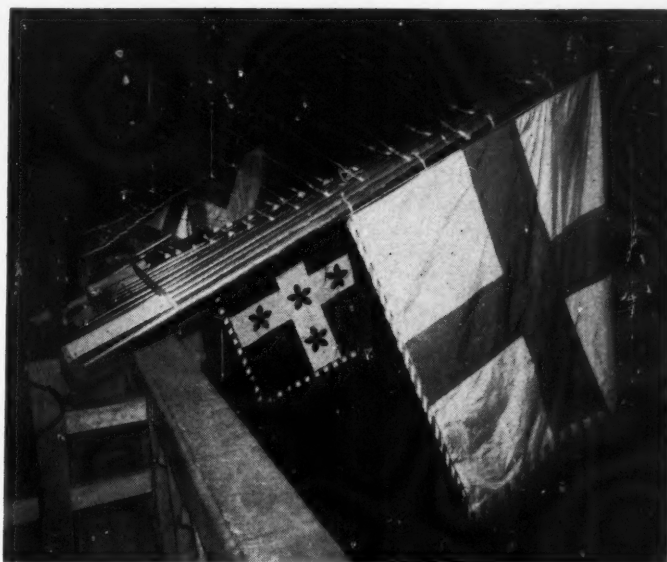
CHOIR ORGAN.

Gedeckt, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Nachthorn, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes, 21 bells.
Tremolo.

PEDAL ORGAN.

Sub Bass, 16 ft., 32 pipes.
Erzähler, 16 ft., 12 pipes.
Spitzprincipal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Erzähler, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Mixture (console only).
Contra Trompette, 16 ft., 12 pipes.
Trompette, 8 ft., 32 notes.
Trompette, 4 ft., 32 notes.

The STATE TRUMPET



The enthusiastic reception given to this dramatic voice prompts us to print this photograph of the State Trumpet in The Cathedral of Saint John the Divine.

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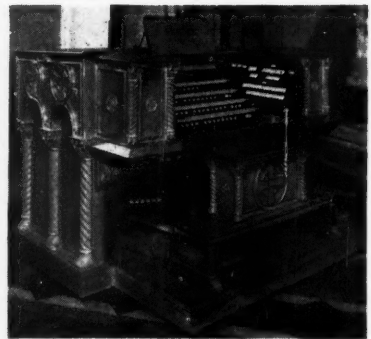
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Think about what you're doing right now to assure the success of your Christmas music: having robes cleaned, ordering candles, telephoning delinquent members, planning your accompaniments extra carefully . . . and more than anything else—choosing music all your choirs like, combining choirs if possible, and insisting upon a beautiful musical offering. In short, you are creating enthusiasm for a worthy purpose.

In the eyes of the Church, however, and even in the sight of God if we may be so bold, the weeks after Christmas are just as important as the weeks before. Therefore, we'd like to suggest one means of sustaining enthusiasm for the worthy purposes of your choir work.

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JEANNE DEMESSIEUX



MISS JEANNE DEMESSIEUX, organist of the Eglise du Saint Esprit in Paris, will return to the United States for a trans-continental tour in February and March. Her tour, which will open in Glens Falls, N. Y., Feb. 6, will include many re-engagements and will take her to Texas and the Pacific coast the latter part of February and through the Middle West in March. She will give two recitals in New York, playing at the Central Presbyterian Church Feb. 7, and on March 23 will give the closing performance of her tour at the Cathedral of St. John the Divine.

Those who heard Miss Demessieux on her first visit here in 1953 were impressed by the brilliance of her performance.

SERIES OF SIX RECITALS IS OPENED BY HAROLD MUELLER

Harold Mueller began a series of six recitals at Trinity Episcopal Church, San Francisco, with a program Nov. 7 which was devoted to compositions of Bach, Kauffmann, Byrd, Handel, Sabin, Hindemith, Milford, James and Van Hulse. Mr. Mueller will be heard next Dec. 5 when he plays the following works: Prelude and Fugue in D minor, Bach; "Noel sur les Flutes," d'Aquin; Sonata 1, Mendelssohn; "The Celestial Banquet," Messiaen; Chorale in B minor, Franck; Prelude on "Iam Sol Recedit Igneus," Simonds; "Pantomime," Jepson; "Londonderry Air," Lemare; "Carillon-Sortie," Mulet. Other recitals in the series will take place Jan. 2, Feb. 6, March 1 and April 5. All programs begin at 4:30 in the afternoon.

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J. H. & C. S. Odell & Co. has been awarded the contract for a new three-manual organ for the historic First Baptist Church of Ossining, N. Y. The original church, built in 1845, contained an Odell two-manual instrument, Op. No. 9, installed in April, 1861. The present church, which was built in 1874, contained a two-manual Jardine tracker organ, much of which will be retained in the construction of the new instrument. The original casework in the front organ gallery, which is of solid American black walnut, will be left intact and will house the swell, great and pedal. The large rear gallery will be used for the choir and will contain both the console and choir division of the new instrument.

Specifications were drawn up by Mrs. William A. Onderdonk, organist and choir director of the church, in collaboration with representatives of the Odell Company. Installation completed this year. The resources of the organ will

GREAT ORGAN.

Double Open Diapason, 16 ft., 49 pipes.
Open Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Clariana, 8 ft., 61 pipes.
Dolce, 8 ft., 49 pipes.
Principal, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Sesquialtera, 3 ranks, 183 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes, 26 bells (Maas.)

SWELL ORGAN.

Open Diapason, 8 ft., 61 pipes.

Clarinet Flute, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 49 pipes.
Violina, 4 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Cornet, 2 ranks, 122 pipes.
Oboe, 8 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Dulciana, 16 ft., 85 pipes.
Viol d'Gamba, 8 ft., 73 pipes.
Gedeckt, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 notes.
Fugara, 4 ft., 61 notes.
Rohr Flöte, 4 ft., 61 pipes.
Dulcet, 4 ft., 61 notes.
Dulce Quint, 2½ ft., 61 notes.
Dulce Fifteenth, 2 ft., 61 notes.
Clarinet (prepared for), 8 ft., 61 pipes.
Tremulant.

MAIN PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Principal, 8 ft., 12 pipes.
Violoncello, 8 ft., 32 pipes.
Super Octave, 4 ft., 12 pipes.

CHOIR PEDAL ORGAN.

Lieblich Gedeckt, 16 ft., 12 pipes.
Quint, 10½ ft., 32 notes.
Flute, 8 ft., 32 notes.
Gamba, 8 ft., 32 notes.

NEW REQUIEM HAS PREMIERE

AT WASHINGTON CATHEDRAL

The Washington Cathedral men's and boys' choir gave a musical service Sunday, Oct. 31. At this service the first performance of a Requiem in memory of Wilmer Wesley Welsh and Richard Vernon Ross, composed by Wilmer Hayden Welsh was heard. The program also included: Chorale Prelude, "Before Thy Throne, O God, I Stand," Bach; Magnificat in B minor, Noble; Nunc Dimittis in B minor, Noble; anthem, "After This It Was Noised Abroad," Vaughan Williams, and "Requiescat in Pace," Sowerby. Wilmer Hayden Welsh is a young Baltimore composer and is organist and choirmaster at the Mount Vernon Place Methodist Church. The service was conducted by Paul Callaway, cathedral organist and choirmaster, with Richard Dirksen at the organ.



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CARILLON INSTALLATIONS
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Delegates to the meetings of the World Council of Churches at Evanston, Ill., in August were treated to carillon music from the five-octave "Arlington" carillon installed in the First Methodist Church by Schulmerich Carillons, Inc., Sellersville, Pa. Daily recitals on the Flemish type "Carilionic Bells" were provided by James R. Lawson, carillonneur of Rockefeller Memorial Chapel at the University of Chicago. Mr. Lawson, a member of the Guild of Carillonneurs of North America, was formerly carillonneur at the Hoover Library, Stanford University. On Aug. 26 a special vespers recital on the carillon was played by Dr. Alexander McCurdy, head of the organ departments of Curtis Institute of Music and Westminster Choir College.

The Schulmerich 61-bell "Arlington" Carillon is described as the only modern bell instrument having the sub-octave hum tone which together with its other partials identifies the Flemish type tuning. All types of harmony—major, minor, augmented, and diminished chords or any other type of chord, arpeggio or trill, can be played without restriction. Its 61-bell, five chromatic range, played from one keyboard, permits all types of carillonistic effects. Individual expression pedal controls for bass and treble bells are provided to permit the wide dynamic range for solo and accompaniment so necessary for true carillon music.

Dedication ceremonies were held Sunday, Sept. 19, for the "Carilionic Bells" instruments at one of Methodism's finest churches—the Baker Memorial Church, a block-long modified English Gothic edifice in St. Charles, Ill. The first recital on the carillon was by James R. Lawson. The sixty-one-note Flemish type instrument and the twenty-five-note English type were built and installed by Schulmerich Carillons, Inc. The 61-bell "Arlington" is the first instrument of its size installed in Illinois. The entire installation is similar to the Schulmerich national evening hymn memorial carillon at Arlington National Cemetery, near the tomb of the unknown soldier. With the combination set is an automatic roll player and program clock. The twenty-five-note instrument is playable from the organ console. The sixty-one-note instrument is playable from its own console.

The institution of Christ Episcopal Church, Indianapolis, as the cathedral church of the diocese was marked by the dedication of a Schulmerich sixty-one-bell "Arlington" carillon Oct. 10. The dedicatory recital was played by Professor Arthur Lynds Bigelow, bellmaster of Princeton University. The installation consists of two sets of bells—a Flemish type of sixty-one notes and an English type of twenty-five notes. Both sets of bells are playable from the organ console, permitting their use not only as a tower carillon, but as an additional stop on the organ. Daily recitals will be given by the choirmaster and organist of the cathedral, Robert Hobbs.

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A service was held Nov. 1 by the Hymn Society of America at the Brick Presbyterian Church, New York City, in memory of Dr. Reginald L. McAll. At the time of his death Dr. McAll was executive secretary of the Hymn Society. The Rev. Deane Edwards, president of the society, presided at the service. Dr. Clarence Dickinson, organist and choir-master of the Brick Church, was in charge of musical arrangements. Tributes to Dr. McAll were paid by Dr. Luther D. Reed, Philadelphia, a vice-president of the society; the Rev. James Healey, of the Seaman's Church Institute of New York and the Rev. George Litch Knight, Ridgewood, N. J., editor of *The Hymn*. Each of the speakers mentioned a facet of Dr. McAll's many-sided personality and contribution to the church music of America, his work with seamen and his influence in hymnody.

Because of Dr. McAll's visit to Winston-Salem, N. C., shortly before his death and his deep interest in Moravian church music a brass quartet was brought in to supplement the organ. The service was opened with Dr. Dickinson's "The Joy of the Redeemed" and closed with the hymn-tune "Miles Lane," a favorite of Dr. McAll's, played by brass and organ. A group of junior high choir boys from the West Side Presbyterian Church of Ridgewood, N. J., under the direction of Edward Hart, sang "O the Blessedness Is Great," one of the new Moravian anthems published by Dr. Dickinson; also the plainchant for All Saints' Day, as heard by Mrs. McAll (the former May deForest Payne) in Solesme Abbey

in 1925. Gertrude Simonton, contralto soloist from the Ridgewood Church, sang "A Hymn for a Musician," composed for the lower chapel choir of Eton College by George Dyson. Several congregational hymns were included in the service. Dr. Philip S. Watters, a member of the executive committee of the Hymn Society, offered a prayer of thanksgiving and the Rev. Stanley Niebrueggue, one of the ministers of the Brick Church, brought a message from the church, emphasizing Dr. McAll's forty-eight years of service at the Church of the Covenant, which is affiliated with the Brick Church.

SAMUEL SCHEIDT PROGRAMS AT UNIVERSITY OF REDLANDS

Two programs of organ music of Samuel Scheidt were presented by the organ students of the University of Redlands School of Music Nov. 15 and 16 in the Memorial Chapel. Students of Margaret Whitney Dow and Leslie P. Spelman played the following compositions: "Bergamasca," "Ich rui' zu dir," "Christe, qui Lux es et Dies," "Vom Himmel hoch," "Ein' feste Burg," Magnificat, "Veni Redemptor Genitum, Modus Ludendi," "Cantilena Angelica Fortuna," "Da Jesus an dem Kreuze stund," "Vater unser im Himmelreich," "Kyrie, Christe, et Kyrie Dominicale," "Credo in Unum Deum." Nov. 15 Dr. Spelman gave a lecture on "Samuel Scheidt and his Music," preceding the first recital.

ERNEST WHITE AT MOLLER ORGAN IN FORT JAY CHAPEL

A "Double Artiste" Möller organ of six ranks and twenty-six stops, designed by Ernest White, was opened with a recital by Mr. White Oct. 24 at the Chapel of St. Cornelius the Centurion, Fort Jay, Governor's Island, N. Y. The instrument was a gift from Trinity Parish in New York City. The chapel organist is Albert F. Robinson.

Mr. White chose the following numbers for his recital: "Soeur Monique," Couperin; Allegro Moderato from Concerto 4, Handel; Par. ita, "Ach, was soll ich Sünder machen?" Pachelbel; Four Short Preludes and Fugues, Bach; Prelude, Fugue and Variation, Franck; Pavane, Elmore.

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**HERBERT ALVIN HOUZE DIES;
LONG CAREER WITH KILGEN**

Herbert Alvin Houze of Salt Lake City died at his home Oct. 18, after a long illness.

Mr. Houze was born March 13, 1886, in Petersburg, Ky., a son of Francis M. and Parthina D. Chase Houze. He began playing the organ at 11 or 12 years of age in the largest church in Muncie, Ind. He became a good friend of Robert Hope-Jones and through him became top demonstrator of Wurlitzer organs. About the same time he was connected with the Statler hotels and played the organ in the Statler in Buffalo, and had charge of all entertainment there. While in the East he was also on the concert stage for a number of years.

In 1923 Mr. Houze took his family to Colorado, played the organ in a Denver theater for several years and held positions as church organist and choir director in churches in Denver and vicinity. Among the churches so served are Park Hill Methodist, Central Presbyterian and Trinity Methodist.

In 1941 he gave up regular church work to travel for the Kilgen Organ Company and to make installations of the organs he sold. In the thirty-odd years that Mr. Houze worked continuously with Kilgen, he assisted in the design and supervised the installation of many organs in the Rocky Mountain states. He retained the position as head of their Salt Lake City branch until his death.

Mr. Houze is survived by his widow, the former Edith R. Seaman, whom he married in Salt Lake City Aug. 19, 1943; two sons and two daughters, and eight grandchildren.

WITH INCREASED ENROLLMENT and an exceptionally large number of organ students, the Peabody Conservatory of Music in Baltimore announces a further addition to its organ faculty, effective immediately. Clarence Snyder, organist and choirmaster of the First Congregational Church, Montclair, N. J., joins Paul Callaway and George Markey in the school's organ department. Mr. Snyder, who is also music director of the New Jersey Oratorio Society, is a Curtis scholarship graduate and a former student of Alexander McCurdy.

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The President's Column

All members of the A.G.O. who can do so are cordially invited by national headquarters and the host chapter in New Orleans, La., through Dean Henry S. Jacobs and Mrs. Marvin Fair, conclave chairman, to spend the week after Christmas "down in New Orleans," where the eleventh annual midwinter convale will be held Dec. 28 to 30, and a series of thrilling programs will be given, of particular interest to organists and directors of choirs. Those who choose to stay over for the sugar bowl game will have an additional thrilling experience.

These midwinter gatherings of the Guild have a special appeal to members of our profession. Mrs. Fair quotes the Chamber of Commerce as follows: "New Orleans life is like New Orleans coffee; a richer brew with something different in it. New Orleans nights are like New Orleans music—improvised on ancient themes, each moment minted new for your delight. Come soon; you will not be a stranger long; you may not want to go away at all."

We have just received the following tentative advance program:

Tuesday, Dec. 28, 10 a.m., registration at Roosevelt Hotel. Fee \$2. 11. Official opening of convale, S. Lewis Elmer, A.A.G.O., national president; Henry S. Jacobs, A.A.G.O., dean New Orleans Chapter. The Rev. H. F. Rest, chaplain. New Orleans Chapter. 12:30, Luncheon at New Orleans Baptist Seminary, 1:30 p.m. Organ forum: Claude L. Murphree, F.A.G.O., Gainesville, Fla., regional chairman; Wilbur Held, F.A.G.O., Ohio State University, state chairman for Ohio; Jack H. Ossewaarde, M.M., A.A.G.O., Christ Church Cathedral, Houston, Tex. 3:45, recital, William Teague, Shreveport, La., First Baptist Church. 6:30, dinner; 8, recital, Catharine Crozier; 9, Reception in honor of Ferdinand Dunkley, F.A.G.O., at home of Mrs. Bertrand Kiern, Wednesday, Dec. 29, 8 a.m. President's breakfast to regional and state chairmen, deans and regents, Roosevelt Hotel. 10, Choral workshop at Dixon Hall, Newcomb campus; volunteer choir, Wesley A. Day, F.A.G.O., Ch.M., St. Mark's Parish, Philadelphia; junior choir, Mrs. Madeline D. Ingram, Lynchburg College, Lynchburg, Va. (Local choirs will be used in demonstrations). 12:20 Luncheon, Tulane cafeteria. Tour of Tulane campus. 2:30, harbor trip. Temple Sinal, Exhibits, 4:15, recital, Lillian Carpenter, F.A.G.O.; 6:30, dinner, Guests of Temple Sinal; academic procession for all members of A.G.O. 9, Norwegian Christmas party arranged by the Norwegian consulate.

Thursday, Dec. 30, at First Baptist Church, forum, A.G.O. examinations. Dr. Robert W. Glover, F.A.G.O., Ch.M., Drury College, Springfield, Mo.; Harold W. Friedell, F.A.G.O., St. Bartholomew's Church, New York City, former chairman examination committee. Playing of the 1955 test pieces, Vincent E. Slater, Fort Wayne, Ind. 11. "What is your Problem? Ask the Experts." Moderator, Father Francis Burkley, School of the Sacred Heart, Morgan City, La. Seth Bingham, F.A.G.O., vice-president and national chairman; Howard Kelsey, state chairman for Missouri, Washington University, St. Louis, Mo.; Adolph Steuterman, F.A.G.O., regional chairman, Memphis, Tenn.; M. Searle Wright, F.A.G.O., Columbia University, New York City, national secretary; John Holler, A.A.G.O., national treasurer; Harold W. Friedell, F.A.G.O., national auditor. 12:30, luncheon (Tours in the afternoon arranged upon request. Vieux-Carre.) 2, recital by Donald Macdonald at St. Louis Cathedral.

Send all registrations and requests for room reservations to Dean Jacobs, 1631 Calhoun Street, New Orleans. Official

hotel, Hotel Roosevelt. Rooms also at Saxony Motor Court. Note: Academic procession. Bring gowns and hoods. Any academic gown may be worn.

The eightieth birthday of Dr. Albert Schweitzer will be observed on Jan. 14, 1955. It has been suggested that members of the A.G.O. and others write to Dr. Schweitzer in care of the Albert Schweitzer Fellowship, 156 Fifth Avenue, New York City. Letters must reach New York by Dec. 5.

This season marks the tenth anniversary of the formation of the first Guild student group in Columbus, Miss., by Dr. Evelyn Hohf.

Attention is directed to the announcement by Dr. Candlyn, chairman of the examination committee, with respect to revisions in the choirmaster examinations, which will interest many choral directors.

S. LEWIS ELMER.

Optional Choirmaster Test

In response to many requests, an optional examination for choirmaster (A and B) has been arranged for June, 1955, by the examination committee. This examination is for those choirmasters who are not organists, but possess a rudimentary pianoforte technique. Candidates who take this optional examination will be required to rehearse ALL the designated vocal works, but will be called upon to supply only an accompaniment (at the pianoforte) for any one of b, c, d in question 3, section I. They will be required to answer questions in reference to music history, voice and form in section II in addition to the other requirements of this section. Associates and fellows will no longer be called upon to answer questions in rudiments and harmonization.—T. FREDERICK H. CANDLYN.

NEW HAVEN CHAPTER—If the second meeting and the first open meeting of the season is any criterion, the New Haven Chapter, with its new corps of officers, under the deanship of Mrs. Signe Leuring, will lure many an unattached musician to its fold. A high percentage of members, with a few invited guests, gathered in the Mount Carmel Congregational parish hall and thoroughly enjoyed one of those "help yourself (and did we!) suppers" prepared by the women's organization of the church, Mrs. Louise Fisher, our sub-dean, was in charge of arrangements. After a business meeting, Leon Beckwith, treasurer, introduced Dr. H. Alexander Matthews, composer, choral conductor and organist, formerly of Philadelphia, who at present, carries on in "free style" in Madison, Conn., and who revels in having escaped from the "alarm clock schedule" which most of us know so well. Dr. Matthews regaled us with incidents of his early life as a four-year student in England under the tutelage of his father. His comments on choral organizations, rehearsals and choice of music were listened to very attentively. On the subject of A.G.O. examinations, past and present, Dr. Matthews told why and how the character and type of questions has changed materially.—CLARE S. SMITH, Registrar.

BROCKTON, MASS.—The Brockton Chapter held its fourth successful recital recently when Clair Coel was presented at the First Baptist Church. Miss Coci captivated her audience with her fine technique and interpretation of the great masters. The performance served also as a fitting twenty-fifth anniversary observance of the dedication of the fine Austin organ which was a gift of Mr. and Mrs. George Knight. Plans were discussed for a public service in the near future, with choirs from several churches participating. Refreshments were served by the hostess, Mrs. Elizabeth Appleton, and Mrs. Lillian Sprague and Mrs. Muriel R. Blomberg.—BARBARA PACKARD, Registrar.

Miami Chapter Observes Its Twenty-Fifth Birthday With Dinner Attended by 70

Seventy members of the Miami Chapter met at the Woman's Club Oct. 23 to observe the twenty-fifth anniversary of the founding of the chapter. A turkey dinner was served. Mrs. Edward Longman gave a brief history of the chapter in which she stated that there were seventeen charter members and that ours was the first chapter to be formed south of Louisville, Ky. Florence Ames Austin, one of the founders of the chapter, outlined the work and problems of the first year.

Other charter members who spoke briefly were Alice Swords, Dr. Bertha Foster, Amy Rice Davis, Alva Grafflin and Frances Tarbout. Letters and wires were received from New York, Colorado, California and Alaska.

Much credit goes to Mrs. Ralph Harris, Josephine Hanson and Margaret Squier for outstanding decorations and favors. ETHEL S. TRACY, F.A.G.O., SECRETARY.

Three Play for Chapter

The newly redecorated sanctuary of the Munn Presbyterian Church, East Orange, and its fine Skinner organ provided a beautiful background for unusual music played by three of our members for the Metropolitan New Jersey Chapter Oct. 11. The program was designed to bring to the attention of the chapter more or less unfamiliar music which might be adapted to either the regular or special church services.

The program was opened with the Suite in D by Stanley, played by Russell E. Hayton, M.S.M., A.A.G.O., of St. James' Episcopal Church, Upper Montclair. Mr. Hayton followed this with three pieces by Whitlock—Andante Tranquillo, Scherzo, and "Folk-Tune"—and ended his group with the March from his own suite, "Lauda Anima". Frank C. Smith, L.T.C.L., Ch.M., of Grace Church, Newark, played the Adagio by Bridge, Fugue, Choral and Epilogue, by Howells, and "Carol and Musette," by Williams. The Overture to the Occasional Oratorio, by Handel; "Heartfelt Love Have I for Thee, O Lord," Karg-Elert; "Christ and King" and "The Transfiguration," Benoit; "Aarbesque sur les Flutes" and "Prelude sur les Grands Jeux," Langlais, were played by W. Norman Grayson, MA, of Centenary Junior College, Hackettstown N.J.

SPRINGFIELD, MASS.—The Springfield Chapter opened its season with two very successful meetings. Sunday afternoon, Sept. 12, the third annual silver tea was held at the beautiful home of Mr. and Mrs. G. Leland Nichols in Northampton, Mass. About seventy-five members and friends were present. Oct. 5 we met at the Bethesda Evangelical Lutheran Church in Springfield for our eighth pastor-organist dinner. Leslie Little, organist at the entertaining church, was host and chairman of the committee. Reports on the national convention were made by Miss Ruth Perry, dean; Leroy K. Hanson and Dr. Charles Schilling. Yearbooks were given out by Miss Florence Pierce, chairman of the membership and hospitality committee, and tickets were sold by Mrs. Helen B. King, chairman of the ticket committee for the recital Oct. 26 in the Municipal Auditorium by Miss Adele Addison, nationally known soprano. Miss Addison, a native of Springfield, then still in high school, was soloist for the Guild at our first senior choir festival. . . . About 125 pastors, organists and subscribers were present to hear Drs. Helen

and Clarence Dickinson, who were introduced by Miss Myrtle Regier of the faculty of Mount Holyoke College. It was a rare privilege and pleasure to have had these two charming people with us on this occasion. Dr. Clarence reminisced about his boyhood and youth as an organist. Dr. Helen gave a talk on the value of music as an aid to true worship.—MILDRED P. WELLS, Secretary.

NEW HAMPSHIRE CHAPTER—The New Hampshire Chapter presented the first annual choir festival in the beautiful Gothic chapel of St. Paul's School at Concord on the first Sunday in November. Two hundred singers in the vested choir entered the chapel in procession to the hymns "God of Our Fathers" and "Praise to the Lord". The service opened with an organ voluntary by Dr. Channing Lefebvre of St. Paul's School. The choir, directed by Professor Irving D. Bartley of the University of New Hampshire, sang seven anthems. Voluntaries were played by James A. Wood, dean of the chapter, and Robert English, music director at Holderness School. Miss Germaine Pellerin played the accompaniments for the anthems. Members of the large choir came from churches in all parts of New Hampshire where Guild members serve as organists. The chaplain was assisted by the Rev. Matthew M. Warren, rector of St. Paul's School. The service was dignified and impressive and the chapel was filled to capacity by an appreciative audience. The student guild of the University of New Hampshire entertained the New Hampshire Chapter Oct. 17 at the university. The program was devoted to hi-fi organ recordings in charge of the president of the student group, Nelson Barden, who moved his excellent equipment to Murkland Hall for the occasion. An opportunity was offered to compare high quality recordings of the same selections played by different organists on different organs. One example was the Vivaldi-Bach Concerto No. 2, recorded on the Walker organ at the Morella Cathedral in Mexico by Alfonso Nunez, and the same played on a rebuilt Cavaille-Coll organ in St. Merry Church, Paris, by Marie-Claire Alain. An outstanding performance was the playing of the Handel Concerto No. 3 by Lynnwood Farnum, which recording was made on the new Austin organ in St. John's church, West Hartford. Selections by Ellsasser played on the John Hays Hammond organ; by Fox playing at Riverside Church, and E. Power Biggs at the Boston Symphony Hall organ were among the offerings enjoyed by the group. Following the program, the meeting adjourned to Ballard Hall, where punch and cookies were served by Mrs. Irving D. Bartley.

A business meeting and a social hour with Earl B. Collins as host ended a most enjoyable evening.—LEAH DORIS MEAD, Registrar.

EASTMAN STUDENT GROUP—The first meeting of the season for the Eastman School of Music student chapter was held Oct. 7 at the school. Don Small presided and introduced our special guest, Harry Watts, dean of the Rochester Chapter. Mr. Watts spoke of the Guild's plans for the year and invited our group to come to its meetings. Our schedule of events until Christmas included a picnic Oct. 16 at Durand Eastman Park, and a reception for Claire Coci in Kilbourn Hall Nov. 8. Officers this year are: President, Don Small; vice-president, Mary Rame; secretary-treasurer, Priscilla Riley. Our faculty advisor is Norman Peterson.

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News of the American Guild of Organists—Continued

Buffalo Organists' Dinner
Celebrates the Chapter's
Twenty-fifth Anniversary

Another milestone was reached in the history of the Buffalo Chapter when the thirty-fifth Anniversary was celebrated Oct. 27. This is the exact date the charter was granted in 1919.

It was a happy occasion, starting with a banquet in the Parkside Lutheran church, where our dean, Roy W. Clare, M.Mus., Chm., is organist and choir-master. We were honored to have with us as toastmaster President S. Lewis Elmer, who extended greetings from headquarters and spoke of the fine work of the American Guild of Organists throughout the country. We were further honored in having as the speaker of the evening Vice-President Seth Bingham, F.A.G.O., who addressed us on the topic "Organ Personalities." He spoke of many of his personal friends and acquaintances in the organ world and of his happy associations with them. In listening one almost felt as if he were meeting them personally.

A telegram was read from Mr. and Mrs. DeWitt C. Garretson, now living in Fort Lauderdale, Fla. Mr. Garretson was chairman of this anniversary committee and had all plans formulated before leaving for the South. He was the first dean of the chapter.

Dean Clare introduced the guests of the evening and the officers and the executive board. The chapter secretary read the history of the chapter.

The two charter members present were each presented with a ceramic plaque of an octave of organ pipes on a standard. These were made and presented to Edna L. Springborn and Abram Butler, Jr., by Leonard Adams, a past dean.

We have a special anniversary celebration every five years. The inspiration received at these celebrations encourages us to go on to greater service.—EDNA L. SPRINGBORN, Secretary.

Honor Edmund Jaques in New York

Over eighty members of the New York City Chapter braved the rain and cold to attend a dinner at Stouffer's restaurant Nov. 3 in honor of Edmund Jaques—one of the oldest and strongest supporters of the Guild. Both President S. Lewis Elmer and Dean Robert Baker told members of Mr. Jaques' musical life, which began eighty-seven years ago. He was a boy chorister at Yorkminster and a student in Leipzig, Paris and Liverpool, and one of his first organ positions was in a Paris church in the Latin Quarter. Following positions in Brantford, Ont., Stamford, Conn., and Brooklyn, Mr. Jaques became organist at St. Paul's Chapel, Trinity Parish, in New York City, where his first service was a memorial for Queen Victoria in 1901. It was at this church that he gave the initial performances of many new works of the day. As a tribute to Mr. Jaques George Volkel played an improvisation, using the letters of Mr. Jaques' name.

Dean Baker presented the Choirmaster's certificate to R. Royal Duckworth, who now holds all three certificates, including the A.A.G.O. and F.A.G.O.

Following the outlining of ideas already on the planning sheet for the 1956 national convention, to be held in New York City, Dean Baker introduced some "musical fun" by giving members a musical quiz. The climax of the evening was a lovely group of songs sung by Adel Addison, soprano.—ROBERTA BAILEY, Registrar.

ROCHESTER CHAPTER—The Rochester, N. Y., Chapter has had a very auspicious beginning this fall under the deanship of Harry Watts organist and director of Music at Calvary Baptist Church. The October meeting was a dinner for members and their ministers. A record number attended this meeting. The speaker was the Rev. Dr. Walker, of the Twelve Corners Presbyterian Church. His talk was an excellent forerunner to the open forum on problems concerning the organist and the choir director and the minister. Under the guidance of Dr. Karl V. Gilbert, secretary of the Rochester Chapter and choirmaster at the Lutheran Church of the Redeemer, this forum was not only an entertaining part of the program but a very helpful one to those present. . . . On Nov. 8 Claire Coci gave a very fine recital in Kilbourn Hall at the Eastman School of Music. Almost a full house greeted Miss Coci and enjoyed her program. The proceeds of this recital are to be added to the Eastman School of Music scholarship fund. The management of the Coci concert was in

the capable hands of the sub-dean, Gerald Vogt, organist at Old St. Mary's Church. A reception for Miss Coci followed her performance.—KARL V. GILBERT, Secretary

SYRACUSE CHAPTER—About 150 persons attended the meeting of the Syracuse Chapter in the new Blessed Sacrament Church, Eastwood, Oct. 4, with Arthur Stasko acting as host to the chapter. After a business meeting, presided over by Dean Leo Fisselbrand, we adjourned to the upper floor to join a large group of friends and choir members gathered to hear Miss Helen Homer of the Crane Institute of Music at Potsdam, N. Y. Miss Homer called our attention to the importance to singers of posture, breath, tone and projection, and let us all in on some of her "trade secrets" for helping amateur choral groups. As a climax we all joined in singing two prepared choral numbers, "Grant Us Thy Peace," by Bitgood, and "Resonit Laudabus," by Handl. . . . We are rich in excellent program events for the months to come. On Dec. 5 we shall hear our own Dr. Arthur Poister, and Miss Jeanne Demessieux is to come to visit us in the winter. On Oct. 18 we were invited by Donald Ingram to hear his choir and Reed Jerome in a joint recital at St. Peter's Church in Cazenovia.—NORMA W. CADY, Registrar.

BINGHAMTON, N. Y.—The Binghamton Chapter A.G.O. opened the season, the silver anniversary year, Sept. 24 with a business meeting and social evening at the residence of Mr. and Mrs. Leland H. Carman. Interesting plans for the season were presented in attractive yearbooks, originated by the dean, Mrs. Albert Goldsworthy. The cover color combination was silver with deep red lettering. Oct. 13 Virgil Fox, organist at New York's Riverside Church, gave a brilliant recital at the West Presbyterian Church, Binghamton. Mr. Fox has such great artistry that he held a spellbound audience.—LELAND H. CARMAN, Recording Secretary.

ALLEGHENY CHAPTER—The Allegheny Chapter resumed its regular schedule Oct. 26 with a dinner and program at the Hotel Lincoln in Ellipticville, N. Y. Miss Violet Frazer was in charge of arrangements for this meeting and she had secured Edward Northrup of Cleveland, Ohio, area representative of Casavant Freres Organ Co., as our speaker before we received word that we were to have National President S. Lewis Elmer at this meeting. Dean Vreeland introduced Mr. Elmer as our first speaker. Mr. Northrup was introduced following Mr. Elmer's address, and he spoke on "Modern Organ Construction", and illustrated his talk with the Casavant film "The Singing Pipes". Three new chapter members were received. They are: Mrs. Richard Peek and Miss Henrietta Harriman of Portville and Charles Lawler of Ellipticville, N. Y. Our secretary-treasurer, Grace Chandler, has resigned her post as minister of music at Olean's First Presbyterian Church and now is at the Westminster Choir School in Princeton, N. J. To fill the unexpired term of Miss Chandler J. Edgar Pelton, organist of the Olean First Methodist Church was appointed.—PHILIP F. SMITH, DIAPASON Correspondent.

NIAGARA FALLS CHAPTER—Louis Huybrechts, who spent the summer in his native Belgium and other European countries, where he gave several recitals, was presented by the Niagara Falls Chapter Oct. 19 in the Pierce Avenue Presbyterian Church. A program was presented on the two-manual organ. A former resident of Buffalo, Mr. Huybrechts is currently at Sacred Heart Cathedral, Rochester. His carefully chosen selections well fitted the baroque style Schlicker organ, and his playing was marked by precision, clarity and variety of registration, which were achieved with the utmost facility. Mrs. Robert E. Sawyer was chairman of the recital, assisted by Mrs. J. Frederick Neff, dean, and the chapter's executive committee.—ELSA VORWERK, Secretary.

WESTCHESTER, N. Y. CHAPTER—A thrilling recital by E. Power Biggs, sponsored by the Westchester County Chapter, was heard Oct. 17 at Christ Episcopal Church, Bronxville, by a capacity audience. The first part of the program, by eighteenth century composers, presented an international picture of baroque music which was superbly realized on the newly rebuilt Aeolian-Skinner organ of Christ Church. The second half of the program, using the romantic part of this large organ, included the Processional Entry for Festival Occasions by Richard Strauss, Prelude, Fugue and Variation by Cesar Franck and the brilliant set of Variations on a Noel by Marcel Dupré. A reception for 200 members and patrons met Mr. and Mrs. Biggs after the recital. Refreshments were served by Mrs. Robert Kuwahara, hospitality chairman, assisted by Mrs. Harold Branch and Mrs. Clifford Wistrand. . . . A buffet supper at Asbury Methodist Church, Tuckahoe, planned by Mr. and Mrs. Malcolm Austin of Tuckahoe and Mrs. Robert Kuwahara of Larchmont, made a delightful beginning of a busy season for the Westchester Chapter. Charles Hendrie, educational representative of Associated Music Publishers of New York, provided music for a choral reading clinic. Robert Owen and Howard Marsh conducted and Mrs. Alinda B. Couper

and Chester Garden were accompanists. The twelve anthems were selected to be of general interest as well as for Christmas. Howard Marsh, the dean, welcomed the large group of members and friends. Programs for the coming months were outlined by the secretary.—ALINDA B. COUPER, Secretary.

EASTERN NEW YORK CHAPTER—With thirty-one in attendance the chapter met Oct. 19 in the Friendship House of Albany's First Lutheran Church. Dean Van Demark presided over the business session and Miss Mary Phillips introduced two guest speakers. Mrs. Mary Krause, organist and choir director at the Methodist Church, Delmar, discussed the wide range of potentials available in the Methodist Hymnal. The group sang several of the hymns as she illustrated them at the piano. George Bayley, organist and choirmaster at the Episcopal Cathedral, Albany, spoke on important aspects of hymn playing in general. His talk dealt with hymn tempos, the use of hymns as anthems and the use of free accompaniments to hymn-tunes. Fred W. Kalohn, our host and organist and choir director at First Lutheran Church, led the group on an inspection tour of the new colonial style church edifice, dedicated in September. Rebuilt for its new location, the two-manual Hillgreen-Lane organ proved a source of interest. A period of light refreshments served to close the meeting.—CAROLYN EYCLISHIMER, Registrar.

ITHACA, N. Y.—Under the leadership of Dean Conrad Rawski of the faculty of Ithaca College steps were taken to reactivate the Ithaca Chapter. An informal dinner Oct. 29 was followed by a meeting of interested organists and choir directors, with Dr. Rawski presiding. National President S. Lewis Elmer had been invited to participate and spoke inspiringly of the scope of the A.G.O. Unanimous interest in the reactivation project led to an organizational meeting Nov. 12. A slate of officers was elected, including Frank L. Eldridge as dean, John MacInnes as sub-dean, Robert C. Hannahs as secretary, and Mrs. Paul Thayer as treasurer. Plans were discussed for programs during the year. Formation of a student chapter was authorized and planning for the next meeting, Dec. 10, was carried out.—ROGER C. HANNAHS, Secretary.

AUBURN, N. Y.—October brought two outstanding events to the Auburn Chapter. At the regular meeting in the First Baptist Church, the speaker was Professor Lindsay A. J. Lafford of Hobart-William Smith College in Geneva, N. Y. Professor Lafford has just returned from several months on an automobile tour of Europe. Being European by birth he said he did not look at it with a tourist's eye—he found particular interest in the people, their life, customs and attitudes, as compared with those in his adopted country. He found much of Europe lethargic, self-satisfied and not interested in progress, with the exception of West Germany. There the alert people resemble Americans. He came back feeling that the decision some years ago to live in the United States was the best decision he had ever made. Later in the month our national president, S. Lewis Elmer, favored us with a surprise visit. As many members as possible joined a round-table for luncheon at the Hotel Osborne. He had come to Auburn for the organization meeting ten years ago.—HARRIET V. BRYANT, Registrar.

CENTRAL NEW YORK CHAPTER—The Central New York Chapter met Nov. 4 at Munson-Williams-Proctor Institute in Utica. George Wald again conducted a rehearsal on "For Us a Child is Born," by Bach. This was another rehearsal for the pure enjoyment of those participating. The group will sing the cantata at the Christmas meeting. Professor Berrian R. Shute of Hamilton College was our speaker of the evening. Professor Shute gave a very informative and highly interesting talk on the life of Bach and made you feel as if you were meeting Johann Sebastian himself. Everyone was in agreement that we would indeed like to have Professor Shute pay us another visit soon. Mrs. Doris Hurd, chairman of the refreshment committee for the November meeting, surprised us all with a large Jack-o-Lantern centerpiece and cider, coffee and doughnuts. Mrs. Roberts and Mrs. Doyle assisted her.—JESSIE A. SHEA, Secretary.

CENTRAL HUDSON VALLEY—The first fall meeting of the Central Hudson Valley Chapter was held at Zion Episcopal Church, Wappingers Falls, Oct. 18. Mrs. Arthur Samuel, organist of the church, was the hostess of the evening, assisted by Mrs. Harrison Slocum of Newburgh. The theme of the evening was "Introduction to Contemporary Music," the word "contemporary" being used instead of "modern," because of the association of the word "modern" with dissonances. Donald Pearson and Mrs. Samuel presented a group of chorale preludes by Karg-Elert, Thiman and David, and the Magnificat by Dupré and Partita by David. They introduced several anthems which could easily be given a choir who had not yet done contemporary music. The anthems were "Sing Alleluia Forth," by Thiman; "O Love, How Deep," by Titcomb; "Glory to God," by Bitgood; "No Rose of Such Virtue," by Veitch, and the "Agnus Dei" and "Gloria" by Peeters.—MARION E. THYSTRUP, Secretary.

ELMIRA CHAPTER—A special meeting of the Elmira Chapter was held at the Hedding Methodist Church Oct. 25, at which time the dean, Mary Forte, introduced President Elmer, who gave a very instructive and inspiring talk on the origin and development of the Guild, its purposes and ways of increasing the effectiveness of the chapters. Following a question-and-answer period refreshments were served. . . . A regular meeting of the chapter was held at the M. Doyle Marks & Son store Nov. 2, with Charles Darrin as host, to which members of the Elmira Area Chapter of the Hammond Organ Society had been invited. Attendance was small because of an all-day snowstorm which made driving hazardous. Mr. Darrin showed a film in sound and color, entitled "The Kind of Music You Want," featuring Porter Heaps, and described and demonstrated the Hammond registration system. He also played the following selections: Trumpet Tune and Air in D, Purcell; Sinfonia and "I Stand at the Threshold," from Cantata 156, Bach; "Dance of the Sugarplum Fairy," Tchaikowsky, and "In a Monastery Garden," Kotelbey.—L. KENNETH MOSHER, Secretary.

ROCKLAND COUNTY CHAPTER—At the first meeting in September plans for the year were made. Several A.G.O. sponsored events will take place. This program was presented Nov. 21: Maunder's "Song of Thanksgiving" by the choir of the Church of the Good Shepherd, Pearl River, under the direction of Laura Boucher; Dec. 12 at the Episcopal Church in Tuxedo, organ recital by Peggy Rednour; in February, an organ recital in the Church of the Good Shepherd by Beverly Winters; in the spring a junior choir festival under the direction of Ruth Churchill, Episcopal Church, Pearl River; in May the combined choirs of Grace Church, Nyack, and Trinity Church, Garverville, will sing under the combined direction of Marilyn Sneden and Inez Roberts. In November a panel of organists, choir directors and ministers discussed hymn singing; how a hymn should be sung (tempo); how a new hymn should be taught to the congregation; a hymn's true place in the service.—INEZ ROBERTS.

ST. LAWRENCE RIVER CHAPTER—The St. Lawrence River Chapter met with the Ottawa Chapter of the Canadian College of Organists at the Daniels Hotel, Prescott, Ont., Oct. 16, for dinner. Carman Milligan, chairman of the Ottawa Centre, welcomed and greeted both chapters. Speaker for the evening was George Maybee, organist-choir-master of St. George's Cathedral in Kingston, Ont. Mr. Maybee's choir sang the services at Westminster Abbey during August. Recordings made in the Abbey at the services were played and were of great interest to all.—MAX R. ELSBERRY, Registrar.

SOUTHWESTERN MICHIGAN CHAPTER—The Southwestern Michigan Chapter held its November meeting Nov. 3 at St. Luke's Church, Kalamazoo, where the organist and choir-master, George Tucker, was host, and the chapter sponsored a clinic and recital, presenting Dr. Marshall Bidwell. The day's program was opened with a choral and organ clinic by Dr. Bidwell at 5 o'clock. More than fifty organists kept Dr. Bidwell busy answering questions on service music, repertoire, planning preludes, postludes and hymn playing. This was followed by dinner in the parish-house, served by St. Luke's Choirmothers' Guild, the parents' organization of St. Luke's Choristers. One hundred and four were served. After dinner Dr. Bidwell was presented in a recital on St. Luke's organ. In presenting this type of "miniature convention" the chapter is hoping that in the future many such programs can be arranged with the interest of the student and small church organist in mind.—MRS. ELMER HARRISON, Registrar.

EASTERN MICHIGAN CHAPTER—The October meeting of the Eastern Michigan Chapter took place at the First Presbyterian Church, Detroit, where an open forum on organ design, placement and maintenance was held with Ray Berry in charge. Representatives and maintenance men from several leading organ companies were present to answer inquiries and discuss problems. It proved to be a lively meeting and a few differences of opinion heightened the interest. The forum was well attended, not only by Guild members but by a number of members of church music committees.—DENISE GREINER, Registrar.

ST. JOSEPH VALLEY CHAPTER—Members of the St. Joseph Valley Chapter met Nov. 9 at Emmaus Lutheran Church, South Bend, Ind. S. Edgar Thomas of that church served as host. Members of the chapter brought copies of new music which had been added to their choir libraries. These were displayed and insofar as time permitted Mr. Bourziel, the dean, Leland E. Mallet, sub-dean, and Mrs. William E. Harnisch demonstrated a portion of the anthems and made comments thereon. The recently installed Haygen electronic organ at Emmaus Lutheran Church was open for display. Mr. Bourziel introduced three anthems which he is especially interested in using for the May Guild festival. Refreshments were served by Mr. and Mrs. John H. Buzby.—MRS. LESTER M. FINNEY, Registrar.

News of the A. G. O.—Continued

WESTERN PENNSYLVANIA—The chapter assembled in the Gateway Center Oct. 25. After greetings we went to the tea-room at the Joseph Horne store for dinner. Back at Gateway Center a business meeting was held which included reports from the German recital which the chapter sponsored. This event of Oct. 18 was a success in many ways. Carnegie Hall was filled to capacity to hear Mr. Germani. The financial report revealed a profit of over \$400 from the recital. Robert Huhn, minister of music at the First Methodist Church of Pittsburgh, gave a recital on the Allen organ which opened with the Suite in D major of John Stanley and the Adagio from the Concerto in G major of Camidge. From the Danish composer of fugues and suites, Buxtehude, Mr. Huhn played the Prelude and Fugue in G minor. From the very early eighteenth century the period of the program changed to the middle and later nineteenth century with four chorale preludes of Brahms and four Little Preludes and Intermezzi of Hermann Schroeder. Then of the twentieth century period we heard the Baroque Prelude and Fantasia of Richard Arnell, who is musical consultant to BBC. Joseph DeOtto, our host for the evening, demonstrated the different stops on the Allen. A social hour with coffee and cake concluded the program for the evening.—ANN LYNN YOUNG, Registrar.

ERIE, PA.—At the September meeting, held in the choir room of the Presbyterian Church of the Covenant, "Echoes of Our Summer Work" were given by Mrs. Evelyn Lindberg and Mrs. Dorothy Salsbury on their week at the Church Music Institute at Alfred, N. Y.; Mrs. Katrina Metzner and Mrs. Goldie Dershimer on their attendance at the Canadian College or Organists convention, and Charles N. Henderson's organ work at Syracuse University. The October meeting was held at the home of the dean, Eleanor J. Weber. Here members enjoyed listening to recordings—volumes 1 and 2 prepared by the Aeolian-Skinner organ factory, played on dean Weber's new high fidelity equipment. These recordings, with an interesting report and pictures and recital programs, were from Dean Weber's attendance at the Organ Institute at Andover and Methuen, Mass. Choral and orchestral recordings were enjoyed as we were served pumpkin pie and coffee. . . . The November meeting will be a recital played by Charles Henderson and Dean Weber on the four-manual Skinner organ at the Church of the Covenant. Mrs. Dorothy Salsbury, sub-dean, is in charge of the Christmas meeting.—DONALD CLAWSON, Registrar.

WILKES-BARRE, PA., CHAPTER—The Wilkes-Barre Chapter opened the season Sept. 13 with a supper at the Trucksville Methodist Church. The supper was served by the senior choir of the church. Miss Marion E. Wallace, the dean, presided. Mrs. Bess Dougherty Williams presented current events in an interesting manner. Following a business meeting the Rev. Douglas E. Peterson, sub-dean, gave an excellent report on the national convention in the twin cities. . . . The second meeting was held Oct. 11 at the Firwood Methodist Church. The Rev. Douglas E. Peterson, sub-dean, distributed yearbooks. The program for the evening was a lecture by the Rev. George Litch Knight, assistant minister of the West Side Presbyterian Church, Ridgewood, N. J. Mr. Knight discussed the creative use of hymns and declared they are the largest attempt at massed singing which we have and should be done in as simple a way as possible so as not to confuse the congregation. A most enjoyable evening was completed by the serving of refreshments.—MRS. WILLIAM R. BLACKMAN, Secretary.

LANCASTER, PA.—In lieu of the monthly business meeting the Lancaster Chapter presented Marilyn Mason, nationally-known concert organist and teacher on the faculty of the University of Michigan, in a thoroughly interesting recital Nov. 8 at St. James' Episcopal Church. Approximately 300 music lovers of Lancaster and the surrounding area heard Miss Mason. She played a varied program, ranging from works by Handel and Bach to works by living French and American composers. Outstanding among her offerings were an "Epilogue" by Jean Langlais, played entirely on the pedal organ, and three dances by Jehan Alain, calling forth all the color resources of the instrument. The officers of the Guild entertained Miss Mason at a luncheon Monday noon and a reception was held in her honor in St. James' parish-house after the recital.—FRANCES M. McCUE, Registrar.

NORTHEASTERN PENNSYLVANIA—Mrs. N. M. Tacij started the season by entertaining the Northeastern Pennsylvania Chapter at her home in Scranton Sept. 23. As we were sponsoring John Baldwin in a recital Oct. 20 at the Hickory Street Presbyterian Church in Scranton, we had a meeting on Oct. 14 at the home of Mrs. Carl Butler, Dummore, Pa., to complete plans.—HELEN FITZ RAWLINGS, Secretary.

PRINCETON, N. J.—Professor Ray F. Brown of the General Theological Seminary, New York City, was assisted by a special choir of twenty seminary students in an address on "Hymns through the Ages" at Trinity Church, Princeton, N. J., Nov.

17. This special program, under the sponsorship of the Princeton Chapter, was open to the public. Beginning with evensong in the church, the meeting then adjourned to the parish-house, where Mr. Brown delivered his illustrated lecture on hymns, assisted by the seminary students.

YOUNGSTOWN, OHIO—Bethlehem Lutheran Church was the meeting-place for the Youngstown Chapter Nov. 1. Clarence Barger, organist of the church, was host. Highlights of the convention in St. Paul were given by Mrs. J. W. Hornberger, Mrs. Paul Adams and Frank Fuller. This was followed with an open discussion of a paper, "Some Clues to the Enjoyment of Music," by Richard Bales. This article was printed in the Torch Club magazine and was presented to the group by Walter Horsley, member of the chapter. The discussion proved stimulating and provocative and continued over cups of cider and doughnuts in a festive setting in the social room of the church. . . . Oct. 25 about twenty-five members of the chapter went to Akron to hear a recital by E. Power Biggs.—DONORAY G. WARR, Secretary.

LORAIN COUNTY CHAPTER—The October meeting of the Lorain County Chapter was held on the 18th in Warner Hall at the Oberlin Conservatory. The yearbooks were distributed after a business meeting conducted by the dean, Mrs. Louise Squire. Grigg Fountain, assistant professor of organ, delivered a comprehensive talk concerning the Holtkamp organ and explained its construction to fifty members and guests. He also demonstrated the organ by playing a short recital of works by German composers. At the conclusion of the program the members adjourned to the Oberlin Inn, where Mrs. Grigg Fountain and Mrs. Robert Fountain served as hostesses for an informal social hour.—JEANNE MENG, Secretary.

CINCINNATI CHAPTER—The Cincinnati Chapter was invited to attend a solemn mass on the Feast of All Saints at the Church of the Blessed Sacrament (Roman Catholic) in Fort Mitchell, Ky. A choir of seventy voices, men and boys, was under the direction of George Higdon, past dean of the Cincinnati Chapter. A reception followed the mass in the community room for members of the Guild and their friends. The Cincinnati Chapter is looking forward to a recital by Marilyn Mason Dec. 7 at the First United Church. Members of neighboring chapters are invited to attend the performance.—BETTY HOENSCH, Registrar.

AKRON, OHIO, CHAPTER—The Akron Chapter met Nov. 1 at the Westminster Presbyterian Church. We were privileged to hear Grigg Fountain of the Oberlin Conservatory in a lecture-recital. Mr. Fountain had just returned from a year's study in Germany. He explained some of the practices in German organ and church music. Much of the organ music in Germany is correlated with the hymns, with which the congregation has grown up. Mr. Fountain, as organist-director of a choir at St. Paul's Lutheran Church in Cleveland, has started a somewhat modified program of this German principle and is trying to correlate all the music used in the service through congregational as well as choir participation. A pleasant social hour followed the lecture.—MRS. R. H. MARTIN, Registrar.

DAYTON, OHIO, CHAPTER—The Dayton Chapter, with Elmer Kniesley as program director, has planned a very interesting year. The first meeting, Oct. 4, was a "jam session," the chapter being divided into four groups. The hostesses were Clara Hegeman, dean of the chapter; Madonna Goss, Flora Reed and Ella Firth. A general discussion was held relative to code ethics. On Oct. 24 the chapter joined with the White-water Valley Chapter of Richmond, Ind., for a pilgrimage to the Earlham College campus. Professor Lawrence Apgar was host and described the music at a Quaker wedding, after which we listened to the practice organ. Professor Apgar then presented the following program on the three-manual organ in the auditorium: "Carillon," DeLamarter; "The Reed-grown Waters," Karg-Elert; "Spinning Song," Dupré; "Eli-Eli-Lama Sabacthani," Tournemire. Frank Michael gave a very interesting report on the A.G.O. convention.—ELLA LOUISE FIRTH, Registrar.

MISSOURI CHAPTER—The late October meeting brought a real treat to St. Louis' organists. Howard Kelsey, organist of Washington University, with Walter Kessler, English horn, and the university brass ensemble presented the annual Blewett memorial concert. The program: Two settings "Psalm XIX," Marcello; "Canzon Noni Toni," Gabrieli; Voluntary on "Old Hundred," Purcell; Prelude and Fugue in E flat ("St. Anne"), Bach; Concerto for brass and organ, Bingham; Prelude on "The King's Majesty," Sowerby; Ballade for English Horn and Organ, Sowerby; "The Joy of the Redeemed," Dickinson; "Invocation," Castelnuovo-Tedesco; "Mighty King, All Glorious," Karg-Elert. The Bingham composition was performed and conducted by Mr. Kelsey from the manuscript and was heard for the first time by the large St. Louis audience. Superb musicianship, individuality and musical

maturity can truly describe Mr. Kelsey's performance.—ROBERT V. CLOUTIER, Publicity.

ST. JOSEPH, MO., CHAPTER—Problems of the church organist and director were discussed at the November meeting, held at Zion Evangelical Church, with Mrs. Evan Ehlers, program chairman, leading. Mrs. Wayne Nicholas, the dean, and Mrs. Elsie Barnes Durham commented on articles written to stimulate thought on the church service and the "listening" attitude of congregations as compared with "participation" in the service. Mrs. Nicholas' argument was that the gift of music might deteriorate and eventually become nonexistent if indifference and lack of participation on the part of the individual churchgoer becomes more widespread. Mrs. J. M. Easterday reported on a program given in the Second Presbyterian Church, "Festival in Foochow," miscellaneous instrumental numbers and choral selections from "East Is West" (Bowers) and from the choral suite "Po-Ling and Ming Toy" (Friml). Mrs. Maud Jewell reported on her summer trip to Bay View, Mich., where Albion College conducts a festival week in August, and where the college of liberal arts and music presents faculty and student artists in concerts throughout the season. The meeting closed with a survey and "sing-fest" of new Christmas anthems by the group.—EVA WILSON, Reporter.

FORT WORTH, TEX., CHAPTER—A fall festival of music, the Guild's annual church service, was held at 5 p.m. Nov. 7 at the Ridglea Presbyterian Church, a suburban church of the Fort Worth area. A capacity congregation participated in a significant worship service built around the music of William J. Marsh, a well-known composer of sacred music, organist-director at St. Patrick's Catholic Church and a life member of the Fort Worth A.G.O. The immediate past dean of the chapter, Mrs. E. C. House, A.A.G.O., played organ selections composed by Mr. Marsh and a thirty-seven-voice choir presented "Praise and Thanksgiving," a cantata also composed by Mr. Marsh. Other officiants in the service were the Rev. Thomas Cook, associate pastor of the host church; Dr. Charles F. Lehman, professor at T.C.U. and minister of music at the host church, and Dr. Robert Boshen, minister of the Hemphill Presbyterian Church and a chaplain of the chapter. A bulletin from Dean Robert R. Clarke has announced that Mr. Marsh recently has been honored as a composer by the eighth district Music Club convention for his composition of "Texas, Our Texas," the official state song. A very attractive yearbook has been published under the leadership of Mrs. Louise Doyle. Plans for December activities include a Christmas party at the home of Dean and Mrs. Clarke.—LONNIE SCHREIBER, Publicity Chairman.

HOUSTON, TEX.—The Houston Chapter opened its season with joint sponsorship of a recital by Richard Purvis on the recently completed Wicks organ at St. John the Divine Episcopal Church Sept. 28. This was the dedicatory recital and Mr. Purvis brilliantly displayed the tonal range of the sixty-two-stop instrument. A brief dedicatory service was held by the Rev. T. W. Summers, rector of St. John's, and G. Alex Kevan, organist of the church, presented Mr. Purvis. The pre-recital dinner was well attended and new members as well as new officers for the year were introduced. A reception for new members was held at the home of Mrs. Willard M. Wood Oct. 11. A delightful program allowed members to enjoy the talents of Mrs. Marjorie Boyer, Mrs. Verna Snow, Mrs. Jane Hadfield, Robert Bennett and Henry Rachford, who entertained at the piano and organ and with vocal numbers. Plans for the year include a forum and workshop on junior choirs, a lecture-recital by Leo Sowerby and recitals by Jeanne Demessieux and William Watkins.—MARY ELLEN HAYES, Secretary.

GALVESTON, TEX.—The first meeting of the season for the Galveston Chapter was held Oct. 12, with a memorable dinner at the Central Methodist Church, where Dean Nils A. Nielson is minister of music. Hosts for the event were members of the church choir, with Mrs. J. R. Picone as chairman. She was assisted by Mrs. Wesley Merritt, social chairman of the Guild. A delicious dinner, including ham and turkey, was served on beautifully-decorated tables featuring pink flower arrangements in black containers. The Rev. Garnet House, minister of the church, introduced Mrs. H. H. Coates, who led the group in a sing-song, and then introduced Sam Canata, student at the University of Texas medical school, who entertained the group with impersonations. The showing of a "movie" of the "Telephone Hour" completed the program.—MRS. JOHN HAMILTON, Secretary.

SAN ANTONIO, TEX.—David Griffin, choirmaster of Our Lady of Sorrows Church, was host to fifty-five members and guests of the Alamo Chapter at a buffet supper at the Griffin Piano Company Oct. 18. After the supper the members enjoyed a very interesting program arranged by Mr. Griffin, who gave a short talk on his collection of rare European pianos, which includes a 100-year-old Pleyel and a 100-year-old Blue-thinner—the pianos used by Chopin and De-

bussy. The Rev. Charles Dreisoerner, S.M., musicologist and director of music at St. Mary's University, gave an informative talk on the origin and development of Gregorian chant. As an example of modern music for a mass, a tape recording was played of the first performance July 26 at Our Lady of the Lake College of a mass composed by Sister Mary Elaine. The Consonata electronic organ was demonstrated by Frank P. Norris and William J. Wilson. Mrs. David C. Tomlinson played two Bach numbers—Fantasia in G minor and "I Call to Thee, Lord Jesus Christ".—MRS. ROBERT C. CRIFE, Publicity.

OKLAHOMA CITY CHAPTER—The Oklahoma City Chapter held its regular meeting Nov. 1 in Gaylord Hall of the new YMCA. The occasion was the annual clergy dinner, to which members are privileged to invite as guests their ministers and members of their music committees. Following the dinner the dean, Bill Lemonds, presided over introductions. The program was conducted by Robert Moore, who presented a panel consisting of himself as moderator, Ceil Lapo, minister of music, St. Luke's Methodist Church, and Loris Wiles, chairman of the music committee, Pennsylvania Avenue Christian Church. They discussed the responsibilities of the church musician and methods which can be used to improve the standard of music in services with "practicality" as the keynote. The discussion was further stimulated by written questions submitted by members of the Guild. Following the program a brief business meeting was held at which Mrs. Thelma Neighbors and Mrs. Anna Smith were elected to membership in the Guild.—MARY SCHULZ, Corresponding Secretary.

TULSA, OKLA., CHAPTER—The monthly dinner meeting of the Tulsa Chapter was held Nov. 2 at St. Paul's Methodist Church. At the business meeting it was voted to change the name of the chapter from the Oklahoma Chapter to the Tulsa Chapter. A memorial fund in honor of John Knowles Weaver was set aside to be used by students entering the student competitions of the American Guild of Organists. Plans were discussed for the annual Christmas program. Mrs. Fred Young gave a "pep talk" on the Guild examinations and there was a short discussion of how hymn-tunes receive their names.

ROCKY MOUNTAIN CHAPTER—A program of Roman Catholic organ and choral music was heard by the Rocky Mountain Chapter, Denver, Colo., Nov. 1 in the Cathedral of the Immaculate Conception. Allen Hobbs, organist of the cathedral, played Ricercare, by Palestrina; "Diferencias Sobre un Canto," de Cabezon; Prelude on the "Pange Lingua," Boely; Chorale in B minor, Franck; "Alma Redemptoris Mater," by Dupré; "Ave Maris Stella," by Dupré, "Le Banquet Celeste," Messiaen, and "Toccata en Fa," Symphony 5, Widor. The choir, composed of men and boys, sang "Cantate Domino" by d'Indy; "Credo, Missa Regina Martyrum," Refice; "O Salutaris," Perosi; "Ave Verum," Elgar; "Transeamus," Schnable; "Oremus pro Pontifice," Ambrosini. The choir was directed by The Rev. Richard C. Hiester.

UTAH CHAPTER—An organ recital by one of Utah's finest organists was the opening fall evening of entertainment for the Utah Chapter. La Mar Petersen gave the recital Oct. 11 at the Second Church of Christ, Scientist, in Salt Lake City, where he holds the position of organist. Mr. Petersen's program included numbers by Dethier, Corelli, Cerny, Rameau, Duni, Haydn, Neeffe, Bach, Raymond, Federlein and Liszt. Of special interest to the listeners was Mr. Petersen's performance of the Fantasia and Fugue on the Chorale "Ad Nos, Ad Salutarem Undam," by Liszt. An interesting and diversified program of events was announced by Erroll Miller, dean for the coming season.—MARCIA CROSBY, Registrar.

FORT WAYNE, IND.—The Fort Wayne Chapter held a member recital and discussion meeting Oct. 26 at Trinity Episcopal Church. The first part of the program was on the works of Johann Gottfried Walther, contemporary of Bach, and not to be confused with the Walther who came earlier in the time of Martin Luther. The second part of the program was devoted to the works of the twentieth century composer, Leo Sowerby. Richard Carlson, who had charge of the program, gave a very interesting sketch of Walther's life and works and played two of his partitas. The chorale "Gloria Be to God on High" was the basis for the first number and Mr. Carlson played the chorale and two of the three variations of the work. The second, based on the chorale "Jesus, Priceless Treasure," consists of the chorale and eight variations, of which Mr. Carlson played four. He then introduced Darwin Leitz to take charge of the second part of the program. Mr. Leitz gave a very interesting talk on Leo Sowerby, with whom he had studied several years. He then introduced Jack Ruhl, who played the first two movements of Sowerby's Sonata. Mr. Leitz had the group sing the hymn "Malabar," from the Episcopal hymnal, after which he played the Chorale Prelude on the same tune by Mr. Sowerby. For a second number Mr. Leitz played Sowerby's "Carillon," using chimes with lovely effect. Refreshments were served in the church dining-room.—FLORENCE HARRIS FIFE, Publicity.

News of the A. G. O.—Continued

NEW ORLEANS CHAPTER—The installation of new organs caused us to delay the opening meeting until October, with a program by Dean Henry S. Jacobs, A.A.G.O., at Temple Sinai, where the dean is musical director. In accordance with the season's plans for the study of various church services, the characteristics of a Reformed Jewish service were presented, with a tour of the temple, after which a tape recording of the dean's choirs demonstrating music used for the recent holy days was heard. A progress report of the developments in plans for the forthcoming convale was heard. The three-day session is packed with varied and exciting events, including many "how-to-do's" for organists, choir directors and laymen. Catharine Crozier is one of the recitalists. Choral workshops for choirs, young and old, real Southern hospitality, including a party at one of the beautiful "Garden District" homes in honor of Ferdinand Dunkley, F.A.G.O., F.R.C.O., one of the original founders of the Guild, are features.

Register early to avoid the sugar bowl rush which follows our convale immediately, and for which hotels cannot hold rooms. Send your reservation for the convale today. The most fabulous city awaits you.—**WALTER S. JENKINS.**

MISSISSIPPI CHAPTER—The Mississippi Chapter held its fall meeting in Vicksburg Oct. 23. R. Cochrane Penick presented a group of chorale preludes on familiar hymn-tunes and included one of his own compositions. Cora Harris gave an interesting talk on "Preparing Students for Choir Participation," after which the *a cappella* choir of the Carr Central High School, Ernestine Ferrell conducting, sang the "Cherubim Song," Bortniansky, and "The Creation." Richter. The St. George Orthodox Church choir under the direction of Margaret Hamilton presented a program of chants and anthems. After luncheon at the Old Southern tea-room we toured the Military Park.—**ESTHER OELRICH, Reporter.**

ALABAMA CHAPTER—The annual organists' and ministers' banquet, held in the beautiful new social hall and gymnasium of the South Highlands Presbyterian Church in Birmingham Nov. 2, was a gala event. The excellent dinner, the large attendance and the fine program combined to make the occasion a memorable one. Usually held in February, this dinner was moved forward to November to leave the early months of '55 free for the arrangements necessary for the Southeastern regional convention to be held in Birmingham in June. Plans for this event are moving on apace. The banquet program consisted of several interesting parts under the general direction of Minnie McNeill Carr. Mrs. Don Culley, organist of the host church, presented two young singers, Julia Bruce and Joyce Addington, in a group of songs with herself at the piano; Dr. Edward V. Ramage, chaplain of the chapter, read the declaration of religious principles of the A.G.O.; Sam Batt Owens, organist and minister of music at St. Mary's-on-the-Highlands and a member of the faculty at the fourth annual summer conference on church music (Episcopal) at Monteagle, Tenn., read portions of a sermon preached at the conference by the Rev. Massey H. Shepherd of the Church Divinity School of the Pacific, in which he laid emphasis on the responsibility of the congregation for good music. The principal talk of the evening was by Dr. Paul Hardin, Jr., minister of the First Methodist Church, in which he stressed the importance of the fullest cooperation among minister, organist and choir director and the desirability of leaving the music in the hands of the musicians. After a short period of group singing under the leadership of Mrs. Harry Wade, with Mrs. Robert Kirby at the piano, Dr. R. Dale LeCount of the Sixth Avenue Presbyterian Church pronounced the benediction.—**LAURA JACKSON LEMMON.**

SHREVEPORT, LA.—The North Louisiana Chapter held its first meeting of the season Sept. 22 at the plantation home of one of its members, Mrs. J. W. Lynn. Supper was served *al fresco*, after which a business meeting, conducted by the dean, Norman Z. Fisher, was held and the yearbooks were distributed. Fine programs are scheduled for each month and two outstanding recitalists have been engaged. Everett J. Hilly played Nov. 9 and Marilyn Mason will play April 18. "Recital workshops" are planned for the meeting preceding each recital in preparation for better "listening and enjoyment" of the artist programs. The membership shows an increase over that of last year.—**Mrs. ARTHUR LEIGH STEVENS, Registrar.**

VIRGINIA CHAPTER—The Virginia Chapter met for supper Oct. 12 in the new Ginter Park Presbyterian Church educational building in Richmond. Coming events of the season were announced, beginning with a concert of organ, strings and woodwinds by local artists in November. There will be a Christmas party in December; an organ repertoire program in January; synagogue music in February. Later in February a hymn festival will be sponsored by the Guild under the leadership of Dr. James R. Sydnor. In March the Alexander McCurdy's will appear in a recital of organ and harp

at St. Giles' Church. After the business session, the members met in the choir loft for a reading and discussion of useful anthems brought in by various members. Music from the English, Russian and American schools of thought was sung and enjoyed.—**ELIZABETH BUXTON HOWELL, Registrar.**

NORFOLK, VA.—The Norfolk Chapter held its first meeting of the fall season Oct. 8 at the Church of the Ascension. The program, which followed a dinner and business meeting, was based on "Music for the Church Year." Wallace Face led the discussion and Floyd Powell accompanied at the organ as members sang together hymns for the various seasons. There was also a discussion of appropriate anthems and organ music, with a fine display of music for the members to examine.—**Mrs. T. H. HUBBARD, Secretary.**

PORTSMOUTH, VA., CHAPTER—This chapter held its October meeting on the 26th with a banquet at the Park View Methodist Church. The Guild members had their pastors as guests. The Rev. Ernest Emurian, chapter member and pastor of the Elm Avenue Methodist Church, spoke on "Pulpit and Choir Relations." Mr. Emurian, one of the most sought-after speakers in the state, gave the group one of its most enjoyable programs with his numerous illustrations of serious as well as humorous incidents during his pastoral career. Owen Carty, tenor soloist of the Park View Church, sang several selections. Herbert G. Stewart, past dean, served as toastmaster. Dean Cedric Lyon presided.—**H.G.S., Registrar.**

COLUMBIA, S. C.—On Oct. 12 the annual ministers' and organists' dinner of the Columbia Chapter was held at Trinity Episcopal Church. Bishop Alfred C. Cole of the Upper Diocese of South Carolina was guest speaker and spoke on the relationship between minister and organist in worship service. He stressed the importance of the ministry of the word and the ministry of music as equally prominent. . . . On Nov. 9 at Eastminster Presbyterian Church, a meeting of the Columbia Chapter was held with Dean Gregory Pearce presiding. A discussion on a choice of a recitalist for the February meeting was the most important business of the evening. An announcement of the junior choir festival to be at Trinity Episcopal Church Dec. 12 was made. A workshop on new anthems for the various denominations was presented by members of the Guild.—**(Mrs.) JAMES B. MAJOR, Publicity Chairman.**

SPARTANBURG, S. C.—The Spartanburg Chapter and the Guild student group of Converse College presented a vesper musicale Sunday, Oct. 31, in Twichell Auditorium at Converse College. Carol Bizzell and Carolyn Byers, members of the student group, played compositions by Bach, Handel and Widor. The Spartanburg Oratorio Society sang David McK. Williams' cantata "A Hymn of the Immortals." John Williams directed and Miss Rachel Pierce was at the organ.—**MARY ELLEN MCDANIEL, Secretary.**

KNOXVILLE, TENN., CHAPTER—The Knoxville Chapter met for dinner at St. John's Episcopal Church Nov. 1 with Jack E. Rogers, organist and choirmaster, as host. Several new members were received, after which Dean Alfred Lunsford conducted a business meeting. An interesting program, led by our own chapter members followed this. Charles Hunnicutt conducted a Hammond organ workshop, Jack E. Rogers spoke on registrations for preludes, hymns, anthems and accompaniments and Mrs. Marlon Pickle, Jr., discussed "Trends in Church Music." On Nov. 15 and 16 the chapter sponsored a recital and master organ classes conducted by Arthur Jennings of the University of Minnesota. These were held in the First Baptist Church and were attended by many organists.—**ELIZABETH WHITTLE, Registrar.**

CENTRAL TENNESSEE CHAPTER—The Central Tennessee Chapter met in monthly session Oct. 12, at the Vine Street Christian Church in Nashville. Mrs. Ralph Mooney and Mrs. C. E. Bowers were the hostesses. A most interesting program, which was open to the public, featuring the music of Cesar Franck, was arranged and presented by the hostesses, assisted by other members of the chapter and the Vine Street quartet and choir. Following the program the members retired for the transaction of business and later were treated to a social hour and refreshments.—**J. ALEX KOBLEIN, Secretary.**

AUGUSTA, GA.—The October meeting of the Augusta Chapter was held in the choir room of the First Presbyterian Church Oct. 29. Michael Toole, the dean, presided at the business meeting. Mrs. Robert Strong and Frank Carter were welcomed as new members. The Rev. B. Herman Dillard is chaplain for 1955. Plans were made to sponsor George Markey in a recital early in January. The program for the evening was a panel discussion of three anthems. After the program the members and friends enjoyed a social hour. Two songs were sung by Joe Scott, accompanied by Frank Carter. Coffee and doughnuts were served by Miss Eugenia Toole and Mrs. Robert Strong.—**MARGUERITE H. MARSHALK, Registrar.**

CENTRAL FLORIDA—The Central Florida Chapter presented a hymn festival, using hymns from five centuries, at the First Methodist Church, Orlando, Sunday afternoon, Oct. 31. Choirs of Guild members numbering nearly 200 singers filled the balconies of the church. A capacity congregation filled the main floor of the church. A feature of the service was the use of "Hope of the World," a new ecumenical hymn written by Dr. Georgia Harkness and selected by the hymn committee of the Second Assembly of the World Council of Churches, held in Evanston, Ill. Dr. Wade N. Stephens played the prelude, Franck's First Chorale, and Mrs. Jesse Baker, organist and choirmaster of the Methodist Church, played the service. Luis Harold Sanford, A.A.G.O., dean of the Central Florida Chapter, gave annotations on the hymns. Mrs. Walter B. Johnston, a member of the Hymn Society of America, planned the service, which was greatly appreciated by the large congregation. . . . Nov. 2 the monthly meeting of the Guild was held in Orlando at St. Luke's Episcopal Cathedral. A short recital was played by two members, Mrs. Lester Geisler and Mrs. Helen Rice. Robert Fitzgerald, organ technician, gave a talk in the parish-house on "Organ Construction," using interesting colored slides as illustrations. A social hour and refreshments concluded the evening.—**BEATRICE F. WHITE, Registrar.**

ST. PETERSBURG, FLA.—A dinner for ministers, organists and choir directors was served under the auspices of the St. Petersburg Chapter Oct. 12 at Redeemer Lutheran Church. The dean, Mrs. Frances Gutelius Smith, presided. The Rev. Joseph A. Parkander, pastor of the host church, acting as toastmaster, called upon various clergymen for favorite stories. Musical numbers were rendered by the choir of Redeemer Church, directed by Mrs. Myrtle W. Duffy. Mrs. Ruth Orris Hultquist, soprano, accompanied by Mrs. E. N. Henderson; Harry Lister, baritone, accompanied by Mrs. Kay Strickland White; and Charles Snell, first flutist, Florida Philharmonic Orchestra, accompanied by Mrs. Helen Hill Winchester. . . . The chapter's first luncheon meeting of the season, Oct. 18, at the Detroit Hotel, heard vacation reminiscences by the Rev. H. Paul Guhse, pastor of Westminster Presbyterian Church, and solos by Mrs. Mildred W. Hilton, contralto, accompanied by Mrs. Gertrude Cobb Miller. Fifty-two persons attended the luncheon. Yearbooks of the chapter for 1954-1955 were distributed by Sydney W. Letcher, chairman of the committee which prepared them. . . . "The Preservation and Advancement of Our Musical Culture through the American Classic Organ" was the subject of a Guild workshop on the evening of Oct. 26 at the Mirror Lake Christian Church. Robert D. Setzer, workshop chairman, introduced the moderator, Walter D. Hardy, representative of the Aeolian-Skinner Organ Company. Those present heard the recordings entitled "The King of Instruments"—**EDWIN A. LEONARD, Correspondent.**

TALLAHASSEE, FLA.—The first fall meeting of the Tallahassee Chapter was held Oct. 17 in the First Baptist Church. Claude L. Murphree, F.A.G.O., organist of the University of Florida and of the First Baptist Church, Gainesville, was guest soloist. Mr. Murphree's program included: "Thou Art My Rock," Mueller; "Dreams," Stoughton; "Noel" in G major, d'Aquin; "A Sylvan Idyll," Nevin; Three Hymn Pieces, Chorale Prelude on an American Folkhymn, "Come, Ye Sinners, Poor and Needy," Meditation on "Amazing Grace" and Tocatta on "How Firm a Foundation," composed by Mr. Murphree; "Song of Sleep," Walton; Reverie, Dickinson; Cantilena, McKinley; Nocturne, "Night in Monterrey," from "Four Dubious Concepts," Purvis; "In Old Havana: Palmettos," from "My Musical Calendar," Manazuca; "Suite Gothique," Boellmann. After the program Mr. Murphree related to the chapter some of his interesting experiences in Europe last summer.—**JANET BIVEN, Registrar.**

LEXINGTON, KY., CHAPTER—The Lexington Chapter held the first meeting of the year Oct. 19. The new dean, Mrs. Era Wilder Peniston, chairman of the fine arts department and head of the organ department of Asbury College, Wilmore, Ky., entertained the chapter for dinner in Wilmore. The sub-dean, Mrs. Paul Westcott, presented the outline of the programs for the year. After the business session we were taken to the new chapel of the seminary to see and hear their splendid new Schantz organ.—**LURLINE DUNCAN, Secretary.**

WHEELING, W. VA.—The regular meeting of Wheeling Chapter was held at St. Matthew's Episcopal Church Oct. 19, with the dean, the Rev. W. Carroll Thorn, presiding. Announcement was made that the annual junior choir festival would be held in the First Christian Church Dec. 5, the program consisting of Christmas carols. Discussion of the production of "Elijah" by all of the choirs in the Ohio Valley area was continued from the previous meeting. Two new members were introduced. After the meeting a fine recital was played by Henry Mazer, conductor of the Wheeling Symphony, and his concertmaster, Earl Summers, Jr., who played two violin and piano sonatas, one by Handel and one by Brahms. A social hour was then enjoyed, with the hostesses serv-

ing refreshments.—**RUTH R. HELFRICH, Registrar.**

HUNTINGTON, W. VA., CHAPTER—On Oct. 8 the Huntington Chapter held its monthly meeting at the home of Dr. Alma N. Noble, Dean William G. Holby, minister of music of the First Presbyterian Church, Ashland, Ky., presided at the business session. James R. Haworth, choir director of Trinity Episcopal Church, presented a scholarly paper in which he discussed the origin of hymn writing, the various types of hymns used in the church service and the historical backgrounds of some of the most famous hymns. Mrs. Thomas W. Boyd, organist of Trinity Church, accompanied the members of the Guild who joined in singing these hymns. A social hour followed the program.—**ALMA N. NOBLE, Registrar.**

CHESAPEAKE CHAPTER—The Chesapeake Chapter held its third meeting of the 1954-1955 year Nov. 8 in the historic Lovely Lane Methodist Church, Baltimore. The name of the church had been changed just the day before from "First Methodist," returning to the original name, which in 1774 was "Lovely Lane Meeting House," and which was the first Methodist Church in this hemisphere. A very interesting program of contemporary choir music was sung by the church choir of forty voices under the direction of Dr. James Allan Dash, organist and choirmaster of the church. The program was made up of compositions by Titcomb, Dash, Thiman, Sowerby, D. McK. Williams, Candlyn, Ireland, Noble and Jennings. Edmund S. Ender, another member of the chapter, was the guest organist. After the program was concluded, the members went into the social hall for a business meeting and the usual social period, with refreshments.—**DELLA V. WESES, B.S., A.A.G.O.**

SPRINGFIELD, ILL.—The Springfield, Ill., Chapter held the first program of the year with a demonstration of the recently installed Kilgen organ at St. John's Lutheran Church Sunday afternoon, Oct. 24. The Rev. William W. Roth, pastor and choir director of the church, gave an interesting talk on the various features of the new organ. Miss Ruth Riecks, church organist, played several numbers. A business meeting conducted by the dean, Mrs. Ethel Bryant Cramer, preceded the program and a social hour followed it. . . . On Oct. 28 Guild members attended a dedicatory organ recital by E. Power Biggs at the First Presbyterian Church, where the Möller organ has recently been enlarged and rebuilt. The installation of a new antiphonal organ was included in this undertaking. . . . On the strictly social side, a steak fry was held Oct. 28, to get the new year off to a good start.—**(Miss) DOROTHY L. WIERER.**

EAST CENTRAL ILLINOIS—The November meeting of the East Central Illinois Chapter was held Nov. 8 at the home of Mrs. Robert Hulsizer, program chairman. Professor Russell Hancock Miles, head of the department of organ at the University of Illinois, presented a very interesting program on Bach's use of the chorale in his church cantatas. His talk was illustrated with scores and records of excerpts from several of these cantatas. A social hour followed the program.—**BARBARA P. ANDERSON, Secretary.**

CENTRAL, IOWA—E. Eugene Maupin, director of church music and drama at St. Paul's Methodist Church, Niagara Falls, N. Y., appeared in a recital before the Central Iowa Chapter Nov. 8 at St. Paul's Episcopal Church, Des Moines. Mr. Maupin's program included: Tocatta in E minor, Pachelbel; Fantasy in Echo Style, Sweelinck; Chorale Prelude, "We Now Implore the Holy Ghost," Buxtehude; Prelude and Fugue in C major, Boehm; Fantasy in Five Voices, Bach; Introduction and Tocatta, Walond; "In Thee Is Gladness," Bach; "He Remembering His Mercy" (Magnificat 5), Dupré; "I Am Black but Comely" (Antiphon 3), Dupré; Gloria (Magnificat 6), Dupré. Following the program, Mr. Maupin spoke to the group on "Musical Images in Our Total World." Refreshments were served the group by Mrs. Alice Brown, Mrs. Nathan Jones, Mrs. Edwin Smith, Mrs. Donald Anderson and Mrs. Pearl Rice Capps.—**ROBERT M. SREED.**

MASON CITY, IOWA, CHAPTER—The October meeting was held at the First Baptist Church and a program of organ music was played by Helen Johnson, Ruth Hines and Mrs. Roy Servlac. A paper, "The Art of Enjoying Cantatas and Oratorios," was read by Mrs. Fred Geigle. A panel discussion with local ministers was scheduled for the November meeting.—**M. VON KAENEL, Registrar.**

MILWAUKEE CHAPTER—Fernando Germani, the Italian organ virtuoso, gave a recital Sunday, Oct. 31, at St. Joseph's Convent Chapel, Milwaukee. Mr. Germani's elaborate registration and phraseology were excellent, but especially notable were the Fantasia in F minor by Mozart and Sowerby's "Pageant." A reception for Mr. Germani was held after the recital and a buffet supper was served in the evening at Bethany Presbyterian Church. Our chapter presented to the Milwaukee Public Library Mr. Germani's recording of Mozart's Fantasia in F minor. This record was autographed by Mr. Germani.—**JANE KRENKEL, Secretary.**

News of the A. G. O.—Continued

Missoula Branch Organized.

The Missoula, Mont., Branch held its first organization meeting Nov. 7 at the home of Dr. and Mrs. Heinz Arnold. Dr. Arnold opened the meeting with a discussion of the purposes and activities of the Guild. The petition for organization was signed by the following persons: Helen D. White, Nadine M. Mutch, Mary M. Staley, Luther A. Richman, Florence M. Smith, Mrs. Ben Boyd, Mrs. Horace Green, Don T. Stagg, Judson Maynard, Vivien E. Wilcomb, Hazel F. Cook, and Heinz Arnold. Invitations to membership will be extended to organists and choir-masters in Kalispell, Hamilton, Stevensville and other towns in the vicinity of Missoula.

As there were not yet enough members to form a chapter, the group decided to choose only the officers for a branch. The officers elected were: Heinz Arnold, president; Judson Maynard, secretary; Luther A. Richman, treasurer. It was tentatively decided to hold four meetings during the year, the next to be Jan. 16 at 2:30 at the home of Mrs. Florence Smith. A tour of the organs on the university campus is planned for the next meeting with comments on these organs by Dr. Arnold.—JUDSON MAYNARD, Secretary.

Arthur H. Biggs Memorial Concert.

A concert to honor the memory of Arthur H. Biggs, who died April 16 this year, was sponsored Oct. 24 by the Spokane, Wash., Chapter at the Westminster Congregational Church. Mr. Biggs was a founder of the chapter and was the organizer of the Bel Canto choral group. Organ numbers were played by Ila Smith Blake, organist of the First Presbyterian Church; Stanley R. Plummer, faculty member at Whitman College; George Larkham Scott, associate professor at Washington State College, and Marilyn McGuire Stanton, organist of Westminster Congregational Church. Two groups of numbers were sung by the Bel Canto Women's Chorus, under the direction of Forest Brigham, with Jane Sheppard as accompanist.—MRS. GEORGE W. BUTLER, Dean.

New Chapter in Canton, Ohio.

The newly-formed Canton, Ohio, Chapter held its inauguration and installation of officers Sept. 27. There are ninety members in the new chapter. Mrs. Nellie Dretke is dean; Martin Alexander sub-dean; W. Robert Morrison, A.A.G.O., secretary and Philip Hodel, treasurer. After the installation Robert M. Stofer played a recital on the organ at the First Presbyterian Church.—W. ROBERT MORRISON.

MEMPHIS, TENN., CHAPTER—The November meeting of the Memphis Chapter was held at Temple Israel. After a dinner in the Ettelson educational building and a business session the members were invited into the temple, where a program based on the music and liturgy of the synagogue was presented by Dr. James Wax, rabbi, and the temple choir under the leadership of Dr. Henri Minsky, director of music. The chapter dean, Gloria Meyer Dick, A.A.G.O., organist of the temple, assisted in the presentation. The music ranged from the ancient Jewish chants to that of the modern composers. Dr. Wax was both interesting and instructive in his commentary on the services and in his explanation of the symbolism involved. At the conclusion of the program a question and answer period was used to clarify certain points of interest.—RICHARD WEXTE, F.A.G.O., Registrar.

HARTFORD CHAPTER—The Hartford Chapter was entertained at dinner Nov. 16 at St. Andrew's Church in Bloomfield, with Miss Vera V. Clark as hostess. Later that evening the group journeyed to nearby St. Thomas' Seminary for a demonstration of various Gregorian chants by the Schola Cantorum of the seminary, under the direction of Father Edward H. Rooney. After the concert the members of the Guild enjoyed trying to sing the chant.—(MISS) TERESA D. FITZGERALD, Publicity Chairman.

PENNSYLVANIA CHAPTER—The first event of the season was a Guild trip to New York City Oct. 23. A large group of Pennsylvania Chapter members visited the following churches: First of all, St. Mary the Virgin, where Ernest White played brief recitals on both the church and studio organs; then on to St. Bartholomew's for a recital by Harold Friedell. St. Thomas' Church was the next stop. William Self played and the group also enjoyed an interesting talk on the history and architecture of St. Thomas'. A visit to the Cathedral of St. John the Divine completed the pilgrimage to churches. Members of the

chapter attended choral evensong at the cathedral and were conducted on a tour of the choir school by Alex Wyton. The group was honored to have S. Lewis Elmer accompany them on their tour and address them briefly at its close. . . . Nov. 13 was the date of the annual clergy-organist dinner of the Pennsylvania Chapter. The dinner was served at the First Baptist Church in Philadelphia. The guest speaker was Dr. David Hugh Jones of Princeton Seminary, who spoke on "Present Musical Trends in Our Seminaries." Dr. Jones then introduced the members of his Princeton Seminary choir, who presented a program of sacred choral music under his direction. The December meeting will feature a performance of Menotti's "Amahl and the Night Visitors" by the Haverford senior high school chorus and orchestra.—EMILY DICKSON PEARCE, Secretary.

LORAIN COUNTY, OHIO—The Lorain County Chapter held a tureen dinner and program of anthem music at the Elyria Methodist Home Nov. 15. The Guild's charter, received this week, was presented at the meeting. Dinner hostesses were Mrs. Jessie Marlow, Mrs. Beth Maier and Mrs. B. Ellsworth Young. The Rev. Thomas Gurtis, assisted by Mrs. E. M. McCaskey for Lorain. Mrs. Paul Nuenschwander of Avon Lake and Mrs. Roy McCormick of Wellington, introduced new and unusual anthems. The group discussed and joined in singing these. A dinner for organists, choir directors and ministers is planned for Jan. 17 in the Washington Avenue Church of Christ, when the program will be a panel discussion on church music, directed by Dr. Earl Henderson.—JEANNE MENG, Secretary.

CENTRAL NEW JERSEY—Cooperating with the Trenton Council of Churches, the Central New Jersey Chapter, headed by Dean Dorothy Meyer, provided organists, music and a massed choir for the Reformation Day service in the war memorial building in Trenton Sunday evening, Oct. 31. A large audience heard the speaker, the Rev. Dr. Peter K. Emmons, pastor of the Westminster Presbyterian Church of Scranton, Pa. Preceding the service a half-hour recital was played by Mrs. Beatrice Kendall of the Pearson Memorial Methodist Church. Her program included Sonata No. 1, Borowski; "Jesu, Joy of Man's Desiring," Bach; "Be Thou But Near," Bach; "Emmaus," Fryspringer, and Fugue in C major, Buxtehude. Under the direction of James Harper, organist of the State Street Methodist Church, the choir sang "Lo, a Voice to Heaven Sounding," Bortniansky; "Bless the Lord, O My Soul," Ivanoff; "Praise," Rowley, and Choral Benediction. Lutkin. The offertory, Andante Moderato from Sonata in C minor, by Edward A. Mueller, was played by Mrs. Alice Putnam of the Lawrence Road Presbyterian Church. The postlude, Allegro con Spirito, Third Sonata, Borowski, was played by Miss Isabel Hill. On Nov. 8 a very interesting recital was given for the New Jersey Chapter and their friends at Trinity Cathedral by Albert Ludecke, M.S., organist of the church. The organ is a new three-manual Möller. His program included: Fantasie and Fugue in G minor, Bach; Arioso, Sowerby; "Festal Song," Bingham; "La Nativite," Langlais, and Allegro, Adagio, Intermezzo, Cantabile and Finale from Sixth Symphony, Widor.—MARIAN FLINTZER, Registrar.

RHODE ISLAND CHAPTER—The Rhode Island Chapter, under its new dean, Fred Cronhimer, had a highly interesting first meeting at Grace Church, Providence, Oct. 18 with a lecture-demonstration on "Anthems and Their Publication" by Mr. Peress of C. C. Birchard & Co., Boston. The large group present sang some of the new publications and followed up with a rewarding informal discussion. Refreshments were the evening's final treat. For the second year in succession the "Choral Techniques Workshop," a course sponsored and operated by the chapter through the facilities and cooperation of the Brown University division of university extension, has proved to be the most helpful course for choral directors, organists, accompanists, members of choral organizations and even interested amateurs in the southern New England area. In its first year of operation the course attracted over fifty, most of whom came from the metropolitan Providence area; this year, however, course registration included just under fifty who came from three states—Rhode Island, Massachusetts and Connecticut. The instructors this year include: David Laurent, instructor of music, Brown University; Miss McGunigle, professor of music, Rhode Island College of Education; Alfred Nash Patterson, conductor of the Chorus Pro Musica of Boston and choral director at Brandeis University, and Everett Titcomb, Mus.D., organist and choir-master, Church of St. John the Evangelist, Boston, and lecturer in music at Boston University. Lectures and discussions will include consideration of choral-orchestral techniques and materials, plainchant and Latin pronunciation, community singing methods for teachers and junior choir directors and other points to be developed by

Messrs. Patterson and Titcomb and Miss McGunigle. Mr. Laurent will develop tone production, choral diction and voice placement.—LEROY F. ANDERSON, Registrar.

BRIDGEPORT, CONN.—The Bridgeport Chapter held its first meeting of the season in the music-room of the First Congregational Church in Stratford Oct. 18. Miss M. Louise Miller, dean of the chapter and organist of the church, was hostess. Attention was called to rehearsals of the chorus for "Samson and Delilah," to be performed with the Connecticut Symphony Orchestra in January. John Alves, program chairman, outlined the programs for the coming meetings and introduced the speaker of the evening, Seth Bingham of New York. Mr. Bingham reminisced on his experiences as an organist and choir-master. He was so intriguing that no one even realized the passage of time. William Davenport, an organist for over fifty years in Bridgeport, had a reunion with Mr. Bingham before the meeting and recalled the time when they were classmates at Yale University. Refreshments were served and we all had the opportunity to meet Mr. Bingham.—FLORENCE BEESÉ HILL, Publicity Chairman.

HOUSATONIC (LAKEVILLE, CONN.) CHAPTER—The Housatonic Chapter began its third year with a meeting at the Hotchkiss School, where it has enjoyed previous organ recitals by Albert Sly, head of the music department. In 1953-54, in the churches of Salisbury, Norfolk, Sharon, Cornwall, Kent (Conn.) and Amenia, N. Y., the Guild members have taken part in seasonal recitals, with three members playing short programs and two others playing hymns for congregational singing. In this way the Guild has become acquainted with the churches and the organs along the Housatonic River and bordering New York towns. During the past summer Dean Sly completed his A.A.G.O. examination and in June gave a recital including the required organ numbers for us to hear. In the two meetings this fall Dean Sly led discussions on choir building, how to attract new members and keep present ones, and possible gatherings of choirs. He discussed recorded organ music and the artists who have made recordings. We listened to several records at our first meeting, which, besides giving us the pleasure of hearing such masters as Catharine Crozier, helped us as organists by offering inspiration and new ideas. On Sunday, Nov. 21, at 4 p.m., the Housatonic Chapter visited the Methodist Church in Lakeville for a Thanksgiving hymn sing.—ANNE H. CHAPIN, Registrar.

NORTHERN CALIFORNIA CHAPTER—Our second activity of the season brought about seventy-five members and friends together on the evening of Oct. 19 in the lovely setting of the San Francisco College for Women atop Lone Mountain in San Francisco for an "armchair tour of Europe" in picture and music, presented by Dr. D. Sterling Wheelwright, associate professor of music and humanities at San Francisco State College. The entire evening was made possible through the cooperation of W. Leo Hovorka, professor of music at Lone Mountain, and Mother Marion Kent, RSCJ, president of the College for Women. As a prelude to the program the young women of Professor Hovorka's music classes conducted small groups through the halls of the college, replete with outstanding art works, and into the library with its treasures in old prints and manuscript. As the piece de resistance of the evening Dr. Wheelwright acted as narrator and with slides from his collection, recordings and the assistance of Mrs. Wheelwright as projectionist whisked us quickly to Europe. Outstanding in beauty were the interiors of St. Sulpice, Paris; the magnificent stained-glass windows of the Chartres Cathedral; the chapel at Versailles; St. Peter's in Rome; the warmth and color of Southern European architecture in contrast to the austere grandeur of Scandinavian church edifices. Of musical interest were rare views of outdoor opera as performed in Rome and Verona, the Wagnerian festivals at Bayreuth, mementos of Beethoven, Mozart and Grieg—not to mention scenic treasures from the Riviera, Florence, Venice, Switzerland and Britain. These splendid pictures were obtained on the tour conducted last summer under the guidance of Dr. Wheelwright. Paul Fitzgerald, with the assistance of Esther Johnson, arranged the evening to conclude with refreshments in the college refectory. . . . Looking forward, Cantor Reuben Rinder of Temple Emmanuel-El will present in January his long-awaited evening of ancient music and chant of ethnic origin, recorded by him on a visit to the Holy Land a year ago. In March, Ludwig Altman will lead a discussion of all the organs known to have been played by Bach.—ROBERT F. VAUGHN, Registrar.

LOS ANGELES CHAPTER—The November meeting of the Los Angeles Chapter was held at the First Presbyterian Church of Alhambra. Frank Owen, organist-choir-master of St. Paul's Cathedral, Los Angeles, explained his plan for a Wilshire Boulevard organ series. Churches taking part in the series will be located on or near Wilshire Boulevard, Los Angeles, and each church will present Sunday evening programs for one month. The Los Angeles Chapter of the Guild and the Church Federation will sponsor the series. Those present had an op-

portunity to examine the display of new music prepared by Morse M. Freeman, Inc. John S. Stewart, organist-director at the First Presbyterian Church, presented a program of service music played on the new two-manual Aeolian-Skinner organ. The anthems performed by the ensemble were: "A Blessing," Martin Shaw; "This Sanctuary of My Soul," Dr. Charles Wood, and "Thy Word Is Like a Garden, Lord," Clarence Dickinson. The organ music included: Toccata on a Gregorian Theme, Edward Shippen Barnes; "Ciaccona con Variazioni," Karg-Elert; "Sheep May Safely Graze," Bach; Air in G, Robin Milford; Adagio non troppo in D and Duetto in A, Rheinberger; "Scherzo in Modo Pastorale," Rogers; "Chant de Mai," Jongen; Andante and "Carillon," Vierne.—VIRGINIA COX, Registrar.

LONG BEACH, CAL.—Dean Joseph Riddick conducted the business meeting and the program of the November meeting in the First Christian Church. Six chapter members played numbers particularly suited to the Christmas season on the three-manual Kilgen organ. Agnes Spies, Raymond Parmelee, Bernice Baker, Frederick Shaffer, Lilly J. Reid and Earl Lamken were the players. A social period followed with Mrs. J. Louie Green and Vera Graham serving refreshments.—GENE DISKILL, Publicity Chairman.

PASADENA AND VALLEY DISTRICTS—The dinner meeting was held Nov. 8 at St. Andrew's Catholic Church. Dean Ruth Clark-Mark Lyons introduced the Right Rev. Dr. McCuen, who gave a few words of welcome to the chapter. The program was presented by the choir under the direction of Andree Crehan, organist-choir-master; the soloists were Dominic Tripoli, Marcella Sanders, Ethel Wheeler and William Stevens, organist, St. Vivian's, Los Angeles. The choir sang the Gregorian mass "Cum Jubilo," Braeger's arrangement. The soloists provided a group of offertory and communion motets. . . . Sponsors for the master organ concerts to be presented at Occidental College, Los Angeles, include the Pasadena and Valley Districts Chapter, the Los Angeles Chapter and Occidental College. Three artists will appear—E. Power Biggs, Nov. 23, Jeanne Demessieux, Feb. 22 and Robert Baker, May 10.—ETHEL WOOLLEY, Registrar.

SANTA BARBARA, CAL.—Dinner, a concert and a reception occupied the Santa Barbara Chapter's first meeting of the new season, a gala event. The organists met at the Copper Coffeepot for dinner and a business session Oct. 16. The dean, C. Harold Einecke, introduced the new officers. Programs for the year include a lecture and pictures on "Stained Glass," by Harold Cummings; an evening with William A. Goldsworthy, who is now a Santa Barbara resident; a visit with Mrs. Albert Riemen-schneider, manager of the Bach festival of Baldwin-Wallace College in Berea, Ohio. After the business session the organists moved to the Lobero Theater to hear a recital on the Baldwin electronic organ by Richard Ellsasser, presented by the House of Strauss. The recital was one of the truly great musical treats of the year. Mr. and Mrs. J. Wilbur Reid invited the members of the chapter to a reception in their spacious home after the recital. Again Mr. Ellsasser delighted those present as he performed informally on the Reids' Baldwin concert model.—BETTY L. NITSKE, Registrar.

CHICO, CAL., CHAPTER—The Chico Chapter got off to a flying start this season with a special program at the First Baptist Church Oct. 18. Feature of the evening was an informal talk on organs by Richard E. Groves, district representative in the California-Nevada area for the Wicks Organ Company. Using the Baptist organ—a seven-rank instrument built originally by Wicks as a demonstration organ for the Temple of Religion at the 1939-40 San Francisco world's fair—as an example of the period, Mr. Groves explained in non-technical language how Wicks has developed and improved both its tonal design and direct-electric action in the past ten years. Some thirty or forty members, subscribers and friends of organ music heard the program and all seemed pleased with the results. After the program members and potential members adjourned to the dean's home for a business meeting and refreshments.—CHARLES VAN BRONKHORST, Dean.

SAN DIEGO, CAL.—Patrons and subscribing members were honored Oct. 26 at an invitation concert by the San Diego Chapter. Through the courtesy of member Ed Borgens the program by chapter members was presented in the display room of the Borgens Music Company, using the Baldwin organ and piano. The program was: Pastorale, Bach, played by Helen Gudmunson; organist; "O Had I Jubal's Lyre," Handel; "Ach, ich fühle," from "The Magic Flute," Mozart; "Neues Leben," Beethoven; "It is a Spring Night," Giannini, and "Rapunzel," Sacco, sung by Charlotte Bond Aldrich, soprano, with Harold W. Baltz as piano accompanist; Toccata and Fugue in D minor, Bach, played by Byron Whitted, organist; first movement from Concerto in D minor, Mozart, played by Elizabeth McLane, guest pianist, and Charles Shatto, organist. After the interesting program guests and members enjoyed refreshments and a chance to become better acquainted.—GWENDOLYN B. MEYERS, Publicity

News of the A. G. O.—Continued

IDAHO FALLS CHAPTER—The organizational meeting of the Idaho Falls Chapter was held in September at the home of our dean, Mrs. Richard Bissing, and a tentative program was outlined for the coming season. The October meeting was held Oct. 25 at the First Baptist Church, where a study of the small two-manual Kilgen organ was undertaken. Mrs. Donald Rose demonstrated the organ and played "Procession du St. Sacrement," Chauvet, and Chorale, "The Peaceful Forests," by Heinrich Issak. A talk on the "Physics of Sound" was delivered by Delong de Boisblanc, a physicist at the atomic energy installation near Idaho Falls. The series of Sunday afternoon organ recitals sponsored by the chapter will not begin before Jan. 9, and will continue through March 6. They will be held this year at the Presbyterian Church.—H. R. FISHBACK, Jr., Chairman, Program Committee.

WASHINGTON CHAPTER—The Washington Chapter met in the beautiful Church of the Epiphany, Seattle, of which Hawley Fitch is organist-choirmaster. Eugene Nye gave a lecture on the various types of organs, illustrating his talk with recordings of various European and American instruments.—GLADYS IRVINE, DIAPASON Reporter.

NORTHERN VALLEY—The Northern Valley Chapter of New Jersey held its October meeting at the Church of the Atonement in Tenafly, with William D. Caldwell, dean of the chapter, as host. Mr. Caldwell presented Edna White, nationally known trumpeter, who spoke on the subject "Why the Trumpet Is the King of Instruments." She gave a very interesting talk and demonstration.—FRANCES T. SCHACHT, Secretary.

SAN JOSE, CAL.—The San Jose Chapter held its October meeting at Temple Emanuel, San Jose. Rabbi Gittin gave a fine talk on "Traditional Hebrew Music." This was illustrated by the choir and organist. The numbers were sung to traditional music and modern compositions.—SYLVIA T. BUSH, Corresponding Secretary.

SPEARFISH, S. DAK.—At the September meeting of the Black Hills Chapter Russell Olmsted, chairman of the program committee, presented an outline of activities for the year. Included will be a dinner for the clergy, an organ program, a choir clinic, discussion of the place of music in the church by a ministerial panel and a program by combined choirs. A feature will be a concert by the eighty-voice Augustana College a cappella choir of Sioux Falls, S.D.,

under the direction of Dr. Arnold J. Running. The concert will take place Feb. 2 at the Black Hills Teachers' College in Spearfish. Officers for the current season are: Dean, Arch MacGowan; sub-dean, Henry Douglas; secretary and publicist, Mrs. N. G. Jerde; treasurer, Mrs. Ray Holst; librarian, Joy Christensen; registrar, Mrs. Arch MacGowan; chaplain, the Rev. R. D. Pittenger.



BUY AND USE

CHRISTMAS SEALS

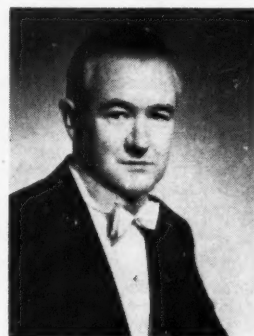
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Letter to the Editor

Attention to the Obvious.

Brookside, N. J., Aug. 10, 1954.—Editor of THE DIAPASON:

Sometimes the obvious needs repeating. That which may be obvious to some may not be generally. The extremes and spectacular make news easily. The ordinary often does not. Sometimes the obvious needs to be brought to our attention lest it be forgotten or just taken for granted.

Organists' Complacency

Not long ago I attended quite a large Episcopal Church. Throughout the service a pipe was ciphering. This of course can happen to any organ in the summer. When I talked to the organist (not a substitute but the regular one) he told me the cipher had started the previous week and the maintenance man had not come yet to fix it. This struck me as the height of complacency. The least the organist could have done was to block off the offending pipe with paper. So often I find organists going on with defects in their instruments and apparently satisfied. It is one thing to let these conditions go on and do nothing. In many cases the organist is handicapped by indifferent church committees.

A Plea for Good Organ Space

Soon after starting this the August issue of THE DIAPASON arrived. In the account of the convention I am pleased to note that Professor Bolt and Mr. Holtkamp took up the matter of organ placement. There is room for considering this matter particularly from the point of view of the organist, the organ manufacturer, the architect, the scientist and finally the church committee. There are gaps in these points of view that need to be filled. No doubt there will have to be compromises. Unless something is done these gaps can be very annoying.

It has become my conviction that clarity is obtained by providing lots of space around the pipes. Not only a straight access from the mouths but also above the pipes is necessary. Assuming a good specification and pipes properly voiced, to get the tone out into the auditorium with a minimum of lost energy the number of reflections should be confined to a minimum in the chamber and in the chancel.

Reverberation up to a limited amount enhances music and then only if properly designed. I recently examined an installation in which the organ occupied only one-tenth the space in the chamber, which had far

too small an opening. The result was a most peculiar type of reverberation, in fact two reverberations which reacted on each other, not for clarity but for confusion. The decay of sound must be smooth and at a constant rate. Any reverberation over three or four seconds always confuses.

Most organ builders appreciate the problem. When they reach the job it is too late to do anything. Very few architects have any appreciation or knowledge of the problem. Their main concern is to make everything look pretty. How then are we to remedy the situation? The organist usually is in a position to know when something is to be done. Most committees do not consult their organist because they consider that 90 per cent of the organists know only how to play the instrument, and that is the sad fact.

I hereby make a strong plea for organists to become familiar with the construction of organs, both pipe and electronic, so that their advice is good and so they can make simple repairs and do simple tuning. Especially should organists study organ placement and chamber construction. Then church committees can go first to their organists for advice and be assured of good consultation. They would even place the organist on the committee as a voting member. Such information might well be a part of organ training programs.

ALBERT R. RIENSTRA.

AMATEUR MUSICIANS and their musical instruments will be the subject of a photography contest announced by the American Music Conference, Chicago. The contest offers \$575 in prizes and entries will be received until Jan. 15, 1955. First prize is \$250, second prize \$150 and third prize \$100, and there are three additional prizes of \$25 each. An eligible photo must show a musician or musicians of any age or type except professionals, with their musical instruments. There are no limitations on the size and type of picture, or upon the number of entries from any one contestant. Pictures should show participation in instrumental music, or intent to participate in the playing of instrumental music in an orchestra or band or solo with any instrument. Entries will be judged on the basis of photographic and pictorial quality, human interest and effectiveness of the subject matter in depicting the benefits of musical activity. Entries are to be sent to the Music Photography Contest of the American Music Conference, care of the Philip Lesly Company, 100 West Monroe Street, Chicago 3.

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A summary to Organist and Organ Committees. It is now possible to have a tremolo in your pipe organ that can be adjusted to the exact speed and density that you desire, free of the "puff-puff-puff" or any of the other noises associated with tremolos. And further, you can depend on the speed and density to remain exactly the same for years, or until you choose to have the serviceman make minor or broad changes which he can do with ease. Then too, there is the beauty of tonal effect which you will have to hear to appreciate.

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**WILLIAM S. THUNDER DIES
IN PHILADELPHIA AT AGE OF 78**

William Silvano Thunder, organist, choral conductor and accompanist for many noted musicians, died Sept. 8 in Philadelphia. He was 78 years old. Mr. Thunder's last church position was at the Walnut Street Presbyterian Church, Philadelphia, where he was organist from 1926 to 1946. Before that time he served the Cathedral of SS. Peter and Paul for twenty-nine years.

Between 1916 and 1928 Mr. Thunder was organist of the Philadelphia Orchestra under Leopold Stokowski. For ten years he was organist for the late Cyrus H. K. Curtis. He directed the Strawbridge & Clothier Chorus from 1912 to 1950. Mr. Thunder was the official organist at Drexel Institute of Technology from 1923 to 1948 and was formerly a professor at the Temple University School of Music.

Mr. Thunder received most of his musical education from his brother, Dr. Henry Gordon Thunder, a noted conductor. Among the musicians for whom Mr. Thunder acted as accompanist were Hans

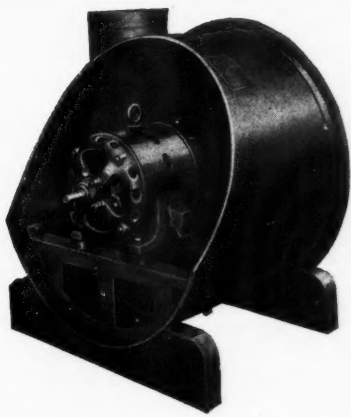
Kindler, 'cellist, and Mme. Schumann-Heink, singer. He taught music in Philadelphia for sixty years.

**MONSIGNOR L. REFICE DIES
AS HE CONDUCTS HIS WORK**

Monsignor Licinio Refice, Italian composer, collapsed and died of a heart attack Sept. 11 in Rio de Janeiro while conducting his opera "Cecilia" in the Municipal Theater. He was 69 years old.

In the summer of 1947 Monsignor Refice brought to this country a choral group known as the Roman Singers of Sacred Music. He conducted them in concerts on a good-will tour of the United States. The enterprise was sponsored by an interfaith committee of Catholics, Jews and Protestants.

Monsignor Refice was born in Rome. There he taught church music at the Schola Pontificia Superiore di Musica Sacra beginning in 1910. Since 1911 he had conducted the Cappella Liberiana in the Vatican Chapel of Santa Maria Maggiore.



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All correspondence should be directed to the Secretary.

TORONTO CENTRE—The monthly meeting of the Toronto Centre took place Oct. 18 at the Hillcrest Church of Christ. The first part was devoted to a lecture-recital by Douglas Elliott, organist and choir leader of St. Andrew's Presbyterian Church, on the Hillcrest organ. A two-manual instrument, this is one of the more recent Casavant installations in the city and is well equipped with upper work and reeds. Mr. Elliott drew attention to these features in his address and demonstrated the versatility of the instrument in a short program which included: "Psalm 19," Marcello; four Bach chorale preludes and d'Aquin's "Noel" in G. Clifford McAree then took over for the remainder of the evening, presenting the first of a series of lectures on the choral side of our work. Mr. McAree, who directs the music at the Erskine United Church, dealt exhaustively with choir organization and in his thorough approach to the question offered many valuable suggestions. To conclude he divided those present into a choir, after which he instructed and directed them in Everett Titcomb's motet "My House Shall Be Called of All Nations."—JOHN DEDRICK.

CALGARY CENTRE—The Calgary Centre held its October meeting at Wesley United Church Oct. 9. A program of activities for the season, as suggested by the executive, was discussed. After the business meeting our members had an opportunity to hear the recently released L. P. recording "An Organ Recital by Lynnwood Farnam." This recording was of unusual interest, since one of our members, Harold Ramsay, had studied with Mr. Farnam. Mr. Ramsay's personal association with Mr. Farnam enabled him to comment in an interesting manner on the playing.—W. K. ROSSON, Secretary.

WINDSOR CENTRE—The Windsor Centre enjoyed the hospitality of Harrow United Church Oct. 19, when Mrs. Dorothy Seaby and the church choir, under her direction, presented an excellent program of instrumental and choral music. Organ solos played by Mrs. Seaby included: "Suite Gothique," Boellmann, and two compositions by Dr. F. T. Egner—"Capes Trinity and Eternity" and "Lake Louise," from "Scenes Canadian." Mrs. Seaby and Mrs. Margaret Hendershot, A.T.C.M., played two piano and organ duets, an arrangement of the Andante from Tchaikowsky's Sixth Symphony and "Scotch Poem," by MacDowell. The choir showed fine training and technique in its rendition of several anthems—"Glory to God," Rachmaninoff; "The Lord's Supper," Ada Billson; "The Lord is My Shepherd," Tune "Crimond," with a fauxbourdon arrangement by Sir Hugh Robertson, and "O God, Our Help in Ages Past," Martin. The ladies' chorus sang the well-known "Thanks Be to God," with piano and organ accompaniment, with Mrs. Mabel Wensley, A.T.C.M., at the piano. The men of the choir gave a beautiful rendition of "Jubilate," an ancient Russian melody, sung a cappella. Mrs. Bernice Papke, Mus.B., soprano, sang two of Dovrak's "Biblical Songs"—"Hear My Prayer" and "God is My Shepherd." Dr. Ralph Wensley sang "Mountains," by Oscar Rasbach, and an adaptation of a seventeenth century "Prayer," with piano accompaniment by Mrs. Mabel Wensley. At the close of the meeting the choir served refreshments and an hour of sociability was enjoyed.—EVELYN R. DIXON, Secretary.

KITCHENER, ONT.—The Kitchener Centre enjoyed a double feature as its season opened at Zion Evangelical Church, Kitchener, Saturday night, Oct. 30. The Rev. Derwyn Jones, assistant curate of St. Paul's Cathedral, London, Ont., and formerly of St. Andrew's Anglican Church, Kitchener, was the speaker. Mr. Jones traveled with the choir of St. George's Cathedral, Kingston, in the capacity of chaplain, to Westminster Abbey last summer. He spoke of his experiences with the boys as songsters for the many services at the Abbey in which they took an active part. The recital on the organ was played by John Cook, F.R.C.O., A.R.C.M., newly-appointed organist of the cathedral in London, Ont. Mr. Cook was formerly

organist of the parish church at Stratford-on-Avon. Included on the program were numbers by Buxtehude, Bach, Franck, etc., as well as a hornpipe, composed by Mr. Cook. Refreshments were served by Miss Esther Becking and her committee.—ELEANOR SINGLEHURST, DIAPASON SECRETARY.

OTTAWA CENTRE—Members of the Ottawa Centre journeyed to Prescott Oct. 16 for a joint meeting with the St. Lawrence Chapter of the A.G.O. of Watertown, N. Y. A number of organists were present from both centres, with other organists from Kingston, Prescott and Brockville. After a splendid turkey dinner the meeting was privileged to listen to George Maybee of Kingston, who told of his experiences during the summer when his choir provided the choral music at Westminster Abbey in London. He had some very interesting tape recordings of the choir and the organ in the Abbey. His story of the rehearsals necessary to prepare the music needed and the advantages and disadvantages of singing in so large a building as the Abbey made an intensely interesting story.—HARRY HILL, Secretary-Treasurer.

HAMILTON CENTRE—An informative talk, followed by lively discussion, on "The Status of the Organist," as related by George T. Veary, organist and choirmaster of Christ's Church Cathedral, Hamilton, proved the most enthusiastic event of the fall season. The ministerial representatives came from the Hamilton Council of Churches and from the churches of the C.C.O. members, and took an active part in a question-discussion period at the conclusion of Mr. Veary's talk. Topics discussed were security, remuneration, facilities, standards and minister-organist-congregational relations. A short period was provided for the telling of favorite church stories on a minister versus organist basis. Luncheon was served after the announcement of Marilyn Mason's recital.—DWIGHT MUNGER, DIAPASON Reporter.

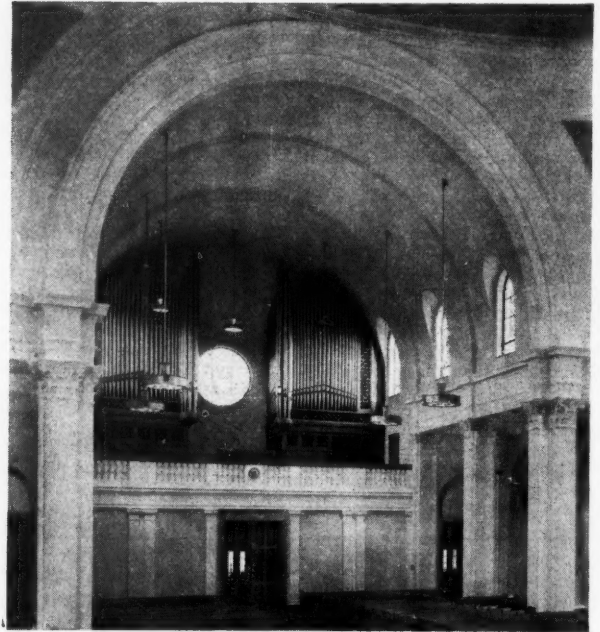
ST. CATHARINES, ONT.—The St. Catharines Centre held a meeting Nov. 6 at the home of Mr. and Mrs. Eric Dowling. Guest speaker was the Rev. Victor Fiddes, minister of Lundy's Lane United Church, Niagara Falls, Ont., who spoke on church architecture. After covering church designs from earliest Christian times, Mr. Fiddes proceeded to a discussion of choir and organ locations and the acoustical and liturgical problems involved. Mr. Dowling outlined the latest plans for "NOBS" (National Organists' Building Scheme). The meeting was concluded with the serving of refreshments.—DR. F. R. C. CLARKE, Press Correspondent.

LONDON CENTRE—The London Centre held its opening meeting of the season at the Metropolitan United Church, Oct. 17. A goodly number was present and the entire evening was devoted to business. Splendid accounts of the convention were given by our delegate, W. H. Wickett, and G. D. Jeffery. Both solicited support for the headquarters building fund. The excellent program for the year as drawn up by a committee composed of the chairman, Earle Terry, William Wickett and Ken Ansdell, was approved. One of the special features will again be the annual Christmas carol service at the Metropolitan United Church Sunday, Dec. 12. Earle Terry will conduct and Edward Daly will be at the organ. . . . The London Centre's annual dinner was held at the Latin Quarter Nov. 8. Miss H. M. Taylor was in charge of the games that followed the repast.—MARGARET K. NEEDHAM, Secretary.

GALT CENTRE—A meeting was held Nov. 6 at the home of Mrs. Ivy Chapman, Galt, Tom Morrison, chairman, presiding. Mendelssohn's "Elijah" will be presented in the New Year. Arrangements have been completed for our sixth annual Christmas carol service, which will be held Sunday, Dec. 5. A series of recitals will be performed during the Advent season in the churches of Galt. T. Morrison gave an account of the seminar held in Kitchener at the end of October under the leadership of outstanding musicians and musical authorities. Nearly sixty organists and choir leaders attended the three-day session held in Trinity United Church. Mrs. Ivy Chapman served luncheon.—C. P. WALKER, Secretary.

BRANTFORD CENTRE—On Oct. 16 the Brantford Centre enjoyed a meeting at the Ontario School for the Blind, George Smale, director of musical education at the school, entertained the group with the playing of the recording "The King of Instruments," volume 1. The members agreed that this production by the Aeolian-Skinner Organ Company was unusually worthwhile. A committee under the chairmanship of Markwell Perry was appointed to arrange a recital by an artist of note in the spring. At the close of the business meeting the group enjoyed refreshments served in the new junior school.—DONALD CLUBINE, Secretary.

MR. AND MRS. CHARLES W. FORLINES have moved to Lakeland, Fla., where they plan to make their home and establish a music school. Mrs. Forlines will teach piano and Mr. Forlines will offer instruction in organ, voice and theory. Mr. Forlines had been organist of the Pine Street Presbyterian Church in Harrisburg, Pa., since 1951.

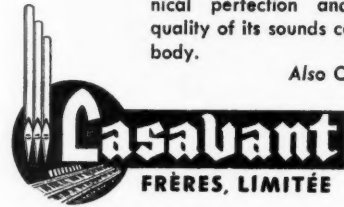


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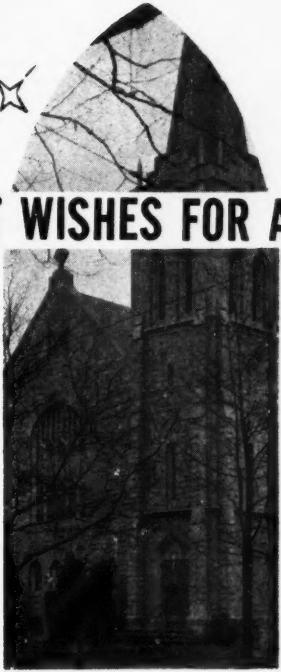
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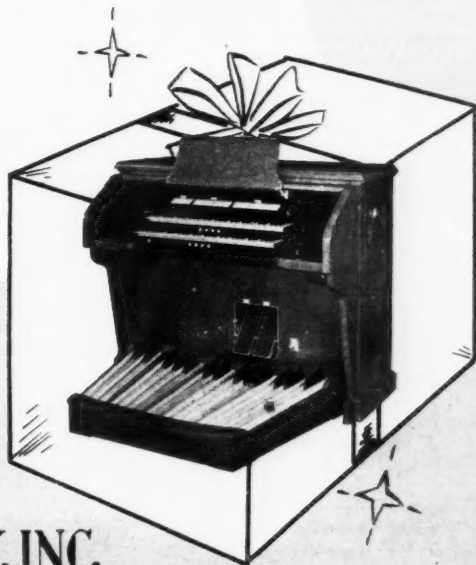
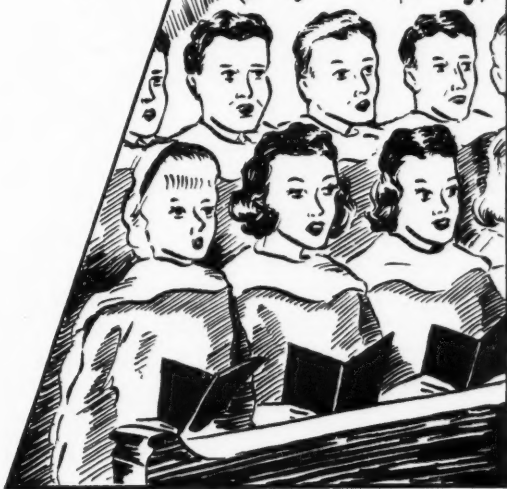
ORGAN INSTITUTE ANDOVER, MASSACHUSETTS

BEST WISHES FOR A VERY



Merry Christmas

Silent Night,
Holy Night,
All is calm, all is bright
Round yon Virgin Mother,
Holy Infant, so tender and mild,
Sleep in Heavenly Peace,
Sleep in Heavenly Peace.



THE *W. H. Reisner* MFG. COMPANY, INC.
HAGERSTOWN, MARYLAND

THE DIAPASON

ESTABLISHED IN 1909.

(Trademark registered at United States Patent Office.)

A Monthly News-Magazine Devoted to the Organ and to Organists and Church Music.

Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society of America.

S. E. GRUENSTEIN, Editor and Publisher

Editorial and Business office, 1511 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago 4, Ill. Telephone: Harrison 7-3149.

Subscription price, \$1.75 a year, in advance. Single copies, 15 cents. Back numbers more than two years old, 25 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application.

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, DECEMBER 1, 1954

The program of the A.G.O. conclave to be held the last days of December in New Orleans may be found in the president's letter on the first Guild page of this issue.

Merry Christmas

If you are not too busy with your Christmas music please accept the heartiest good wishes for a happy Christmas season from THE DIAPASON. Despite international issues the year has been a prosperous one and we all hope for a continuation of that prosperity. And if there are more pressing matters than Christmas wishes occupying your mind at the beginning of December, just postpone reading this paragraph until after Dec. 25.

After Forty-Five Years

With this issue THE DIAPASON enters upon its forty-sixth year of publication.

Although it is our preference to look forward rather than back, we cannot refrain from expressing the conviction that the last forty-five years have been very happy ones and that we owe a great debt of gratitude to a faithful and devoted clientele which has given the magazine its loyal support and friendly cooperation. Every year the circulation of THE DIAPASON has grown over the preceding twelve-month and from an initial issue of eight pages and a circulation of less than 600 there has been an increase to a point where 20,000 copies of the current issue had to come from the presses to supply the demand. It is not often that a publication survives and thrives for a period of forty-five years under the same editorship and management, and for this we are very thankful. It is doubtful that many editors have been encouraged consistently from month to month and year to year with the favorable comments and letters of commendation of their constituents and the loyal support of their advertisers in the same manner as THE DIAPASON. Some of the advertisers of the first year are still represented in our columns.

Of course, we have gone through two world wars, a major business depression and several strikes, but none of these has had fatal effects. A note of sadness is felt when the passing from this earth of so many of our old readers and leaders in the church music profession is noted; but the ranks of those who have gone on

DR. FRANCIS MOORE HONORED AS HE RETIRES



DR. FRANCIS S. MOORE was honored Oct. 27 at a reception attended by 350 people in the banquet room of the First Methodist Church in Oak Park, Ill. Dr. Moore's resignation at that church after twenty-six years of service was announced in the October issue of THE DIAPASON. An anthem composed by Dr. Moore,

"Praise the Name of the Lord," was sung by the choir. The Rev. Charles S. Jarvis and Edward Martin, baritone, spoke in appreciation of Dr. Moore's services and a gift of money was presented to him. Dr. Moore is dean of the Illinois Chapter of the American Guild of Organists.

are being filled with those whose fine qualities assure them of a place in the front rank of a new generation.

Our hope is to make the approaching year and as many more years as may be granted us to continue to serve one of the noblest professions—church music—and a great artistic industry—the design and building of organs—the best in our history.

HOLIDAY MUSIC PERVADES

GREAT PHILADELPHIA MART

A variety of musical programs is being provided for Christmas shoppers at the John Wanamaker Store in Philadelphia. These concerts, which take place in the grand court, have become a tradition in that great department store. Daily recitals on the famous organ will be heard at 9:30 a.m., 12 noon and 5:15 p.m. on Tuesdays, Thursdays and Saturdays and at 12 noon, 5 p.m. and 8:45 p.m. on Mondays, Wednesdays and Fridays until Dec. 6, at which time the hours will be changed to noon on Tuesdays, Thursdays and Saturdays and 5 p.m. Mondays, Wednesdays and Fridays. These recitals are to be played by Mary Vogt, organist of the store, assisted by Nelson E. Buchner, David Ulrich and other Philadelphia organists.

A candlelight service is to be held Christmas Eve, with a large choir of high school students. There will be carol singing every day until Christmas. Several choral groups will participate in the Christmas series, which began with a concert by the Philadelphia Inquirer Chorus Nov. 17.

RAYMOND HERBEK ASSUMES

NEW POSITION IN NORFOLK, VA.

Raymond H. Herbek has resigned as minister of music of the First Baptist Church, Selma, Ala., to go to the First Baptist Church of Norfolk, Va., in the same capacity.

Mr. Herbek went to Selma in 1953. He has under his direction five choirs, ranging in ages from 4 years through the adults, and a men's chorus, a total of over 200 members. These choirs have participated in both of the Alabama Baptist hymn festivals. The adult choir was the only one in the state to be graded "A" in these festivals. He directed the Selma Choral Society in the presentation of Handel's "Messiah" in December, 1953. Last spring the adult choir presented "The Crucifixion" and sang Part I of "Elijah".

Mr. Herbek was a pupil of Vernon de Tar and sang as a boy soprano in the Little Church around the Corner in New York under Frederic Rocke and Franklin Coates.

WA-LI-RO FESTIVAL IS

HELD IN ST. CATHARINES, ONT.

Paul Allen Beymer conducted the second annual Wa-Li-Ro choir festival in St. Thomas' Church, St. Catharines, Ont. One hundred and fifty boys and men from Ohio, New York and Canada were in the choir, with Warren Miller of Cleveland, James Hopkirk and Harry Cawthorn of Canada at the organ. American choirs represented were from Christ Church, Cleveland; St. James', Painesville; St. Paul's, Put-in-Bay, all in Ohio; Grace Church, Lockport, N. Y., and Christ Church Cathedral, Hamilton; Holy Trinity, Welland; St. John the Evangelist, Kitchener; St. Martin's and St. Stephen's, Niagara Falls, Ont.; Trinity, Galt; and St. Thomas, St. Catharines, all from Canada. The Rev. J. C. Loat intoned the festival evensong and the Rt. Rev. Walter E. Bagnall, D.D., Lord Bishop of Niagara, gave the address. Elizabeth Weller arranged the program.

Special musical numbers included Dolcezza and Intermezzo, Whitlock; Fugue in C minor, Bach; Magnificat and Nunc Dimittis in B flat, Stanford; "Thou Knowest, Lord," Purcell, and Healey Willan's "Hail, Gladdening Light".

During the summer session of Wa-Li-Ro choir school a similar service was held in Trinity Cathedral, Cleveland, under the direction of Healey Willan and Ray Francis Brown, with Miss Isobel Baillie, English soprano, as soloist.

CONCERTS AT ST. THOMAS'

CHAPEL IN NEW YORK CITY

James Palsgrove, organist and master of the choir of St. Thomas' Chapel, New York City, announces a series of concerts in the chapel on Tuesday evenings during Advent. The first took place Nov. 30, when Clarence Watters, professor of music at Trinity College, Hartford, Conn., was to give a recital. On the following Tuesday, Dec. 7, the chapel choir and an instrumental ensemble from the Mannes School of Music will join in a program of seventeenth and eighteenth century Christmas music, directed by Gid Waldrop. This program will include the Johann Christoph Bach cantata, "The Childhood of Christ". Tuesday, Dec. 14, the Yale University School of Music chorus and orchestra under the direction of Fenno Heath will give for the first time in New York the annual concert of early Christmas music. These concerts are presented to the public free of charge.

MRS. MILDRED S. PORTER, a music teacher and organist, died Nov. 4 in Hillsborough, N. H., at the age of 63. She was organist for many years at Smith Memorial Congregational Church and at one time taught music at Georgia Military College, Milledgeville, Ga.

Looking Back into the Past

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

Springfield, Mass., awarded to the J. W. Steere & Son Organ Company of that city the contract for a large municipal organ and the specification was published.

Dr. H. J. Stewart was appointed organist of the Panama-California Exposition at San Diego, Cal., to preside over the large Austin organ, the gift of John D. Spreckels.

The American Guild of Organists announced that it would hold its first general convention at Columbia University, New York, Dec. 29 and 30.

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

The large organ built by George Kilgen & Son for Carnegie Hall, New York, was opened Nov. 4 with a recital by Pietro A. Yon before a crowded house.

Large new organs the specifications of which were presented included the following: Casavant four-manual of 104 sets of pipes for Temple Emanu-El, New York City; Hook & Hastings four-manual for First Church of Christ, Scientist, Cleveland; Skinner four-manual for First Presbyterian Church, New York (reconstructed), and four-manual Estey for Swarthmore College in Pennsylvania.

Dr. William C. Carl presided over the reconstructed organ in the First Presbyterian Church of New York, which had been enlarged to eighty sets of pipes. The specifications had been prepared by G. Donald Harrison and Dr. Carl.

Yale University issued invitations to the first recital on the rebuilt and enlarged Newberry memorial organ in Woolsey Hall, to be played Dec. 6 by Professor Harry B. Jepson. The organ was the work of the Aeolian-Skinner Company.

Among organists whose deaths were recorded were: Florence Rich King, F.A. G.O., of La Canada, Cal., who was for many years prominent in Boston; Irving H. Upton of Boston and John Yoakley of Cincinnati.

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

According to an announcement made in New York Nov. 17 Dr. Clarence Dickinson would retire the following June from the directorship of the School of Sacred Music, the Harkness associate professorship of music and the position of organist and choirmaster of Union Theological Seminary. Dr. Dickinson had been head of the School of Sacred Music since its foundation; the last-mentioned two positions he had held for thirty-three years.

Composing organ music in a foxhole somewhere in Luxembourg is something that may aptly be described as "unique." But Warrant Officer Richard I. Purvis, the young American organist with the American invasion forces, found time to pursue his peacetime work in the odd moments when apparently the Germans were not molesting our soldiers. His latest work, probably the only organ piece ever to be written in such circumstances, was the first of a series of four carol preludes on the Christmas song "What Child Is This?"

CONCERTS IN LOS ANGELES

ANNOUNCED BY JAMES VAIL

James Vail, organist and choirmaster of St. John's Episcopal Church in Los Angeles, has announced a series of Friday evening sacred concerts for this season. Bach's Magnificat and other music for Advent will be heard Dec. 17. A concert of music for organ and orchestra with Mr. Vail as soloist has been announced for Jan. 14 and a choral ensemble will sing Verdi's Requiem March 11. Other programs will take place in the spring.

Mr. Vail succeeded the late Dr. Roland Diggel at St. John's Church in March. He is a native of Los Angeles and earned his Mus. B. in 1951 at the Curtis Institute of Music. In Philadelphia he served St. Elizabeth's and St. Mary's Episcopal Churches and assisted Dr. Alexander McCurdy at the First Presbyterian Church. While in Germany with the armed forces Mr. Vail gave recitals and directed a choral group. He is working toward a doctorate at the University of Southern California.

Canon Titelouze as Organist, Composer and Man of Letters

[This research was undertaken while the author was a graduate student in the Institute of Musicology of the University of Strasbourg, France. He is now director of choral music at the Albany, Ore., High School, having taken his B.A. and M.Mus. at the University of Oregon.]

By BRUCE BRAY

When Guilmant published his monumental "Archives" he jolted the musical world into an awareness of the French national organ school. One of the composers he introduced was Jean Titelouze, organist at Rouen, whose music we often perform but about whom we know very little. Several books treat of this composer, but only in passing, since no biography as such exists. Sources of biographical information are mostly in French, some in German, with hardly any translated into English.

Jean Titelouze (his first name was actually spelled "Jehan," but editors have preferred the modern spelling), was born in Saint-Omer in 1563. At that time Saint-Omer was part of the Spanish Netherlands and was not incorporated into France until 1678. Saint-Omer is in the old region of Artois, between Picardy and Flanders, now known as the department of Pas-de-Calais. The principal church of the city is Notre-Dame, built in the twelfth through the fifteenth centuries.

Titelouze is essentially French, but could be considered to have triple nationality, since the name is of English origin, coming from "Title-House" and changed through years of French pronunciation. It is possible that his family came from England to escape Protestant persecution and took refuge in Saint-Omer, where two Jesuit schools had been established to teach English and Scotch youngsters. The Titelouze family first appeared in Saint-Omer in the early sixteenth century. The triple nationality follows from the English origin, settling in the Spanish Netherlands, and Jean's subsequent immigration into France. Jean appears to have been the son of Benoit, who in turn was the son of the Michael Titelouze who first went to Saint-Omer.

Very little is known of his early education except that he probably attended one of the two Jesuit schools and was taught the humanities and music fundamentals. In 1624 he wrote Mersenne: "If I were ignorant of the modes I would have forgotten that which I was taught more than forty years ago." It is also possible that he received instruction in organ from members of the clergy at the local church.

Titelouze left Saint-Omer and went to Rouen at the age of 22 to become organist at Saint-Jean de Rouen in 1585. Then on April 13, 1588, he was elevated by the cathedral chapter to become organist there, following Francois Josseline, who had held the position for twenty-three years. The cathedral in Rouen, like his former church in Saint-Omer, was named Notre-Dame. The position of organist at the cathedral had been put *au concours*, and Titelouze was chosen for his ability to improvise. The contest was not an easy one, however, as a certain priest, Toussein Lefebvre, had the opportunity to become very familiar with the resources of the organ during the illness of Francois Josseline.

The position at the cathedral afforded Titelouze considerable fame in spite of his youth, for in the same year that he was installed as organist he was named, along with others, to inspect the newly reconstructed organ in Notre-Dame la Ronde, which had been rebuilt by Nicolas Barbier. In 1597 he drew up the specification for the reconstruction of the organ at Saint-Michel and was asked to oversee the work. There are many instances in which he was consulted in the choice of organ builders and in the drawing up of specifications, and then was asked to review the work before it was accepted. Some of these requests took him to Paris. His naturalization papers, necessary to becoming a French subject, were registered at the bureau of finances in Rouen Aug. 3, 1604; these papers had previously been approved Jan. 24, 1595.

Titelouze was rewarded on April 2, 1610, with the title of *chanoine* (canon), and Tanneguy Le Blanc du Rollet turned over to him the prebend of Baillolet, but

A MANUSCRIPT BY CANON TITELOUZE



the income from this benefice was small. The usufruct of the curacy of Londinières, to which Titelouze was named at the death of Jean Duval, was, however, more lucrative. Furthermore, the duties of the cathedral canons were rewarded with a variable sum of money each year and in 1611 Titelouze received 107 *livres*, 4 *sous*.

The cathedral chapter of Poitiers designated Titelouze to arbitrate the reception of the organ there, which had been rebuilt by Crespin Carlier, and, after Carlier asked Florent Bienvenu, canon of Notre-Dame de Laon and organist at Saint-Chapelle de Paris, to represent him, the inspection took place April 27, 1613. Titelouze was asked on many occasions to perform such inspections because of his knowledge of organ construction and his impartial judgments.

Jean Titelouze was more than a composer; he was an honored man of letters. Pirro believes that his prose is better than his poetry, but in 1615 one of his poems, entitled "Chant Royal," was published in a collection of verse edited by Adrien Bocage.

As has been pointed out, his position in Rouen carried considerable prestige in France; however, much of his fame must be attributed to his musical skills, since even the great Père Mersenne, author of "Harmonie Universelle" (1636-37), sought his opinions concerning the construction of the modes and various other matters. When occasion took Titelouze to Paris he and Mersenne would discuss musical problems and their relationship seems to have been friendly. Seven letters from Titelouze to Mersenne have been edited by Collette and published in the Bulletin of the "Société de l'Histoire de Normandie." This rather close relationship between Titelouze and Mersenne might cause one to wonder why an organ work of Charles Raquet, rather than one of Titelouze, was chosen to be incorporated into "Harmonie Universelle," but Raquet was probably considered more typical of his time than was Titelouze.

While Titelouze composed primarily for the organ, other works are frequently mentioned and, although these compositions are known to exist (or at least one of them), they have not been available from the Bibliothèque Nationale. It is probable that these works exist in one or more of the smaller libraries in Rouen. The works in question are: (1) A mass entitled "Ad Imitationem Moduli: In Ecclesia," published in 1626 by Pierre Ballard in Paris—the publisher of his organ works—(2) a mass in six parts and (3) a mass in four parts, called "Votiva."

Titelouze believed that he was the first Frenchman to publish a collection of organ works, as he states in his dedication to the "Hymnes," but he was mistaken. These earlier works unquestionably were unknown to him, having been published almost a hundred years earlier. Even though he was not the first, as he believed, he has the honor of breaking the long silence from 1531 to 1623, when his "Hymnes de l'Eglise" appeared, a year before Samuel Scheidt brought forth his "Tabulatura Nova" in Hamburg and only a short time after Frescobaldi had added his first organ publications to the literature of the seventeenth century. It is unlikely that any of these men knew of the efforts of the others. In 1626 a second collection of organ works by Titelouze appeared, again from the publisher Ballard in Paris, this time his "Magnificat ou Cantique de la Vierge."

In these later years of his life his health began to fail him, but again in 1631 he undertook a series of activities which seemed more like those of his youth. It was the day of St. Louis in 1631, Aug. 25, when the new chapel at the Jesuit school of Rouen was to be dedicated by the archbishop. For this occasion, the cathedral *maitrise* was permitted by the cathedral chapter to participate,

production was staged a month later at the festival of St. Cecelia, when Titelouze had four stages constructed in the nave of the cathedral in front of the organ for the performance of one of his masses with "symphony." The settings necessary for this production required ten days of construction, which was directed personally by Archdean Barthélemy Hallé. Titelouze had frequently directed the activities of the boys of the *maitrise* and it is noted in the church records that on Nov. 30, 1626, he presented them with a collection of his masses.

As one of his last acts Titelouze drew up the specification for the new organ at the Church of Saint-Godard in 1632, which had been destroyed by the Protestants. He had been *Jubilé de Matines* (released from attending evening offices) since 1623, because of his age and failing health. On Jan. 21, 1633, he requested the chapter to raise his pay in order that he might train some young man to play in his absence and the chapter obliged by remitting the rent on the canonical mansion which he had occupied since 1627. He had been paying eighty-six *livres* per year. He died Oct. 25, 1633, at the age of 70, and was buried in the cathedral between the chapels of Sts. Peter and Paul and that of the Holy Virgin. The epitaph on his tomb was written by Canon Delaplace de Fumehon, who had been a good friend. Later Delaplace requested that he be buried beside his old friend, which was done April 30, 1675.

After Titelouze's death the position at the cathedral was again put to competition and a certain Leroy was appointed to the post, but since he needed time and money to settle his affairs in Saint-Omer, where he, too, had been organist, the chapter agreed to 400 *livres* per year with an advance of 50. Leroy took the money and left, never to return.

Raison and Gigault are frequently mentioned as students of Titelouze, but there is no evidence to support this.

KANSAS WESLEYAN UNIVERSITY announces its first annual composition contest for new choral works. A cash prize of \$200 will be awarded to the composer of the winning manuscript, which will be selected by Ingolf Dahl, associate professor of music at the University of California. The work will be published and a royalty contract will be offered to the composer. The competition is open to everyone. Entry blanks and further information may be procured from Arthur R. Custer, chairman division of fine arts, Kansas Wesleyan University, Salina, Kan.

BRUCE BRAY



BRUCE BRAY, formerly organist and choirmaster at St. Peter's Episcopal Church, La Grande, Ore., and later at the Church of the Redeemer, Pendleton, Ore., has been appointed to the editorship of the *Oregon Music Educator*, official publication of the Oregon Music Educators' Association. Previously he had been chairman of the membership committee for the state organization.

After graduation from the School of Music of the University of Oregon, where he earned his bachelor of arts degree under the advisement of Donald W. Allton, Mr. Bray did further study at the Institute of Musicology of the University of Strasbourg, France, returning to the University of Oregon to complete work toward the degree of master of music. At the present time he is director of choral music at the Union High School in Albany, Ore., where he directs three girls' glee clubs, a boys' glee club, an *a cappella* choir and a mixed chorus.

At the University of Strasbourg, Mr. Bray did extensive research in French organ music of the seventeenth century and a portion of his findings are found in this issue in the article on Canon Titelouze.

an exception to the rule that the boys were not permitted to take part in activities which took place outside of the cathedral church. The rule had been obeyed since it was first made, Dec. 19, 1641, and this exception was made as a tribute to the aging organist. A second grand

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Critic Recalls Bach Series 25 Years Ago by Lynnwood Farnam

[At Mr. Farnam's request, Mr. Bruening reviewed the Farnam-Bach series in full-page articles of the January, February, April, June and July issues of THE DIAPASON in 1929. Mr. Bruening, now on the staff of the Evangelical Lutheran School and Church of St. Luke, Chicago, was then teaching in the school of Old St. Matthew and serving as organist and choirmaster of Old St. Matthew, New York, chartered in 1664, the oldest Lutheran school and congregation in America respectively.]

By HERBERT D. BRUENING

No doubt, the review and the advertisement "Farnam Plays Again" in the August issue of THE DIAPASON, heralding "An Organ Recital by Lynnwood Farnam" (Classic Editions, CE 1040), a long-playing recording, brought back to many a reader memories of Farnam the man, the artist, and the performer of all of Bach's organ works in 1928 and 1929.

Why attach unusual significance to the Farnam Bach series when men like Dupré, Riemenschneider, and later, Biggs, Gridley, Fink, Christensen, Swann, Clark (the last three together in a complete Bach series, at Evanston, Ill., in 1950), et al played entire series of consecutive recitals covering the organ works of Bach? Simply because (1) Farnam's series included all of Bach's organ works, while Dupré's earlier series in Paris (1920 and 1921) and then in Montreal omitted a number of them (see THE DIAPASON of July 1, 1939, page 27, and of Nov. 1, 1950, page 22); and (2) because Farnam's series, begun in 1928 and finished in 1929, was completed ahead of the Riemenschneider series begun in 1927 and concluded in 1931. Thus, to Lynnwood Farnam goes the distinction of having been the first to play a complete Bach series on the American continent, if not in the musical annals of the world.

What made Farnam's Bach series interesting besides the music and its interpreter was the way in which he designed his programs. In the attractively printed booklet entitled "Forty Organ Recitals by Lynnwood Farnam Presenting in Twenty Programs the Entire Organ Literature of Johann Sebastian Bach" Farnam wrote: "In designing the programs the aim has been to make each interestingly diversified in character. In programming the chorale preludes the seasons of the church year have been adhered to as far as possible." As samples here are the first and the last program:

Program 1: Fantasia and Fugue in A minor; Prelude and Fugue in F major ("Eight Short"); Chorale and Seventeen Variations in A major on "All Glory Be to God on High"; Trio in C minor; Prelude and Fugue in C major; Three Lesser "Kyrie" Chorale Preludes (manuals only) "Kyrie, Father to Eternity," "Jesu, Comfort of All" and "Kyrie, Thou Spirit Divine"; Chorale Preludes ("Orgelbüchlein"), "Hark! a Voice Saith All Is Mortal" and "O How Cheating, O How Fleeting"; Prelude and Fugue in E minor.

The above program was given Oct. 7 and 8, 1928. You will recognize how in this recital we heard the youthful, as well as the mature Bach, the Bach of the "Orgelbüchlein" and the "Catechism" collection.

Program 20: May 12 and 13, 1929: Fantasia in G major; "My Heart Is Filled with Longing"; "A Safe Stronghold"; Fantasia with Imitation, in B minor; Fugue in B minor (on a theme by Corelli); Trio-Sonata No. 6, in G major; Chorale and Eleven Variations in G minor on "Hail to Thee, My Jesus Holy"; "We All Believe in One True God"; Toccata and Fugue in D minor.

It is easy to see that this last program ran the gamut of the emotional and spiritual in Bach and was kaleidoscopic in character. For a description of this grand finale see the July issue of THE DIAPASON of twenty-five years ago on pages 18 and 19.

Farnam's twenty programs were each played twice (on Sunday afternoon and Monday evening) with the exception of the February ones, which were played three times each (Saturday evening, Sunday afternoon and Monday evening). The recitals took place in October and December of 1928, February, March, April and the beginning of May, 1929—a total of forty-four recitals devoted to all the or-

gan works of the immortal Bach. The locale of the series was of great interest, too. Arthur J. Thompson, writing in *The New Music Review* (date unknown to this writer) after Farnam's death, describes it as follows:

The Church of the Holy Communion, New York, is not one of the world's famous churches. Tucked away under the "L" on a poor street and surrounded by the garment center, it is not listed in directories as one of New York's interesting buildings. Students of architecture do not use it as a model; lovers of beauty find its art treasures too few to be attracted. The past has not honored it with the events that lure the historian to Trinity, nor is it important today like St. Bartholomew's and St. Thomas'. Nevertheless the name of this church is known and spoken of by the people throughout the world and they visit it when they come to New York.

The reason for this incongruity is that here is the church where the late Lynnwood Farnam played for so many years. The visitors who come are pausing to pay homage to the candle-lighted Sunday afternoons and Monday evenings when they heard the works of great musicians interpreted by his masterly hand. These recitals have had a wide influence. There were always many students among the audience, and listening to Farnam has undoubtedly inspired many a local organist to raise his standard from sheer admiration of such a fine model. Even greater was the imprint left upon the profession by his ability to teach. Many of the men who regard this modest church as a shrine are former pupils, who owe eminence in their profession to his careful tutoring and to association with a man who imbued his proteges with a genuine appreciation of music surpassing the humdrum of mediocrity. Reminiscing is a human trait, but when these pupils return to recall the hours spent mulling over a difficult phrase, their efforts to better a faulty technique, they are expressing a fine sentiment, gratitude to an inspiring benefactor.

These well-instructed pupils are in reality the man's most durable work. He was a great interpretative artist with courage to undertake the hard toiling practice necessary to make his imaginative conceptions keyboard realities. What Farnam's recitals gave to the world is gone and cannot be replaced—interpretations are fragile moods, finished when the walls cease to reverberate the final chord. Farnam's brilliant moments are permanent only to the extent that he has transferred part of that intangible something constituting a personality to others. These men may be greater or less according to their individualities, but always in some manner will reflect, mirror-like, their mentor.

Mr. Thompson's tribute is only one of the numerous encomiums bestowed upon Farnam. Richard Aldrich, eminent music critic, devoted nearly half a page in *The New York Times* of May 12, 1929, to "Bach's Organ Music" and "Lynnwood Farnam's Great Undertaking of Presenting It All in One Season." This noted paper called Farnam "the last word in organ playing". Vierne in his memoirs eulogized Farnam as "America's Greatest Organist." Lawrence Gilman, famous critic of *The New York Herald Tribune*, the first newspaper to review Farnam's organ recitals, eloquently and movingly appraised Farnam and his work in a column of Nov. 26, 1930, reprinted in full in THE DIAPASON of Jan. 1, 1931, a tribute worth while reading and pondering at this late date.

The organ, a four-manual, on which Farnam played his recitals in the Church of the Holy Communion is pictured by Mr. Thompson as follows:

Most of us are familiar with the deficiencies of the organ in the Church of the Holy Communion. It was a serviceable church organ as originally built by Roosevelt and adequate for its purposes after the Skinner rebuild, but never quite capable of giving the fullest response to an artist of Farnam's caliber. A reminder of these shortcomings are the funny odd pedal pipes in the transept and the blank knobs covered with cloth. It should interest the organ world, therefore, to know just what sort of instrument Farnam dreamed of for his own work.

Then follows a discussion of the plans of Dr. Mottet, Farnam's rector, of Farnam's unique art of registration, his 1921 notes for rebuilding his organ at the Church of the Holy Communion (Episcopal), and a specification of his ideal organ, "epitomizing the ambition of Lynn-

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10130—THE LORD IS MY SHEPHERD—Schubert (Deis).....	25
10232—THE GLORY OF JEHOVA IS RISEN UPON THEE—Lindorff.....	20
10162—MUST JESUS BEAR ANOTHER CROSS?—O'Hara.....	20
10248—ALL HOLY FATHER, SON AND SPIRIT BLESSED—Pritchard.....	20
9407—SANCTUS from Mass VII—l.e.—Antonio Lotti.....	20
9410—GLORIA from Mass II—Hans Leo Hassler.....	22
9411—SANCTUS from Mass II—l.e.—Hans Leo Hassler.....	20
9415—PSALM XXXIX—f.e.—Claude Goulimel.....	20
9424—KYRIE from Mass V—l.e.—Antonio Lotti.....	22
10212—ENTREAT ME NOT TO LEAVE THEE—Gounod (Deis).....	22
10234—IF YE LOVE ME, KEEP MY COMMANDMENTS—Tallis.....	18
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10177—THE SONG OF MARY—Fischer (Williamson-Milkey).....	20
10174—COME, YE BLESSED—Scott (Deis).....	20
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SA	
10175—COME, YE BLESSED—Scott (Deis).....	20
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10220—PRAISE YE THE FATHER—Gounod (Deis).....	20
10176—COME, YE BLESSED—Scott (Deis).....	20
TWO PART—UNCHANGED VOICES	
10221—LIFT THINE EYES TO THE MOUNTAIN, from "Elijah"—Mendelssohn (Deis).....	20
10218—GOD SO LOVED THE WORLD—Stainer (Deis).....	20
10217—SEEK YE THE LORD—Roberts (Deis).....	22
10216—LO, HOW A ROSE E'ER BLOOMING—Praetorius (Deis).....	20
10215—O SAVIOR OF THE WORLD—Goss (Deis).....	20



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wood Farnam"—all very highly fascinating in view of developments in organ design and building since Farnam died in 1930.

When the late Reginald L. McAll, president of the National Association of Organists (which was merged later with the American Guild of Organists), addressed the throng of more than 1,300 Bach lovers that warm spring night May 13, 1929, when Farnam played his last recital in the Bach series on the great Austin four-manual of 137 stops at St. George's Episcopal Church, Dr. McAll said in part:

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Germani Plays in Chicago

When more than a thousand people buy tickets to hear an organist it is an event worth reporting. Such was the case Nov. 1 when Fernando Germani played at St. Peter's Catholic Church in Chicago. St. Peter's is a new, architecturally modern edifice in the heart of the Chicago Loop and in its gallery is a three-manual Reuter organ, small for the size of the church.

One thing which one could not help noticing about Mr. Germani's program was the absence of Italian music. Not even the highly-respected Frescobaldi was included either in New York or Chicago. The opening Bach works were the Toccata and Fugue in F major and the chorale preludes "In dulci Jubilo" and "Nun freut Euch." All of these were played skillfully.

Mr. Germani was at his best in Mozart's Fantasia in F minor. This remarkable piece of music, which ranks with the best of the composer's output, received the treatment it deserves. The interpretation was one of "freedom with restraint," so important in Mozart and so seldom attained even by the great performers.

The remainder of the program consisted of Sowerby's "Pageant," the Roger-Ducasse Pastorale and Duruflé's Toccata. The first of these was written especially for Germani and it offers an ample vehicle for the display of his technical prowess. Like so much French music of the last seventy-five years, the Roger-Ducasse piece does not carry its age well. As the venter of the once "modern" harmonies wears thin it becomes apparent that there isn't much substance underneath. And we feel constrained to predict that in fifty years the same will prove true of the Duruflé Toccata. The rapid playing of many hundreds of notes arranged in various patterns of concord and discord does not in and of itself add up to music.

ANNOUNCEMENT HAS BEEN made of the appointment of Ronald Gould, A.A.G.O., as assistant to Donald Coats, organist and choirmaster of St. James' Church, New York. Mr. Gould, who is a candidate for the master's degree from the School of Sacred Music, Union Theological Seminary, is a graduate of North Central College, Naperville, Ill. Before going to New York he studied organ with Theodore Converse, he was director of the men's glee club and for one year student director of the concert choir. Mr. Gould was also organist-choirmaster of Bethany Lutheran Church, Lemont, Ill., for five years.

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**REUTER ORGAN IS OPENED
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A three-manual Reuter organ was opened Oct. 17 in the First Congregational Church of Wauwatosa, Wis., with a recital by Dr. William H. Barnes, who designed the instrument. The old First Congregational edifice is a landmark in the Milwaukee suburb and the installation of the organ was part of a remodeling program which included the building of a new chancel. The organ was installed by the firm of Fred C. Weickhardt & Son. Its resources are as follows:

GREAT ORGAN.

- (Enclosed)
- Diapason, 8 ft., 61 pipes.
- Hohl Flöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Koppel Flöte, 4 ft., 61 notes.
- Grave Mixture, 2 ranks, 122 pipes.
- Chimes, 21 tubes.
- Tremolo.

SWELL ORGAN.

- Rohr Bourdon, 16 ft., 97 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Chimney Flute, 8 ft., 73 notes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Octave Geigen, 8 ft., 61 notes.
- Rohr Flöte, 4 ft., 73 notes.
- Nazard, 2 2/3 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Mixture, 3 ranks, 183 pipes.
- Hautbois, 16 ft., 85 pipes.
- Trumpet, 8 ft., 73 pipes.
- Hautbois, 8 ft., 73 notes.
- Vox Humana, 8 ft. (preparation).
- Hautbois, 4 ft., 73 notes.

CHOIR ORGAN.

- Viola, 8 ft. (preparation).
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Koppel Flöte, 4 ft., 73 pipes.
- Nasat, 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 56 pipes.
- Bourdon, 16 ft., 44 pipes.
- Rohr Bourdon, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Choral Bass, 4 ft., 32 notes.

**TWENTY-FIFTH ORATORIO
SEASON IN OLD STONE CHURCH**

The Old Stone Church in Cleveland opened its twenty-fifth consecutive season of oratorio performances Sunday evening, Oct. 3, with a presentation of Mendelssohn's "St. Paul" part 1. The church was well filled for the occasion. The Sunday morning choir of eight professional singers was augmented by eight other singers, either soloists in other churches or voice majors at the Cleveland Institute of Music, for the season's choral services.

In 1929 the late Dr. Russell Van Dyke Morgan, then organist and choirmaster of the church, established the oratorio series, a new venture in Cleveland. During the 1950-52 period music at Old Stone was directed by John Reymes-King. W. William Wagner has conducted since then.

Works to be performed this year include Parker's "Hora Novissima" Nov. 7; Benjamin Britten's "Ceremony of Carols", with Alice Chalifoux, first harpist of the Cleveland Orchestra, and Joseph W. Clokey's "When the Christ-Child Came," both Dec. 5; and Johann Christoph Bach's "The Childhood of Christ", to be performed Jan. 2 with assisting string players from the Cleveland Orchestra.

**ROBERT GLOVER WILL PLAY
NUMBERS WITH ORCHESTRA**

Robert W. Glover, F.A.G.O., will be soloist with the Springfield, Mo., Civic Symphony Orchestra at a concert Dec. 7. The program will be made up of works for organ and orchestra by Chausson, Dubois, de la Tombelle, Rowley and Boellmann.

A recital was played by Mr. Glover Oct. 31 at Drury College for the Missouri Music Teachers' Association. His program was as follows: Four Chorale Preludes, Adagio from Trio-Sonata in E flat and Passacaglia, Bach; Prelude and Fugue, Cecil Effinger; Two Christmas Fantasies, Van Hulse; Variations on an Old Christmas Carol, Glover; Finale from Symphony 2, Barnes.

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Late Choral Publications

There are some late arrivals from Harold Flammer, Inc., of which we would like to make mention. Three of these are Christmas numbers: "A Round for Christmas," Lois Myers Emig, SATB optionally a *cappella*; "The Matchless Morn," Frances Williams, SATB accompanied; "Prophecy," Richard Purvis, SATB a *cappella* with solos.

"Thanksgiving Hymn," for SATB with junior choir, was arranged and adapted from Handel's opera "Siroe" by E. F. Davies. "The Lord Is in His Holy Temple," a call to worship, was composed by George F. Root and arranged by Ralph L. Grosvenor for minister, SATB choir and junior choir (Flammer). It comes complete with chime effects. Another offering of the same publisher is a version of "The Church's One Foundation" for a reader, choir and junior choir. The tune is the old Wesley and the descant is by Don Gardner. Charles L. Talmadge is the composer of an SATB a *cappella* setting of the beloved collect "O Lord, Support Us." Don Gardner's "Man Shall Not Live by Bread Alone" is for SATB with soprano or tenor solo and bass solo.

A Gloria by the fifteenth century composer Guillelms Dufay has been edited by Lehman Engel and published by Harold Flammer. The composition was written originally for two voices and two brass instruments. Mr. Engel has provided words so that the original instrumental parts may be taken by tenor and bass. If desired, the composition may be performed as intended originally from this edition. It might be worth while to try the instrumental parts on the organ if you have a good trumpet and the pipes aren't too far from the singers.

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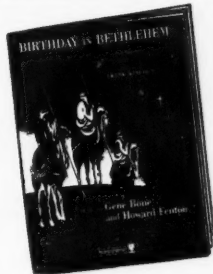
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The featured work was Buxtehude's cantata "Rejoice, Beloved Christians" at a musical vesper service held Oct. 31 in the First Congregational Church, St. Joseph, Mich., under the direction of Dr. and Mrs. William Lester. Anthems were sung by the junior choir, the youth choir and the senior choir. Dr. Lester played a group of organ numbers and other selections were offered by a string ensemble. An offering was received to help equip the music room in the new church.

SOPHIE M. P. RICHTER was at the organ Oct. 31 when the North Side Evangelical and Reformed churches held a Reformation Day service at the Ravenswood Evangelical and Reformed Church. Miss Richter played Volckmar's Fantasie on Psalm 116 as a prelude and the offertory was Wagner's "Evening Star." She chose for the postlude "Nun sich der Tag geendet hat," by Moritz Brosig.

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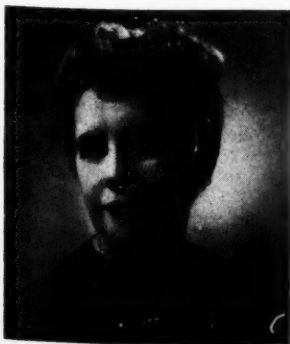
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RECITALS

ROBERT M. STOFER



ROBERT M. STOFER is a native Hoosier, born in Columbus, Ind., where he began his study of music. This study was pursued at the Arthur Jordan Conservatory of Music in Indianapolis and at DePauw University, under Dr. Van Denman Thompson. He is a graduate of Wabash College, where he served as chapel organist and director of the glee club. Graduate work in music was continued at the School of Sacred Music of Union Theological Seminary, New York City, and Mr. Stofer received his M.S.M. degree from this school in 1943. The following year he began work on his doctorate at Union and Columbia University. While in New York he studied with Dr. Clarence Dickinson, Dr. T. T. Noble, Dr. Franklin Robinson, Dr. Frederick Schlieder, Dr. Hugh Porter, Morris Watkins and Dr. Paul Henry Lange.

Since November 1944, Mr. Stofer has served as organist and choirmaster of the Church of the Covenant, Cleveland, Ohio, where this month he completes ten years of service. The musical organizations under his direction in the church are the Covenant choir (adults), the Beckwith choir (junior high), the Westminster choir (high school girls), the Women's choral group (from the Women's Association). The junior choir is under the direction of Elaine Shakley. These choral groups join forces for the festival services and the youth choirs participate in the services at least once a month. The Covenant choir presents two seasons of oratorios, one in Advent and one in Lent. The Covenant choir also sings at all services. During the past ten years under Mr. Stofer's direction there have been 134 musical vespers. This includes such services as Christmas carol services and Good Friday services. Included in this list are six presentations of "The Messiah" and seven of "Elijah." First per-

formances of R. Vaughan Williams' "Shepherds of the Delectable Mountains," Robin Milford's "Pilgrim's Progress" and Leo Sowerby's "Forsaken of Man." In the performance of some of these cantatas instrumental ensembles and orchestras join forces with the organ in accompanying the voices. In celebration of the 200th anniversary of the death of Bach the "St. John Passion" was presented with orchestral accompaniment.

Mr. Stofer is active in the work of the A.G.O. and is on the chapter executive committee of that organization. He is chairman of the division of music of the Cleveland Church Federation's committee on worship and the arts, which conducts an annual conference on church music, junior choir festivals and workshops on junior choirs. Mr. Stofer is co-conductor of the Cleveland Orchestra Chorus, has directed the women's chorus of the Fort-nightly Musical Club for three years, and is now in his eighth year as conductor of the Cleveland Singers' Club and male chorus of eight-five business and professional men, which is in its sixty-third season.

Mr. Stofer teaches organ privately and at Western Reserve University. He is married to Wanda Lucas Stofer, a graduate organist from the University of Oklahoma, and Mr. and Mrs. Stofer have two children—a son, Robert M. Stofer, Jr., and a daughter, Sara Ann.

THE OBERLIN COLLEGE CONSERVATORY of Music has instituted a special freshman orientation series which will present analyses of the degree programs available at Oberlin and the professional careers which may follow graduation. The series was begun Oct. 27 and will continue through Feb. 24. The series is divided into two units—(1) preparation for a career in music and (2) your career in music. Question periods will be a part of every session. There are three talks in the first unit. Oct. 27 David R. Robertson, director of the conservatory, spoke on "The Bachelor of Music Degree." Nov. 3 Rose Marie Grentzer, chairman of the department of music education, presented "The Bachelor of Music Education Degree." Mr. Robertson, in the final talk, Nov. 17, considered "Graduate Degrees in Music." Four major areas in the second unit, performance, teaching, related fields and composition and arranging, were divided into specific topics, each discussed by an authority.

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BEATRICE COLLINS, M.S.M.



BEATRICE COLLINS, M.S.M., is assistant professor of organ and piano at the New Orleans Baptist Theological Seminary. A three-manual Möller organ in the music building was opened with a recital by Miss Collins Nov. 4. Her program was devoted to the works of Bach, Brahms, Karg-Elert, Franck, Mueller, Hindemith, Vierne, Edmundson and Widor.

Miss Collins holds the master of sacred music degree from the Southern Baptist Seminary. She has studied with Catharine Crozier, Leo Sowerby and Clarence Beveridge. Before joining the seminary faculty Miss Collins taught at Mississippi Women's College in Hattiesburg. Since 1950 she has been organist of Christ Church Cathedral in New Orleans.

OFFERINGS OF SEASON BY HEWLETT AT CALVARY IN N. Y.

The 1954-55 season for the choir of Calvary Church in New York City was begun on All Saints' Day with the performance of Brahms' Requiem, Oct. 31. The singing of the work was preceded by choral evensong. Soloists for the evening were Ruth Diehl, soprano, and Donald Wittig, baritone. Services of music will be held the last Sunday of every month, with the Advent and Christmas portions of Handel's "Messiah" scheduled for Nov. 28. Other works planned for the season are Durufle's Requiem, Bach's "St. John Passion," Mozart's Requiem and one service devoted to Bach and pre-Bach cantatas and motets. David Hewlett begins his second year at the console of Calvary Church with a choir of thirty-two voices. In addition to these and other choral works, there will be recitals throughout the year by Mr. Hewlett and guest organists.

ORGAN DAMAGED BY WATER REBUILT; PLAYED BY BIGGS

A capacity audience of more than 700 heard E. Power Biggs in a recital on the newly-rebuilt Aeolian-Skinner organ of Christ Episcopal Church, Bronxville, N.Y., Sunday, Oct. 17. This was the first major recital on this organ, which had been badly damaged by water a year ago.

A reception for Mr. and Mrs. Biggs was held by the Westchester Chapter of the A.G.O., which sponsored the concert.

Mr. Biggs' program consisted of: Concerto in B flat, Handel; "A Lesson," Selby; Three Noels by d'Aquin; Concerto 3, in G major, Soler, and Fantasie and Fugue in G minor, Bach. After the intermission Mr. Biggs played: "Processional Entry for Festival Occasions," Strauss; Prelude, Fugue and Variation, Franck, Variation on a Noel, Dupré.

RADFORD NORVELL MANAGER OF KILGEN INSTALLATION

Radford Norvell has been appointed general manager of the installation and service department of the Kilgen Organ Company, St. Louis, with headquarters at the home office.

Mr. Norvell entered the Kilgen organization as an apprentice in 1924, remaining with the company for a period of years, after which he served on the installation staff of other companies at different times. During World War 2 he served in the navy from 1942 until 1945. He returned to the Kilgen organization this year.

TWO AMERICAN CONTEMPORARY composers were presented at the opening concert of its tenth anniversary season by the New Chamber Orchestra of Philadelphia, at the Academy of Music, Oct. 17, with a program commemorating Pennsylvania week. Frances McCollin was represented by her Quintet for piano and strings in F major, which received its first concert performance. It was played by Vladimir Sokoloff, pianist, and the Curtis String Quartet, and was cordially received by the audience. Samuel Barber's Adagio for string orchestra received a finely wrought performance by the orchestra.



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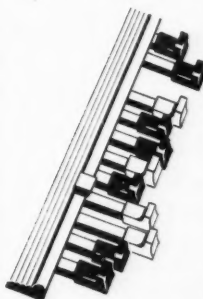
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**THREE-MANUAL BY KILGEN
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As a part of an extensive reconstruction program now under way, Stanley Congregational Church, Chatham, N. J., has placed an order for a three-manual organ with the Kilgen Organ Company, St. Louis, Mo. Dr. Isaac L. Battin is organist of the church. Negotiations were carried on by Julius Bakos, New York representative for Kilgen.

The instrument will be under divided expression, with swell and part of the pedal on one side of the chancel, choir and part of the pedal on the other side, and the great and part of pedal unexpressive. Installation is planned for Sept. 1, 1955.

The stop specifications are as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Hohl Flöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 12 pipes.
- Grave Mixture, 2 ranks, 122 pipes.
- Tremolo.

SWELL ORGAN.

- Rohr Flöte, 16 ft., 68 pipes.
- Geigen Diapason, 8 ft., 68 pipes.
- Viol de Gamba, 8 ft., 68 pipes.
- Viol Celeste, 8 ft., 68 pipes.
- Principal (ext. 8 ft., Geigen Diapason), 4 ft., 12 pipes.
- Rohr Flöte (from 8 ft., Rohr Flöte), 4 ft., 12 pipes.
- Nazard (from 8 ft., Rohr Flöte), 2½ ft., 61 notes.
- Flageolet (ext. 8 ft., Rohr Flöte), 2 ft., 5 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Contra Oboe (prepared for in console), 16 ft., 68 notes.
- Trumpet, 8 ft., 68 pipes.
- Oboe, 8 ft., 68 pipes.
- Tremolo.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Flute, 8 ft., 73 pipes.
- Spitz Flöte (ext. Spitz Flöte), 4 ft., 12 pipes.
- Quinte (from Spitz Flöte), 2½ ft., 61 notes.
- Piccolo, (from Spitz Flöte), 2 ft., 61 notes.
- Tierce (from Spitz Flöte) 1½ ft., 15 pipes.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Contra Basse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohr Flöte (from Swell Rohr Flöte), 16 ft., 32 notes.
- Contra Basse (ext. Contra Basse), 8 ft., 12 pipes.
- Bass Flute (ext. Bourdon) 8 ft., 12 pipes.
- Rohr Flöte (from Swell), 8 ft., 32 notes.
- Spitz Flöte (from Choir), 8 ft., 32 notes.
- Quint (from Choir), 5½ ft., 32 notes.
- Flute (ext. Bass Flute), 4 ft., 12 pipes.
- Rohr Flöte (from Swell), 4 ft., 32 notes.
- Spitz Flöte (from Choir), 4 ft., 32 notes.
- Trumpet (from Swell), 8 ft., 32 notes.

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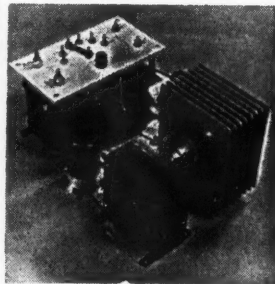
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By **ARTHUR C. BECKER, Mus. D.**

"Mass in Honor of Our Lady of Fatima," for four mixed voices, unaccompanied, by Robert F. Crone. J. Fischer & Bro., Publisher.

This mass has the distinction of being rhythmically most interesting and contrapuntally worthwhile. It may cause a bit of difficulty for the average choir, for the mass should be sung unaccompanied, but this reviewer feels that, with adequate rehearsals, this difficulty should be overcome; and it might be added that the mass deserves time and effort, for a proper rendition.

"Missa in Honorem Sanctissimi Nominis," for mixed voices, by William Y. Webb; the H. W. Gray Company, Publisher.

This mass possesses extraordinary beauty and is highly recommended to choirmasters desiring music of artistic worth while being comparatively easy to learn. It contains no Credo. In the estimation of the editor of this department, this is a mass which should be looked into very thoroughly by all serious choirmasters. The Kyrie and Benedictus are particularly interesting because of their polyphonic structure.

"Mass in Honor of the Queen of All Saints," for three male voices and organ, by the well-known Los Angeles organist, Richard Keys Biggs. McLaughlin & Reilly are the publishers.

This interesting mass for male voices is dedicated to Flor Peeters and it is this reviewer's opinion that Mr. Peeters should feel honored by the inscription. Mr. Biggs has a decided flair for choral writing and this mass supports his reputation. It lies well in the tessitura of the voice and the melodic line is most interesting. The work is comparatively short and should meet the needs of male choirs possessing singers of average ability.

"Mass in Honor of St. Louis the Crusader," by William J. Marsh; published by McLaughlin & Reilly.

This mass is unique in the fact that it is written for soprano and four male voices. The soprano part could easily be considered as a populo. The work is more homophonic than the preceding masses; the range is easy and should prove very serviceable in every way.

"Missa in Honorem Mater Divinae Providentiae, by Sister M. Elaine; published by J. Fischer & Bro.

This mass is for populo and a schola of three equal voices. The entire work is based on the sequence theme "Victimae Paschali Laudes." The mass is to be sung in Gregorian rhythm as far as possible. The

music has been written in measured form, however, for the convenience of the singers. There are eight themes used in this mass. It should prove very serviceable for all choirs of equal voices also wishing to make use of a distinct group or for congregational participation.

"Stabat Mater," for Chorus of Women's Voices with organ, by Joseph Rheinberger, transcribed and edited by F. Campbell-Watson. J. Fischer & Bros., publisher.

This well-known work originally composed for four mixed voices, has been adequately transcribed and edited for women's voices. The composition is one of the bulwarks of the musical literature of the church and in its new setting seems to be practical in every way. While the absence of male voices is noted, nevertheless the harmony seems to be sufficiently full so that the male voices are not missed unduly.

MARGARET M. RICKERD GOES TO COLLEGE IN MISSISSIPPI

Margaret M. Richerd has been appointed assistant professor of organ and theory at Mississippi Southern College in Hattiesburg. Miss Richerd also has become organist of the Main Street Baptist Church in that city.

Before going to Mississippi Miss Richerd was on the faculty of Hastings College in Hastings, Neb. She was born in Toledo and received her early training there. Miss Richerd holds B.M. and M.M. degrees from the Eastman School of Music and was awarded a performer's certificate in organ. While attending Eastman she held the Rochester prize scholarship for four years, a fellowship in the department of music literature and a teaching assistantship in the department of theory. For three years she was organist and choir director at St. Paul's Evangelical Lutheran Church in Pittsford, N. Y.

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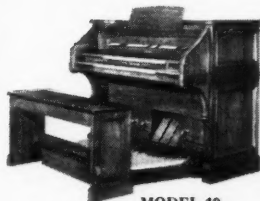
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PAUL JENKINS TO FACULTY

Paul R. Jenkins, Jr., has been appointed instructor of organ in the School of Church Music of the Southern Baptist Theological Seminary at Louisville, Ky. Mr. Jenkins is a native of Rock Hill, S. C., where he began the study of organ under Miss Jeannette C. Roth. He earned the B. S. degree in music at Davidson College and later received a master's degree in organ from the University of Michigan, where he studied organ with Robert Noehren and carillon with Percival Price.

Before joining the seminary faculty Mr. Jenkins was organist of the Myers Park Baptist Church in Charlotte, N. C., and assistant conductor of the Queens College Choir. He is married to the former Janice Clark, who is also an organist.

Mr. Jenkins was heard in a recital Sept. 7 at the Alumni Memorial Chapel, Southern Baptist Theological Seminary. His program included the following works: Chaconne in E minor, Buxtehude; "If Thou but Suffer God," "We All Believe in One God, Father" and Passacaglia, Bach; "O World, I Now Must Leave Thee," "My Faithful Heart Rejoices" and "Deck Thyself, My Soul, with Gladness," Brahms; Sonata 1, Hindemith; "Song of Peace" and "Te Deum," Langlais.

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Programs of Organ Recitals of the Month

Kathryn Loew, Lake Forest, Ill.—Mrs. Loew, who is organist at the Church of the Holy Spirit, gave a recital there Nov. 7. Her program was as follows: Chaconne in G minor, Couperin; Prelude and Fugue in A major and "These Are the Holy Ten Commandments," Bach; "Vision of the Church Eternal," "The Celestial Banquet" and "Outburst of Joy," Messiaen; Prelude and Fugue in G minor, Dupré; Meditation on a Communion Hymn, Sowerby; Toccata from Symphony 5, Widor.

Julian Williams, Sewickley, Pa.—A recital was played by Mr. Williams Oct. 3 at St. Stephen's Church. His program was as follows: Toccata and Pastorale, Pachelbel; "Echo Voluntary for the Double Organ," Purcell; Prelude and Fugue in E minor, Bruhns; Pastorale, Zipoli; "A Mighty Fortress Is Our God," Walther; Toccata and Fugue in D minor and "O God, Be Merciful to Me," Bach; Sketch in F minor, Schumann; Three Liturgical Preludes, Oldroyd; Triumphal March, Karg-Elert.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio.—Mr. Kraft played these numbers at his Oct. 17 Trinity Cathedral recital: "Flourish for an Occasion," S. Drummond Wolff; Sonata in D minor, Guilman; Cantilene, Renner; Largo, Handel; Scherzo, Gigout; "Romance," Turner; Canon in E minor, Schumann; "Les Petites Cloches," Purvis; Toccata, Van Hulse.

Thomas J. Tonneberger, Toledo, Ohio.—The following selections were played by Mr. Tonneberger Oct. 17 at the Augsburg Lutheran Church: Prelude and Fugue in G minor, "Vater, unser im Himmelreich" and "In dir ist Freude," Bach; Largo from Concerto in D minor, Vivaldi-Bach; Pastorale, Rowley; "Reed-grown Waters" and "Landscape in the Mist," Karg-Elert; Introduction and Minuet from "Suite Gothique," Boellmann.

Irene Robertson, Los Angeles, Cal.—The Los Angeles Chapter of the A.G.O. sponsored Dr. Robertson in a recital Oct. 4 at St. John's Episcopal Church. Her program was as follows: Prelude and Fugue in D minor, Lübeck; Prelude, Fugue and Variation, Franck; Prelude and Fugue in E minor, Bach; Paraphrases on Gregorian Themes, Langlais; "Now Rest beneath Night's Shadow" and "How Lovely Shines the Morning Star," Peeters; Ostinato, Philip James; Introduction and Passacaglia, Reger.

Harold Fink, New York City.—Mr. Fink has chosen the following numbers to play at the Christmas Eve recital in the Fordham Lutheran Church: "Good News from Heaven the Angels Bring," Pachelbel; Cradle Song from the Christmas Oratorio and "Rejoice, Ye Christians," Bach; Christmas Fantasy on Old English Carols, Best; "The Christmas Pipes of County Clare" and "La Sortie des Trois Rois," Gaul; "While Shepherds Watched," Mauro-Cottone.

Harold Mueller, F.A.G.O., San Francisco.—The Stanislaus Chapter of the A.G.O. sponsored Mr. Mueller in a recital Nov. 2 at St. Paul's Church, Modesto, Cal. His program was as follows: Concerto in D minor, Vivaldi-Bach; Andante in B flat major, Schmitz; Toccata in F major, Bach; Three Pieces for a Mechanical Clock, Haydn; Fantaisie in A major, Franck; Sonata 2, Hindemith; "Song of the Basket Weaver," Russell; "The Cuckoo," d'Aquin; "Litanies," Alain.

C. Gordon Wedertz, Chicago.—A recital was played by Mr. Wedertz Oct. 19 at St. Paul's Episcopal Church in Marquette, Mich. His program included the following numbers: Toccata and Fugue in D minor, Bach; "Thanks Be to Thee," Handel; Chorale in A minor, Franck; "The Seraph's Strain," Wolstenholme; "Kamennoi Ostrow," Rubinstein; Toccata, Widor.

Mario Salvador, St. Louis.—A large audience heard Mr. Salvador play Oct. 6 at Southwest Missouri State College. His program was as follows: Toccata and Fugue in D minor, Bach; "Jesus, Joy of Man's Desiring," Bach-Fischer; Prelude, Fugue and Variation, Franck; Fifth Fugue on "B-A-C-H," Schumann; "Rondo a la Campanella," Karg-Elert; "Clair de Lune," Vierne; "Rhapsodie Catalane," Bonnet; Toccata, Gilbert; Capriccio, Lemaigre; Prelude and Fugue in G minor, Dupré; "Belgian Mother's Song," Benoit; "Samarkand," Douglas; "The Little White Donkey," Ibert; Toccata, Widor.

Karl T. Zapf, M.M., A.A.G.O., Philadelphia.—A dedicatory recital on an organ rebuilt by M. P. Möller, Inc., was played by Mr. Zapf Nov. 21 at the Oaklane Reformed Church. The program: Toccata and Fugue in D minor and "Awake, the Voice Commands," Bach; Chorale in E major, Franck; Sonata, Borowski; "Benedictus," Reger; "Invocation," Dallier; "Harmonies du Soir," Karg-Elert; "Prayer of Thanksgiving," Purvis. The opening recital on a Möller organ at Emmanuel Lutheran Church was played by Mr. Zapf Nov. 14. He chose these numbers: "St. Anne's Fugue," Bach; Sonata 1, Mendelssohn; Adagio from Sonata in C

minor, Guilman; "Invocation," Dallier; "Piece Heroique," Franck. Mr. Zapf will play the dedicatory recital on a Consonata electronic organ Dec. 5 at St. Thomas' Lutheran Church, Germantown, Pa.

Richard Keys Biggs, Hollywood, Cal.—Mr. Biggs and the Roger Wagner Chorale were heard in a golden jubilee concert Oct. 17 at the Blessed Sacrament Church. Organ numbers on the program were as follows: "Grand Jeu," du Mage; Air, Tartini; "Good News from Heaven," Pachelbel; Trumpet Tune, Purcell.

W. G. Marigold, Ph.D., Charlottesville, Va.—Mr. Marigold, a member of the faculty of the University of Virginia and organist of the First Methodist Church, gave a recital in the church Nov. 21, assisted by George W. Sergeant, director of music. The organ numbers were as follows: Prelude and Fugue in G minor, Buxtehude; "Noel in G" and "Noel Suisse," d'Aquin; Aria, Fiocco; "Rejoice, Beloved Christians," Bach; "Puer Nobis," Willan; "Out of the Deep" and "Jerusalem, Thou Lofty City," Karg-Elert; Passacaglia and Fugue in C minor, Bach.

Charles Schilling, D.S.M., F.A.G.O., Ch.M., F.T.C.L., Springfield, Mass.—Mr. Schilling played the following program at the First Church of Christ, Congregational, of which he is minister of music, on Sunday, Oct. 17: Concerto in A minor, Bach; Adagio, Flocco; Largo, Bassani; "Aria Pastorella," Rathgeber; "Quiet Design," (for meditation), Normand Lockwood (first time in Springfield); played from manuscript; Rhumba, Elmore; Aria, Peeters; "Chant de Paix," Langlais; "Prelude-Sur une Antienne" (Prelude on an Anthem), Langlais; "Dieu Parmi Nous" (God Among Us), Messiaen.

John Glenn Metcalf, A.A.G.O., Little Rock, Ark.—A Baldwin electronic organ in the First Presbyterian Church, North Little Rock, was opened Oct. 10 with a recital by Mr. Metcalf. His program was as follows: "The Heavens Declare the Glory of God," Marcelllo; Variations on "Meinen Jesum lass ich nicht," Walther; Gavotte in F, Martini; Prelude and Fugue in E minor, Bach; "Benedictus," Reger; Andantino, Vierne; "Rhosymedre," Vaughan Williams; Prelude on "Softly Now the Light of Day," Purvis; Chorale, Adagio and Toccata from "Suite Modale," Peeters.

Paul Allwardt, St. Peter, Minn.—A recital was played by Mr. Allwardt Oct. 10 at Gustavus Adolphus College. The program: Toccata, Scarlatti; Variations on a Theme by Clement Jannequin, Alain; Trio, Maurice Greene; Rhapsody in D flat, Saint-Saens; Symphony 3, Vierne.

Gertrude Beckman, Holland, Mich.—Miss Beckman gave a recital Oct. 3 at the First Congregational Church, Grand Rapids. She played: Concerto 2, Handel; Three Chorale Preludes, Bach; Toccata in D minor (Dorian), Bach; Adagio, Mozart-Biggs; "Sonata da Chiesa," Andriessen; Berceuse, Dupré; "Naiades" and Finale from Symphony 6, Vierne.

Dorothy Addy, A.A.G.O., M.Mus., Wichita, Kan.—The Treble Clef Club heard Miss Addy give a recital Nov. 16 at the First Methodist Church. Her program was as follows: "Now Thank We All Our God," Bach-Means; "Now Thank We All Our God," Karg-Elert; "Now Woods and Fields Are Sleeping," Edmundson; Fantasia on "St. Catherine," McKinley; Variations on "Old Hun'fredth," Bristol; Toccata and Adagio in C major, Bach; "Jesus, Joy of Man's Desiring," Bach; "The Musical Clocks," Haydn; "Fountain Reverie," Fletcher; Fantasia and Fugue in B flat, Boely.

Herbert B. Nanney, Stanford University, Cal.—A recital was played by Mr. Nanney Oct. 17 at the Stanford Memorial Church. His program: Prelude and Fugue in D minor, Buxtehude; "Honor to God on High Alone," "A Mighty Fortress Is Our God" and Partita on "Christ, Thou Who Art the Light of Day," Bach; "Kyrie Eleison," Karg-Elert; "The Musical Clocks," Haydn; Moderate, from Sonata 3, Hindemith; Prelude on "Iam Sol Recedit Igneus," Simonds; Finale in B flat, Franck.

James Porter, Dayton, Ohio.—Mr. Porter was heard Oct. 17 at St. Paul's Episcopal Church. He played: "St. Anne" Fugue, Bach; "Lord Jesus Christ, Turn to Us" and "My Heart Is Filled with Longing," Bach; Sonata 4, Mendelssohn; Chorale in A minor, Franck; "Nef," Mulet; "Antiphon," Lorenz; Toccata on "O Filii et Filiae," Van Hulse.

Nyle Dufresne Hallman, Seattle, Wash.—In a concert at the University Congregational Church in Seattle Nov. 1, Mrs. Nyle Dufresne Hallman, organist of the First Methodist Church of Portland, played the following selections: Suite from "Water Music," Handel; "Sheep May Safely Graze," Bach; Dorian Toccata, Bach; "My Heart Is Filled with Longing," Brahms; "The Fifers," d'Andrieu; Fantasia in F minor, Mozart; "Soul of the Lake," Karg-Elert; "Divertissement," Vierne; "The Fountain," DeLamar-

ter; Allegro (Symphony 6), Widor. The artist's husband, Roy Hallman, bass soloist, sang two groups. The organ is a three-manual Wicks, installed a year ago. Talmage F. Elwell is minister of music at the University Congregational Church.

Robert E. Schanck, M.S.M., East Orange, N. J.—Mr. Schanck and William Sempier, tenor, were heard in a recital Oct. 4 at the Kilburn Memorial Presbyterian Church. Organ numbers were as follows: Trumpet Voluntary, Purcell; Largo in F sharp minor, Veracini; Prelude and Fugue in G major, Bach; "Tryptique," Vierne; "Now Thank We All Our God," Karg-Elert; Toccata and Hymn on "Ave Maris Stella," Peeters.

Richard Ellsasser, Hollywood, Cal.—The First Presbyterian Church in Burlington, Iowa, sponsored Mr. Ellsasser in a recital Oct. 24. The program was as follows: Allegro Vivace from Concerto in A minor, Vivaldi-Ellsasser; "The Fifers," d'Andrieu; Andante, Stamitz; Rondo in G, Bull; Fantasia and Fugue in G minor, Bach; "The Kettle Boils," Clokey; "Soul of the Lake," Karg-Elert; "The Primitive Organ," Yon; Concert Study in D minor, Ellsasser.

Campbell Smith, Jr., San Antonio, Tex.—For a recital Oct. 17 at the First Presbyterian Church Mr. Smith chose the following program: Toccata and Fugue in D minor, Bach; "O Lord, Hear My Suffering," Krebs; "Come, Enter into Thy Dwellings" and "Now Rejoice, All Ye Christians," Bach; Prelude and Fugue in A minor, Bach; "God of the Heavens and the Earth," Toccata and "O World, I Now Must Leave Thee," Reger; Fantasia and Fugue on "B-A-C-H," Liszt.

Wilma Hoyle Jensen, Newburgh, N. Y.—A recital was played by Mrs. Jensen Oct. 8 at the State Teachers' College, Mansfield, Pa. Her program: Fugue in E flat, Bach; "Noel Grand Jeu et Duo," d'Aquin; "From God I Ne'er Will Turn Me" and Fugue in C, Buxtehude; Chorale in B minor, Franck; Prelude and Fugue in G minor, Dupré; Prelude on "Pange Lingua Glorioso," Edmundson; "Tumult in the Praetorium," de Maleingreau; "Jesus, Lead Thou Onward," Karg-Elert; "God among Us," Messiaen. Mrs. Jensen will play at MacMurray College in Jacksonville, Ill., Dec. 3. She appeared in a recital Oct. 15 at Union College in Schenectady, N. Y.

Mildred L. Hendrix, Durham, N. C.—Mrs. Hendrix's recital Nov. 7 at the Duke University Chapel was devoted to works of Bach. Her program included: "We All Believe in One God, Creator"; "We All Believe in One God, Father"; Partita on "O Gott, du fommer Gott"; "O Guiltless Lamb of God"; Passacaglia and Fugue in C minor.

Herbert Burtis, New York City.—A noonday recital was played by Mr. Burtis Nov. 16 at St. Paul's Chapel, Columbia University. His program: Three Gregorian Paraphrases, Langlais; Suite 150, Paul Reynolds; Fantasy on "Wareham," Searle Wright.

Searle Wright, New York City.—For his recital Nov. 18 at St. Paul's Chapel, Columbia University, Mr. Wright chose: Fugue on the Kyrie and Benedictus from "Messe pour les Rhapsodes," Couperin; Sonata 1, Hindemith; Arioso, Sowerby; Processional, Frank Bridge.

August Maelkelberghe, Detroit.—The noonday recital Nov. 30 at St. Paul's Chapel, Columbia University, was played by Mr. Maelkelberghe. The program was as follows: Chaconne in F minor, Pachelbel; Aria, Loeliet; Fantasia and Fugue in A minor,

Bach; Pastorale, Franck; Impromptu Etude, Maelkelberghe.

Bertil E. Anderson, St. Paul, Minn.—A faculty recital was played by Mr. Anderson Nov. 5 at Bethel College. He was assisted by Helen Hoffman Anderson, pianist, and Arlene Morseth, soprano. Organ numbers were: Prelude in G major, Largo and Toccata and Fugue in D minor, Bach; Pastorale, Clokey; "Ach, Herr, mich armen Sünder," Buxtehude; Rondo, Bull; Chorale in A minor, Franck.

Gerard Caron, New York City.—A recital was played by Mr. Caron Nov. 23 at St. Vincent de Paul Church. He was assisted by Burton Cornwall, bass. Organ numbers were as follows: Allegro from Concerto 1, Handel; "Come, Saviour of the Gentiles," "Rejoice Now, Christian Souls" and Passacaglia, Bach; "Variations de Concert," Bonnet; Scherzo, Whitlock; "Carillon de Westminster," Vierne.

Claude Means, Greenwich, Conn.—Mr. Means gave a recital Nov. 14 at Christ Church. He played: Trumpet Tune, Purcell; Little Scherzo for Clarinet and Flutes, Felton; Prelude, Fugue and Chaconne, Dietrich Buxtehude; "Rejoice, Ye Christians!" "Jesus, Priceless Treasure," "Sheep May Safely Graze" and Fugue in G minor, Bach; Aria, Peeters; Chorale in A minor, Franck; "A Rose Breaks into Bloom," Brahms; "Carillon," Vierne.

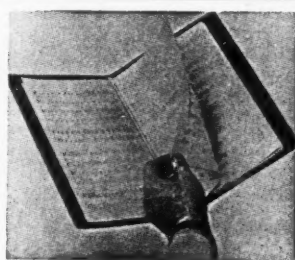
Lowell Enoch, Columbus, Ohio.—Mr. Enoch and Alice Cave, soprano, were heard Nov. 7 in a program of early church music. The recital was sponsored by the Ohio State University School of Music and took place at St. Stephen's Episcopal Church. Organ numbers were: "As Jesus Stood beside the Cross," Scheidt; Toccata in E minor, Pachelbel; "Praise God the Lord" and "How Bright Appears the Morning Star," Buxtehude; Passacaglia, Bach.

Dene Barnard, Cleveland, Ohio.—Mr. Barnard, who is a pupil of Walter Blodgett, gave a recital Nov. 7 at the High Street Church of Christ, where he is organist. He played the following: "Psalm 19," Marcelllo; "O Man, Bewail Thy Grievous Sin" and Toccata, Adagio and Fugue in C major, Bach; Flute Solo, Arne; Sonata 2, Hindemith; Preludes on "Rhosymedre" and "Hyfydol," Vaughan Williams.

John Hamilton, Wenatchee, Wash.—The dedicatory recital on an Aeolian-Skinner organ at the Church of Jesus Christ of Latter-day Saints in Wenatchee, Wash., was played Nov. 7 by Mr. Hamilton. His program was as follows: "When Thou Art Near" and Toccata and Fugue in D minor, Bach; "Piece Heroique," Franck; "Deck Thyself, My Soul, with Gladness," Brahms; "Chollas Dance," Leach; "Evensong," Schumann; "Carillon-Sortie," Mulet.

John Anson, San Francisco.—Mr. Anson, 18 years old, an organ student of Ludwig Altman, played the following program Oct. 30 at Temple Emanu-El: Four Chorale Preludes, Bach; Movement from First Sonata, Hindemith; short works of Reger and Brahms; Fugue in G minor, two Chorale Preludes and "St. Anne's" Fugue, Bach.

Virginie Bianchini, Paris.—A recital was played by Miss Bianchini Nov. 7 at Washington Cathedral, Washington, D. C. Her program was as follows: "Death and Resurrection," "St. Nicholas Legend" and Canon, Langlais; "The Conflict between Death and Life" and "Bird Songs," Messiaen; Two Dances and "Litanies," Alain.



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The annual Christmas carol service of the Kenmore Methodist Church, Kenmore, N. Y., will feature contemporary English music, sung by the chancel and motet (adult) choirs and the boy choir. The program will include: Fantasia on Christmas Carols, Vaughan Williams; Three Carols, Peter Warlock, and "Christ's Birthday", Bruce Montgomery. The carol service held Sunday, Nov. 28, is the second in a series of six special musical programs to be offered at this church throughout the year. In the opening musical program the adult choirs combined as an oratorio chorus to sing "A German Requiem" by Brahms, accompanied by an orchestra of strings and timpani, composed of members of the Buffalo Philharmonic Orchestra.

On Sunday, Dec. 18, "The Pageant of the Holy Nativity", by David McK. Williams, will be offered. The four youth choirs of the church will combine for the youth choir festival Feb. 27. The motet and chancel choirs will be heard in Brahms' motet "Create in Me a Clean Heart" and the Fauré Requiem. The closing choral program of the season will be presented April 24, when the motet choir and soloists will be heard in Cantata 4, "Christ Lay in Death's Dark Prison," Bach; "Cantate Domino," Schütz; Solo Cantata, "Lord, in Thee Do I Trust," Buxtehude, for tenor, violins and organ; "Psalm 150," Jean Berger; "Te Deum," Flor Peeters.

THE FESTIVAL CHOIR of All Saints' Church in Great Neck, N. Y., was heard in a concert Nov. 7 at the Kirkland Huske Memorial Parish Hall. Hugh McEdwards directed the group in performances of "De Profundis," by Michel-Richard de la Lande, and Maurice Durufle's Requiem.

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AT ROCKEFELLER CHAPEL**

The office of the carillonneur of Rockefeller Memorial Chapel at the University of Chicago announces the publication of a new composition for carillon, the "University of Chicago Suite," by Kamiel LeFevre, carillonneur of the Riverside Church in New York City. The work is divided into three parts: I. "The Chapel"—"Meditation"; II. "Prayer"—"Thanksgiving"; III. "The Bells"—"Rejoicing". The reproduction was made by offset lithography, using one side only of eight sheets. The sheets have been folded and inserted in a souvenir folder illustrated with a block print by the Missouri artist, Martha Sellers. The suite was composed to commemorate the twenty-fifth anniversary of the dedication of Rockefeller Chapel. It received its first performance on the seventy-two-bell Gillett & Johnston carillon of the chapel July 25, by James R. Lawson, chapel carillonneur, to whom the work is dedicated. On Aug. 15 part 2 of the suite was played by Mr. Lawson as the initial selection of a recital on the sixty-one-note Schulmerich electronic carillon installed for the World Council of Churches festival of faith in Soldier Field, Chicago.

During the past year three other compositions in celebration of the anniversary were dedicated to Mr. Lawson and played on the chapel carillon. "Passacaglia for Carillon," by the Chicago composer, Grant Fletcher, is in preparation for publication. "Four Variations on the Parsifal Chimes" (the clock tune used at both Rockefeller Chapel and the Riverside Church) by the Dutch-American composer, Johan Franco, is available through the American Composers' Alliance. "The Bells of Heaven," by John Jacob Niles, will be published in a choral arrangement by G. Schirmer, Inc.

On a second sheet will be found a list of works for carillon available through the office of the carillonneur of the Rockefeller Chapel. Unless otherwise stated all works are written for carillons of four or more octaves. They may be adapted, however, to smaller instruments.

The office of the carillonneur of Rockefeller Chapel and the ministry of music of the Westminster Presbyterian Church, Oklahoma City, announce that a Southwestern carillon workshop will be held at the Westminster Church on Thanksgiving week-end, Friday and Saturday, Nov. 26 and 27. The workshop will be in conjunction with the dedication of the Westminster Church by Mr. and Mrs. George P. Benson. The carillon will be dedicated on Thanksgiving Day and the dedicatory recital will be played by James R. Lawson.

**VAUGHAN WILLIAMS WORKS
SUNG IN NEW YORK CHURCHES**

In honor of Ralph Vaughan Williams' visit to the United States a number of his major choral works have been scheduled at the Riverside Church in New York City, where Richard Weagly is director and Virgil Fox organist. "Dona Nobis Pacem" was performed Nov. 14 and "This Day" will be heard for the first time in America Dec. 26. The Fantasia on Christmas Carols, Christmas Hymn and Magnificat have been scheduled for Jan. 2. The program Feb. 6 will consist of the Festival Te Deum and the Benedicte. On March 6 Mr. Weagly will direct "Five Mystical Songs," "Come, Holy Spirit" and "O Taste and See." The cantata "Sancta Civitas" will be sung April 10.

The Riverside Church is not alone in paying homage to Vaughan Williams. Other New York directors who have given recent performances of his works are Harold Friedell, Charles Walker and Vernon de Tar.

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Rules for 1955 Contest

Rules for the national open competition in organ playing for organists not over 25 years of age on Jan. 1, 1955, are announced as follows by the American Guild of Organists:

I. Organization of Competition:

1. Preliminaries (Chapters)

Competitions to be held by local A.G.O. chapters as one of regular (or extra) public meetings during the current season. (Only first-place winners will be eligible to compete in regional semi-finals; others to be awarded honorable mention.) The winner in chapter preliminaries plays in the semi-finals at the regional convention. The expenses of each contestant are to be assumed by the chapter.

2. Semi-finals (Regional Conventions)

Competition of local chapter winners at regional conventions during the year 1955 as one of convention events. (Only first-place winners will be eligible to compete in 1956 national finals; others to be awarded honorable mention.) The winner in the semi-finals plays in the finals in New York, preceding the national convention. The expenses of each finalist are to be assumed by the region he represents.

3. Finals (National Convention)

Competition to be held during the latter part of the week preceding the 1956 biennial convention in New York. Winner of national finals to play a solo recital at 1956 national convention and to be awarded a bronze plaque by the national council. All finalists will be presented with a scroll.

II. Details Concerning Competition:

1. Competition to be open to any organist not over 25 years of age on Jan. 1, 1955. Those planning to compete must fill out competition application blank, to be obtained from and returned to local chapter, and pay an entry fee of \$5 not later than one week before the date of preliminaries. This fee shall be sent to the dean of the local chapter, who in turn shall forward it to the regional chairman, thus forming the nucleus of a fund to finance the expenses of the finalist to the national convention.
2. Entrants from branch chapter sectors will enter the chapter preliminaries. Contestants in former A.G.O. competitions (excepting the national winner) are eligible to enter the current competition.
- III. 1. In the preliminaries and semi-finals the contestant shall be required to play two compositions of his own choosing: (a.) A composition by J. S. Bach; (b.) a composition from either the romantic or modern school, chosen by the contestant.
2. In the finals the contestant shall be required to play two compositions: (a.) A major work of J. S. Bach from the official list compiled by the national competition committee. This list to be obtained from the chapter dean. (b.) A composition from either the romantic or modern school, chosen by the contestant.
- IV. In each competition the contestant shall be allotted a period of thirty minutes. The actual playing time for the two required compositions shall not exceed twenty minutes. This shall apply to local preliminaries, regional semi-finals and national finals.
- V. The competition preliminaries are to be judged by a committee of two or three organists (Guild members) to be selected by the local chapter officials. The committees of judges (three or more) for regional semi-finals are to be appointed by the regional chairmen. The committee of judges (three or more) for national finals shall be composed of eminent prominent organists or other eminent musicians to be selected by the national competition committee.
- VI. The contestants shall be judged on the following points (in all stages of competition):
 1. (a.) technique, style and facility;
 - (b.) accuracy;
 - (c.) rhythm;
 - (d.) registration;
 - (e.) interpretation;
 - (f.) personal artistry and taste; (a) general musicality and imagination shown; (b) selection of work or works to be played.
2. The judges may stop the playing of any composition when they have evaluated the work of the contestant.
3. The judges are not obliged to designate a winner if the performance is not up to the required standard.
4. It is required that the contestants shall not be visible to the judges at any time during the competition.
- VII. Each contestant shall be allotted a minimum of one hour (and, if possible, a maximum period of two hours) practice time at the organ upon which the competition is to be played.

A.G.O. NATIONAL COMPETITION COMMITTEE.

Claire Coci, chairman; David Ballantine, secretary; Robert Baker, D.S.M., Seth Bingham, F.A.G.O., Harold W. Friedell, F.A.G.O., Laurence B. Hedgpeh, M. Searle Wright, F.A.G.O.

The thirteen finalists in the 1952-54 competition, who played so brilliantly in the finals held prior to the national convention in the twin cities, all distinguished themselves and deserve the commendation of the Guild. A list of these young artists and their home cities follows:

First Award—Dale Peters, A.A.G.O., Fort Worth, Tex.; \$500 gift by Rueter Organ Company.

Second Award—Doris Hamel, Philadelphia, Pa.

Honorable Mention—Paul Becker, Arkadelphia, Ark.

Eleanor Frances Allen, Washington, D. C.
 Dorothy Deiningner, Cuyahoga Falls, Ohio.
 Joanne Flage, Minneapolis, Minn.
 Edwin E. Flath, Syracuse, N. Y.
 Edward Hanson, A.A.G.O., Seattle, Wash.
 Richard M. Montague, Oakland, Cal.
 Charles Page, St. Johnsbury, Vt.
 Helen Phillips, Tallahassee, Fla.
 Marilyn Tew, Salt Lake City, Utah.
 Don A. Vollstedt, New Holstein, Wis.

A scroll was presented to each of the thirteen finalists in the name of the national officers and council.

Dozen Ways to Torture Your Organist.

By LEE HASTINGS BRISTOL, JR.,
 L.T.C.L.

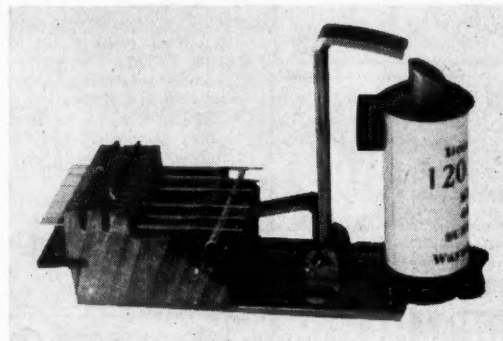
- [Dean Princeton Chapter, A.G.O.]
1. Don't treat him like a human being or really get to know him.
 2. Keep a close rein on him; treat him like a sort of chancel jukebox to be turned on and off at will.
 3. Don't ever invite his suggestions on anything or ask him his opinion on your long-range plans for the church.
 4. In fact, keep all your thinking and planning a secret from him. Otherwise, first thing you know, the music in your church will be an integrated part of worship instead of a disintegrating, tacked-on element.
 5. Think up excuses when possible to interrupt his practicing. Who ever heard of an organist worth his vast salary who ever needed to practice?
 6. When you make up your parish calendar, try chiseling in on choir rehearsal time when you can. Even better still, ask to borrow his precious choir room. He'll only be mildly apoplectic if you add to your remarks those three ever-so-useful words "just this once".
 7. Don't bother to pamper him or be polite in your dealings with his thrush-throated choir. We know that the late Canon Sparks was really all wrong when he said: "There's nothing in canon law which requires a clergyman to be a gentleman, but it helps."
 8. Don't ever ask your choirmaster to make any suggestions on how you could improve the use of your voice. Oh, sure, he's been trained as a voice trainer; but if you ask for his advice on voice techniques, you know as well as I what will happen. Give him an inch and he'll take an ell. First thing you know he'll start telling you about your favorite pulpit mannerisms—especially the ones he's heard parishioners talk about.
 9. Don't stand up for your organist and let him feel you are endlessly loyal to him whenever his name is mentioned in the community.
 10. Don't let him look on his work as a kind of twofold ministry in which he is answerable for (1) the music offered to God and (2) the way he permits his own life to touch the spiritual lives of his choir members.
 11. Never tolerate his complaints about the organ. Just answer his periodic pleas with a breathy whimper about the fact that it isn't a bad organ but a good organ badly played. There's the rub!
 12. Do not make your organist a "friend of the spirit!"—someone with whom you speak freely about your faith. If you do your relationship is liable to become a real friendship and your parish might be the richer for it.

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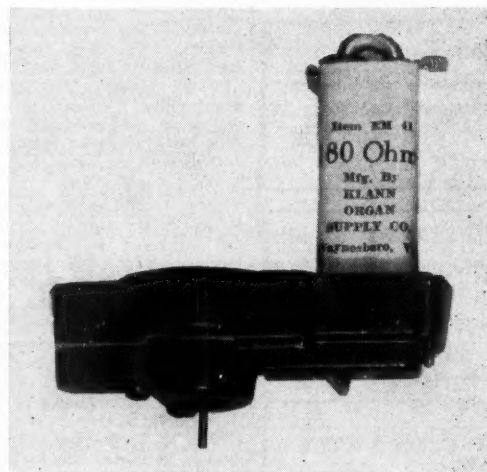
Leo Sowerby's cantata "Christ Reborn" will be sung under the direction of the composer at 8:30 p.m. Tuesday, Dec. 14, at St. James' Episcopal Church, Chicago. The performance will be sponsored by the Illinois Chapter of the A.G.O. The soloists will be Charles Greene, baritone; Marion Schroeder, soprano; Robert Nesmith, bass; Thomas Datz, tenor; Stanley Larsen, baritone, and Russell Love, bass.

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CATALOG AND PRICE LIST ON REQUEST

New Issues for the Choir

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

A composer who over a period of years has received a fair amount of recognition and for whom we have a great deal of respect recently sent one of his anthems to THE DIAPASON with this statement: "Maybe you can get your man to forget contemporary dissonance and stoop to the pure choral expression for once". He also remarked of his composition: "There is a deliberate use of seventeenth century style".

It is not usually worth while to take up limited space in a review column to answer an individual, but since it is possible that the implications in this reader's statements represent a misunderstanding which others hold we shall attempt to explain our views. It should be pointed out that the anthem referred to is one which was favorably mentioned in this column nearly two years ago, an *a cappella* motet for mixed voices. Your reviewer's comment was: "It is easy and pleasing music". We regret that the composer apparently missed seeing this.

Being interested in new musical idioms does not mean that one is a champion of "contemporary dissonance". Neither does it lessen one's appreciation for the literature of the sixteenth and seventeenth centuries. But it is a mistake for anyone to think that "pure choral expression" is necessarily confined to harmonies, voice leading, rhythmic devices, etc., permitted at any one period in history. To be sure, in the eighteenth and nineteenth centuries there was a woeful decline in the output and quality of a *cappella* music. But today we are witnessing an interest in the revival of choral art which is greater than anything the world has experienced in many generations. To study the music of the old masters is a *sine qua non* if we are to accomplish anything. To imitate the *spirit* of their work is as noble an aspiration as any composer could have. To imitate their *style*, except as an exercise in music theory, is futile.

Palestrina spent a lifetime creating a style of composition. He wrote 181 motets, 113 hymns and offertories, ninety-three masses, thirty-five magnificats, a host of secular numbers and many miscellaneous sacred compositions. He did not, however, write any pieces "in the style of the thirteenth century". Real imitation precludes creativity. In the first part of the twentieth century there were many diligent composers who attempted to write songs, sonatas and other music in a style which had its culmination well over 100 years ago. Almost without exception they are "perished as if they had never been" and unfortunately it is not true that "their name liveth forever".

The opposite of all this is a pitfall which is becoming all too common. It includes "dissonance for the sake of dissonance" and "being different with nothing to say". It is as full of futility as the pitfall of stylistic imitation. The really creative composers find themselves on a broad strip of solid ground between these two "pits," and how they arrived at that blessed estate probably they themselves cannot explain.

Wendell J. Rider's setting of Psalm 100 for mixed voices *a cappella*, published by the Canyon Press, Inc., is a good illustration of an uncomplicated piece of choral music which is certainly a departure from what we think of as the "traditional" but does not rely upon dissonance for its effectiveness. The most important things about it are its originality and its fresh spirit. From the same publisher we have "God Is My Strong Salvation," by Austin C. Lovelace, for SATB and organ. This number is based on a tune from "The Sacred Harp" and Dr. Lovelace has given it a simple setting which is entirely in keeping with the original melody and text. The last section is an interesting canon.

Other anthems from Canyon are Robert F. Glover's "O Clap Your Hands!" and George Blake's "Who Are These Like Stars Appearing," both for SATB with organ. The former is quite a simple number and could be learned easily by a youth choir. The second on the one hand resorts to some devices now generally out of fashion and on the other hand displays some interesting originality.

Ludwig Lenel has been especially interested in writing new music based upon old chorale melodies. Three numbers of this type by him have been published by the Chantry Press. They are "O Lord,

Look Down from Heaven, Behold," "O Christ, Who Art the Light and Day" and "Christ, Thou Lamb of God". They are for mixed voices *a cappella divisi*. These are interesting examples of a very old approach to choral writing carried out with a modern harmonic concept. Here is what we mean when we refer to the imitation of the "spirit" of the old composers. A new setting of Psalm 1 from the same publisher is the work of Edward J. Beebe. It is for SATB voices with organ and is not difficult.

Harry Robert Wilson has arranged the ancient canon "Dona Nobis Pacem" for practical use by a four-part choir and it is published by Hall & McCreary, as are the following: "Psalm 100," John Timothy Laverty, SATB *a cappella*; "I Will Love Thee, O Lord," Donald E. Sellev, SATB *a cappella*; "Psalm 103," Arthur Olaf Andersen, mixed voices with solo, accompanied.

W. A. Goldsworthy, whose name is known by church musicians all over the country, is the composer of "Lord, Make Me an Instrument of Thy Peace," for SATB with accompaniment, published by C. C. Birchard. This short number derives part of its appeal from the 5/4 meter in which it is written. Otherwise Mr. Goldsworthy's style is conservative but not without interest.

"All Things," by John Leo Lewis, another Birchard publication, is a unison number for junior choir. We call special attention to the fine text, by Marion James, which will certainly be a great deal more meaningful to children than some of the foggy versification full of "poetic license" which we sometimes attempt to foist upon them. Mr. Lewis has given it an attractive and singable musical setting.

Other new Birchard publications include the following: "God of Mercy, God of Grace," J. Stanley Sheppard, unison; "Lord, Keep Us Steadfast," SAB, D. Vetter, arranged by Don Malin; "Rejoice, Rejoice, Believers!" SATB and junior choir, Swedish folksong arranged by Don Malin; "Blessed Be Thou, O Lord God of Peace," SATB, George Brandon; "Have Mercy upon Me, O God," SSAA-TBB *a cappella*, C. Wesley Andersen; "Bow Down Thine Ear," SATB, James Todd; "Lord God of Sabaoth," TBB *a cappella*, Katherine K. Davis; "Peace in Our Time," SATB, G. Winston Cassler.

One of the recent publications of Edition Le Grand Orgue is a setting of "O Saving Victim" by Robert Leech Bedell for unison junior choir or solo. Both the Latin and English texts are printed. "O Come Now and Let Us Sing a New Song unto the Lord" appears in an SATB setting by Albert Alain, arranged by Dr. Bedell. For those whose choirs sing Latin motets we can certainly recommend da Viadana's "Exultate Justi," published in the "Repertorium Cantorum" series by the Edition le Grand Orgue. There are many other interesting old numbers in this series.

Edna R. Currie's setting of Maltbie D. Babcock's "Be Strong! We Are Not Here to Play" is staunch and vital. She has wisely used SAB voices, which makes the number more practical for young people's groups. The publisher is Canyon Press, which also issues a very pleasing four-part *a cappella* setting of "None Other Lamb," by Joseph Roff, and an SAB setting of "We Tread upon Thy Carpets," by Annabeth McClelland Gay.

One cannot read through an anthem by Regina Holmen Fryxell without knowing that she is a woman of conviction. Her setting of Psalm 67 for mixed voices in unison, with an optional second part, has been published by H. W. Gray and it is not a disappointment. As one composer recently wrote us, a unison chorus is a special kind of musical medium and must be treated as such. Mrs. Fryxell fully understands this point. Our only criticism would be that there is a slight tendency toward the pianistic at times in the accompaniment. But this is not serious enough to distract from the true musical values of the composition.

There is an old folk-tune for "How Firm a Foundation" which is still heard in rural areas in the South and is to be found in gospel hymn books. Like many folk-tunes, it is possessed of a strength which often is not to be found in standard hymn-tunes. Richard Warner has made a good arrangement of it for SATB, youth choir and organ. H. W. Gray also publishes the number for unison or SA. Other numbers from Gray are: "Let Thy

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Mercy, O Lord," SATB *a cappella*, Jean Pasquet; "Prayer to Jesus," for two-part youth choir, Gardner M. Nichols; "We Thank Thee, O Father," Thanksgiving anthem for mixed voices, David H. Williams.

Directors of large choruses should examine two numbers composed by Florence Jolley, arranged by Lara Hoggard and published by the Shawnee Press. They are "O Praise the Lord," SATB unaccompanied, and "Gloria in Excelsis," for mixed voices, children's choir and organ.

Alessandro Scarlatti was the father of the celebrated composer of sonatas, Domenico, and in many ways his contributions to musical progress were just as important as those of his famous son. It is unfortunate that for many years Alessandro was known more as a musical figure than as a composer, because his work deserves recognition. Presser's publication of Alessandro Scarlatti's "Te Deum Laudamus" should help to remedy this situation. It is one of his great works, scored for solo voices, SSATB, two oboes, strings and organ. Orchestral parts are available on rental. The editing is by John Castellini, who provides an English text, and there is an interesting preface written by Saul Novack of Queens College, who calls this a "decidedly progressive" piece of music and explains why.

The remainder of this column may be filed away for reference next year. It consists of a listing of Christmas music which was received too late to be reviewed

this year. The following are published by C. C. Birchard: "There Was Only Love in That Stable Place," SATB *a cappella* with soprano solo, H. Leroy Baumgartner; "Ah, Dearest Jesus, Holy Child," SATB with soprano solo, David H. Williams; "This Christmas Morning," SATB, David H. Williams; Five Narrative Carols, for SSA with solo voice and flute, Lloyd Pfautsch; "The Spruce Tree Carol," SATB with solos, Richard Warner; "Christ-Child So Fair," arranged for SATB *a cappella* by Morten J. Luvaas; "Sing We All of Christmas," SSATB, Myron D. Casner; "Light of Light," SATB, Everett Titcomb; Christmas Introit, SATB choir and narrator, Dana F. Wells; "Bright and Joyful Is the Morn," SAB, arranged by Stuart B. Hoppin.

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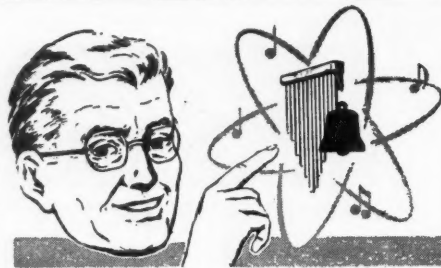
NINETEENTH SESSION HELD

BY LUTHERANS IN FREMONT

The nineteenth annual institute for church music attracted fifty persons to Fremont, Ohio, for the week of Aug. 15 to 20. A feature of the institute was a series of four evening programs, three of which were organ recitals by Ludwig Lenel, Arden Whitacre and Heinrich Fleischer. The dean of the institute was the Rev. Frederick M. Otto and faculty members were Dr. Paul Ensrud, Mr. Lenel, Dr. William Reese and the Rev. Willard Hackenberg. The sessions were held at Grace Lutheran Church and St. Mark's Church.

FIVE AMERICAN PROTESTANT church bodies are awaiting publication of a new hymnal to be called "The Hymnbook," scheduled for appearance in the fall of 1955. These are churches in the Presbyterian-Reformed tradition, and include the Presbyterian Church in the United States, the United Presbyterian Church of North America, the Reformed Church in America, the Presbyterian Church in the United States of America and the Associate Reformed Presbyterian Church. The 600 selections in "The Hymnbook" (527 hymns; seventy-three choral responses and other selections) were compiled by a content committee, of which William A. Weber of the Reformed Church in America served as chairman. This committee had the enormous task of choosing from a "possibility" list of some 200,000 Christian hymns and psalms.

RAY BERRY AND THE string symphony of the Detroit Chamber Music Workshop will be presented in a concert of music for organ and orchestra by the Founders' Society of the Detroit Institute of Arts and the Chamber Music Workshop, with the cooperation of the Detroit Federation of Musicians, Dec. 15 in the auditorium of the Institute of Arts. The hall has a large four-manual Casavant organ. Mr. Berry and the orchestra will perform the Poulenc Concerto for organ, strings and timpani and the Hanson Concerto for organ, harp and strings. The orchestra will play the Bach Brandenburg Concerto No. 3 in G major, and the Piston Fantasia for English horn, harp and strings. The Poulenc, Hanson and Piston works will receive their first Detroit performances at this concert. Mr. Berry is director of music at the Fort Street Presbyterian Church.



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New Issues for the Organ

The latest contribution of Richard Purvis, the popular San Francisco composer, to the field of organ literature is a set of three pieces published together by J. Fischer & Bro. The titles are "Prayer for Peace," "Elegy" and "Capriccio on the Notes of the Cuckoo." In a foreword the composer tells us that these numbers may be registered effectively on two-manual organs of moderate resources. He also mentions the fact that the first and third pieces of the set have been used in recitals and apparently contain that indefinable quality known as "audience appeal." The second number is written in memory of Richard Ross. To us it is the most interesting piece in the set. The opening and closing sections have an inverted pedal point which may be omitted on a small instrument. The famous death melody, "Dies Irae," which has attracted composers for centuries, is used effectively by Mr. Purvis.

Organists who are looking for preludes on some of the "old familiar" hymn-tunes should examine Camil Van Hulse's latest collection of Ten Preludes, also from J. Fischer. The tunes used by him are: "Rock of Ages," "Here, O My Lord, I See Thee Face To Face," "I Love to Tell the Story," "I Need Thee Every Hour," "Glorious Things of Thee Are Spoken," "In Heavenly Love Abiding," "Sweet Hour of Prayer," "My Faith Looks Up To Thee," "He Leadeth Me."

"Faith of Our Fathers." All are short and they are not difficult to play.

A second volume of "Hanon Studies for the Hammond and Pipe Organ," by Ernest C. Beers, has been published by J. Fischer. These are, of course, adaptations of piano etudes, but they teach principles important to any good keyboard playing.

• • •

Three Preludes on "In Dulci Jubilo" arranged as a Suite or Chorale-Partita for organ solo, preceded by Bach choral setting of the tune, arranged by Stainton de B. Taylor; published by Edition Peters, New York City.

This recently issued work for organ should receive a warm welcome from church players alert for novel and interesting service music for Christmas. The arranger has taken three independent compositions by the great German master, linked together by the use of the same melody, transposed them when necessary to attain key unity and preceded the formal units with a presentation of the tune set forth by Bach in his chorale harmonization. After the exposition of the chorale tune the first variation is in the form of a trio, lightly registered. The theme next appears as treated in a double canon in the octave. The closing movement is cast for full organ in fantasia style statement of sections of the chorale alternating with florid and brilliant passagework. The music is not above the moderately difficult range, will be effective on any sized organ and is equally pleasing to play and to hear. It is music of dignity and high worth, most fitting for use in the Christmas season.

• • •

Four Chorales for Organ, from the Christmas Oratorio by J. S. Bach, arranged by Alec Wyton, published by the H. W. Gray Co., Inc., New York City.

The four tunes used are "Jesu, Who Didst Ever Guide Me," "Ah! Dearest Jesus, Holy Child," "With All Thy Hosts, O Lord, We Sing," and "Now Vengeance Hath Been Taken". The version for instrumental use has been worked out with skill and without loss of musical values. The four chorales placed in order and as dealt with by the transcriber make up a seasonal work of interest and utility. The music sits well for the organ. The registration and musical editing are sufficient and intelligent.



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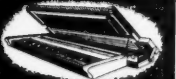


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**OPENING RECITAL BY WEINRICH
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The chapel of Princeton University was filled to capacity for a recital which Carl Weinrich gave Sunday, Oct. 31, to inaugurate the new additions to the organ there. His all-Bach program was as follows: Concerto in A minor (after Vivaldi); Chorale Preludes, "Ein feste Burg," "An Wasserflüssen Babylon" and "Kommst du nun, Jesu, vom Himmel herunter"; Toccata and Fugue in D minor; Canonic Variations on the Christmas Chorale "Vom Himmel hoch," and Prelude and Fugue in A minor.

Mr. Weinrich played the dedicatory recital on the Casavant organ in Westminster Presbyterian Church, Detroit, Sunday evening, Oct. 3. This was the climax of a week of festivities marking the dedication of the beautiful new church buildings. Despite inclement weather, it was found necessary to place extra chairs in the vestibule of the church to accommodate the overflow crowd.

On Oct. 19 Mr. Weinrich gave a recital at St. Paul's Lutheran Church of York, Pa., of which Donald Nixdorf is organist and choirmaster.

**MRS. J. B. JAMISON IS TAKEN
BY DEATH IN LOS GATOS, CAL.**

Helen Emerson Jamison, wife of J. B. Jamison, well-known organ designer, died unexpectedly Nov. 2 at her home in Los Gatos, Cal. Mr. Jamison, who represents Austin Organs, Inc., on the west coast, was in the East on business at the time of Mrs. Jamison's death. She was 70 years old.

FOR THE FIRST TIME in its thirty-year history, the National Association of Schools of Music will meet on the west coast. The annual meeting will take place at the Stalter Hotel, Los Angeles, beginning Dec. 29 and continuing through Dec. 31.

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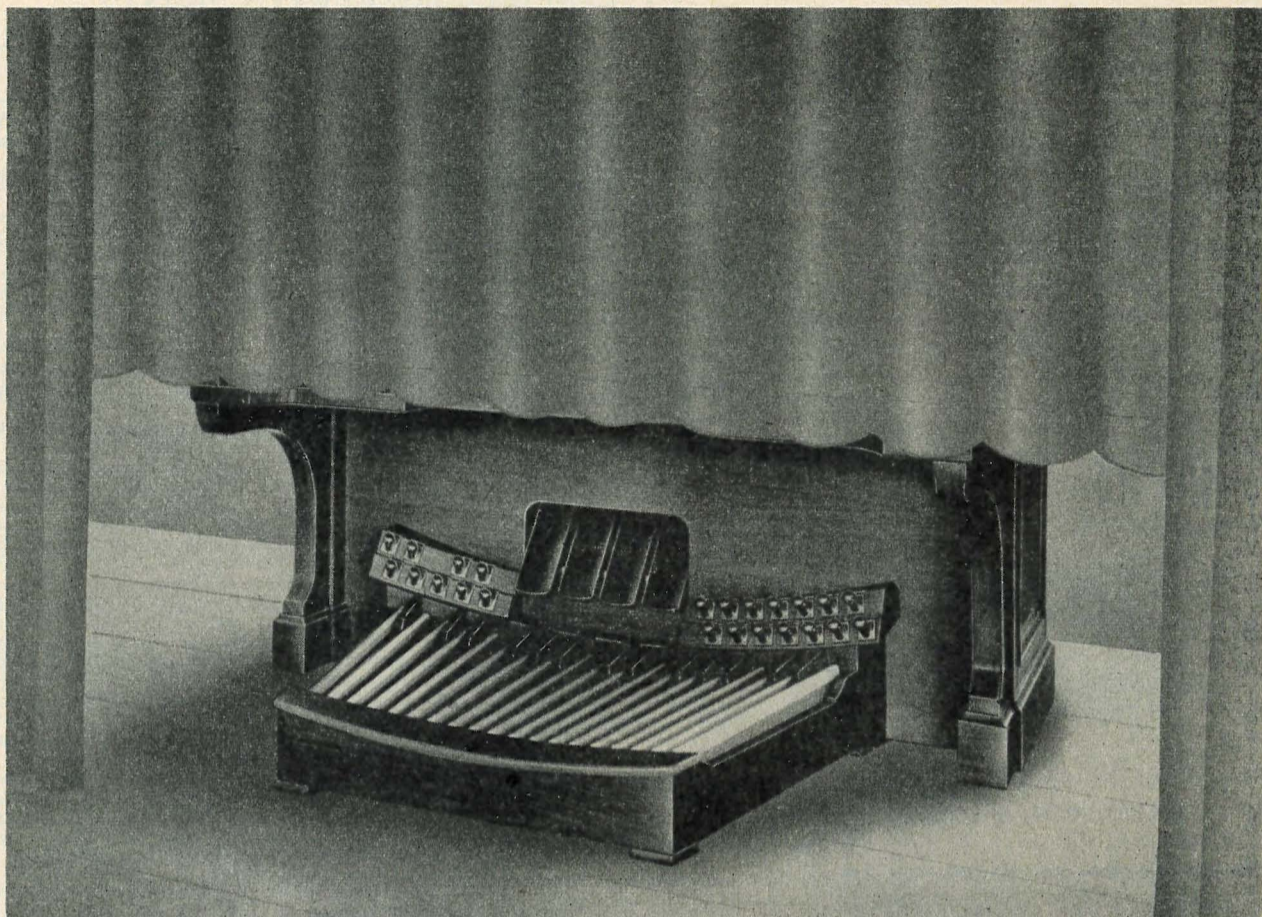
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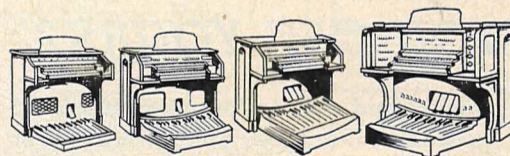
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