

THE DIAPASON

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CARL WEINRICH GUEST AT NORTHWESTERN "U"

ANNUAL CONFERENCE HELD

Recital Attracts a Large Audience—
Lectures by Walter D. Wagoner,
Paul Bunjes and Ewald V.
Nolte Stir Interest.

Carl Weinrich, director of music in the chapel at Princeton University and well-known concert organist, was the guest recitalist and lecturer at Northwestern University's midwinter conference on church music, held at Lutkin Hall in Evanston, Ill., Feb. 7 and 8. Mr. Weinrich's recital took place the evening of the first day and attracted a large number of people from the university and other communities. His program was as follows: Toccata and Fugue in F major, Buxtehude; "Benedictus," Couperin; Three Sonatas, Scarlatti; "By the Waters of Babylon," "A Mighty Fortress," "Comest Thou Now from Heaven" and Toccata and Fugue in D minor, Bach; Three Pieces for a Mechanical Clock, Haydn; Fantasy on the "Garden Hymn," Arthur Shepherd; "Benedictus," Reger; Fugue on "Ad Nos ad Salutarem," Liszt.

When Mr. Weinrich's playing first captured the attention of the American organ world about twenty years ago he was regarded as a performer with strong experimental tendencies and a member of a group which was attempting to introduce certain radical reforms in organ playing and organ design. Today Mr. Weinrich holds an honored position in the relatively small circle of top-flight concert organists and his colleagues regard him more as a balance-wheel in the profession than as an advocate of the extreme. As a reformer he has seen the fruition of his teachings and as a performer he has become an artist of great intellectual and emotional maturity.

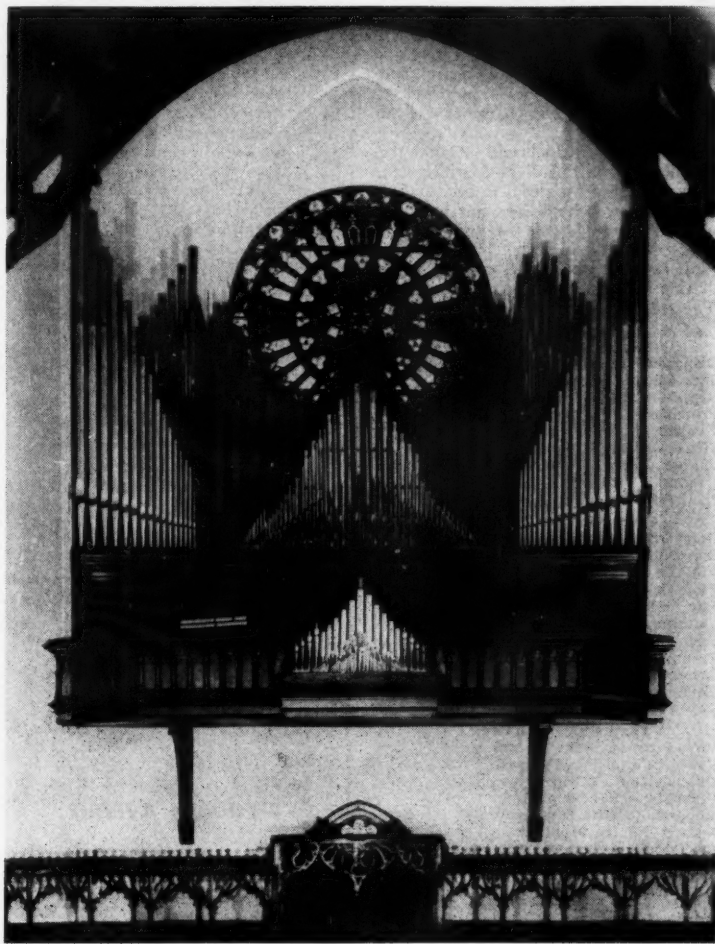
As will be noted in the listing of his program, Mr. Weinrich chose varied types of literature. His playing of the Scarlatti sonatas "because there is reason to believe that they may have been written for organ" was typical of his love for the experimental. His carefully thought out registrations gave real life to the Buxtehude Toccata and Fugue, successfully pitting the divisions of the organ against one another. As always, his Bach was thought-provoking. He found points of interest in the Arthur Shepherd Fantasy which most of us would have missed. The Liszt came as a resounding climax which so stimulated his audience that he had to add three numbers to the announced bill of fare. The house was well filled for Mr. Weinrich's recital and the audience's approval of his work was obvious.

Mr. Weinrich's lecture the next morning was like a verbal continuation of his recital because he talked about the things which he had demonstrated so well in his playing. He confined himself mostly to problems of registration and demonstrated many of his theories. In the matter of organ design, he questioned the use of loud mixtures with frequent "breaks" at a relatively low pitch level, going so far as to suggest that these often destroy the effectiveness of ascending and descending passages in the works of Bach.

The Northwestern conference was opened with a lecture by Walter D. Wagoner, university chaplain, entitled "Musical Churchmanship." Mr. Wagoner was concerned about choral music which is not in agreement with the theology of the church in which it is being performed. As an example he cited the singing of Trinitarian hymns in churches which teach pantheistic doctrine. Mr. Wagoner said that music must be evangelically effective since the Christian church is by definition evangelical. He also called for intelligent discrimination in the choice of music and stressed the fact that church music cannot be "art for art's sake."

The second afternoon of the conference

GALLERY ORGAN IN TRINITY CHURCH, BUFFALO



BIG BUFFALO ORGAN BUILT BY SCHLICHER

IS DEDICATED AT TRINITY

Gallery and Chancel Divisions Playable from Two Three-Manual Consoles—Reed Jerome Gives Opening Recital.

A large instrument designed and built by the Schlicker Organ Company has been installed at Trinity Episcopal Church in Buffalo, N. Y. The gallery organ contains four manual divisions and there is a chancel organ of two manual divisions and pedal. There are two three-manual consoles, both of which control the entire resources of the instrument.

There were three dedicatory recitals, the first of which took place Nov. 7. Reed Jerome, organist and choirmaster, was assisted by Dorothy Forbes, organist, three trumpet players and the church choir. The organ and choral numbers were as follows: "All People That on Earth Do Dwell," Vaughan Williams; Introduction and Toccata, Walond; "Exsultate Justi," Viadana; "Tenebrae Factae Sunt," Palestrina; "Grande Piece Symphonique," Franck; "Kyrie Eleison" and "Prayer" for Two Organs from "Mass for the Poor," Satie; "A Canticle of Peace," Clokey; "Song of Joy," Langlais; Magnificat 5, Dupré; "Victory Te Deum," Titcomb; Canonic Toccata on "Vigili et Sancti," Gore.

Other recitals were played Nov. 28 by E. Power Biggs and Feb. 6 by Squire Haskin. The choirs of the First Presbyterian Church and Trinity Church assisted in the latter recital.

The specifications of the gallery organ are as follows:

GREAT ORGAN.

Principal, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Holzflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Quint, 2 $\frac{3}{4}$ ft., 61 pipes.
Octave, 2 ft., 61 pipes.
Mixture, 5-7 ranks, 393 pipes.
Trumpet, 8 ft., 61 pipes.
Chimes (in Choir box).

SWELL ORGAN.

Quintadena, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Rohrflöte, 8 ft., 61 pipes.
Viola da Gamba, 8 ft., 61 pipes.
Viola Celeste, 8 ft., 49 pipes.
Principal, 4 ft., 61 pipes.
Traversflöte, 4 ft., 61 pipes.
Nasat, 2 $\frac{3}{4}$ ft., 61 pipes.
Schwegel, 2 ft., 61 pipes.
Tierce, 1 $\frac{3}{4}$ ft., 61 pipes.
Mixture, 4-5 ranks, 293 pipes.
Contrafagot, 16 ft., 61 pipes.
Schalmey, 8 ft., 61 pipes.
Clarinon, 4 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Gecekt, 8 ft., 61 pipes.
Dolce, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nachthorn, 2 ft., 61 pipes.
Terzian, 2 ranks, 122 pipes.
Cymbel, 3 ranks, 183 pipes.
Ranket, 16 ft., 61 pipes.
Krummhorn, 8 ft., 61 pipes.
Tremolo.

RÜCKPOSITIV.

Quintadena, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Larigot, 1 $\frac{1}{2}$ ft., 61 pipes.
Siffelöte, 1 ft., 61 pipes.
Scharf, 4 ranks, 244 pipes.

PEDAL ORGAN.

Untersatz, 32 ft., 12 pipes.
Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintadena, 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Quintadena, 8 ft., 32 notes.
Choralbass, 4 ft., 32 pipes.
Hohflöte, 2 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Ranket, 32 ft., 12 pipes.
Ranket, 16 ft., 32 notes.
Trombone, 16 ft., 32 pipes.
Trumpet, 8 ft., 32 pipes.
Cornet, 2 ft., 32 pipes.

was devoted to lectures by Paul Bunjes, professor of organ at Concordia Teachers' College in River Forest, Ill., and Ewald V. Nolte, director of chapel music and instructor in theory and church music at Northwestern University. Mr. Bunjes' talk was on the subject "Present Trends in Organ Design." He emphasized the importance of the location of the instrument and the undesirable results obtained from placing the organ in a separate room. Mr. Bunjes explained the theory of the "work principle" and discussed the scaling of pipes as a vital factor in the success of an instrument. He also made observations about organ specifications and actions.

Mr. Nolte's scholarly paper was entitled "The Contract of an Organist in the Seventeenth Century." It dealt with a contract between Johann Pachelbel and the Predigerkirche in Erfurt. This very interesting document as translated by Mr. Nolte is to be printed in THE DIAPASON. Those present felt that the inclusion of a musicological paper at the conference was an enjoyable and worthwhile addition to the agenda.

The conference was under the direction of Theodore A. Lams, professor of church music, organ and theory and chairman of the department of church music at Northwestern University.

WALTER M. MOHR, NEW YORK ORGAN MAN, DIES AT AGE OF 83

Walter M. Mohr of 2903 Valentine Avenue, New York, passed away Jan. 2 at the home of his daughter, Lillian M. Jost, in Groveland, Fla., at the age of 83 years. Mr. Mohr was associated with the firm of Louis F. Mohr & Co., organ maintenance, in New York City for over half a century. He was actively engaged in this field up to the time of his death. The business of organ building and maintenance has been in the family for over 120 years and has been located at its pres-

ent address for fifty-five years. The business had been conducted by three brothers—Louis F. Mohr, who passed away in December, 1949; Walter M. Mohr and Edward H. Mohr. Later Louis F. Mohr's son, Louis F. Mohr, Jr., entered the partnership.

Mr. Mohr was a member of the Old Guard of the City of New York and held the rank of major at the time of his death. He was a life member of Kane Lodge, 454 F. and A. M., Mecca Temple, and had the distinction of being a member of the Royal Order of Jesters. He was a graduate in the class of 1889 of the City College of New York and a classmate of Bernard M. Baruch.

Mr. Mohr is survived by his brother, Edward H. Mohr; a daughter, Lillian Mohr Jost, and four grandchildren.

The business of organ maintenance will continue to be carried on under the firm name of Louis F. Mohr & Co., with Edward H. Mohr and Louis F. Mohr, Jr.

STANLEY ORCUTT HONORED; AT DARTMOUTH FOR 20 YEARS

Stanley Orcutt, who for twenty years has served the Church of Christ at Dartmouth College, Hanover, N. H., as organist and choirmaster, was honored Jan. 22 at the morning service and at a coffee hour afterward. Mr. Orcutt's choir also received recognition. In a paragraph on the church bulletin about the ministry of music this statement was made: "The faithful craftsmanship of our organist and choirmaster continually adds new dimensions of beauty to our worship. His selection and training of the choir and his playing of the organ are one of the most important factors in the renewal and freshened vision which we gain from our worship."

As a prelude that morning Mr. Orcutt was assisted by flute, clarinet and oboe in Scarlatti's Andante and Allegro. The choir sang Candlyn's "Christ, Whose Glory Fills the Skies."

Chimes (from Great).

Both the swell and the great divisions of the chancel organ are enclosed. This is the stoplist:

GREAT ORGAN.

- Principal, 8 ft., 61 pipes.
- Quintadena, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Gedeckflöte, 4 ft., 61 pipes.
- Hohflöte, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.

SWELL ORGAN.

- Gedeckt, 8 ft., 61 pipes.
- Sallicional, 8 ft., 61 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Principal, 2 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

PEDAL ORGAN.

- Bourdon, 16 ft., 32 pipes.
- Principal, 8 ft., 32 pipes.
- Flute, 4 ft., 32 pipes.
- Rauschquint, 2 ranks, 64 pipes.
- Contrafagot, 16 ft., 32 pipes.

ARTHUR W. HINNERS IS DEAD;
WAS HEAD OF ORGAN COMPANY

Arthur W. Hinners, 81 years old, who was president of the Hinners Organ Company in Pekin, Ill., passed away Jan. 19 in St. Louis, Mo., of coronary thrombosis.

The Hinners Organ Company was founded by Mr. Hinners' father, John L. Hinners, in 1879. The firm built many pipe and reed organs, which were installed throughout the United States and in numerous foreign countries. Mr. Hinners was associated with his father in the Company and later served as its president until the company was dissolved about eighteen years ago. Later he was a salesman for the Wicks Organ Company of Highland, Ill.

Born in Chicago Aug. 24, 1873, the son of John L. and Wilhelmina Witt Hinners, he married Emma Balcke in Jacksonville, Ill. They celebrated their golden wedding anniversary a year and a half ago. Mr. Hinners was a member of Grace Methodist Church in St. Louis and a former member of Grace Methodist Church, Pekin, the Tazewell Club and the Pekin Country Club. He was a member of the board of trustees of Illinois Wesleyan University, Bloomington, Ill., for many years.

Surviving are his widow, one daughter, Mrs. Louise A. Sipfle, Kirkwood, Mo., and two sons, Captain Robert A. Hinners, stationed with the navy at San Francisco, and John W. Hinners of Herlong, Cal.; eight grandchildren; and four sisters—Miss Gertrude Hinners, Miss Clara Hinners and Mrs. Freda Michalson, all of St. Paul, Minn., and Mrs. Marion Burke of Clinton, Iowa.

Funeral services were held at Noel funeral home in Pekin Jan. 22 with the burial in Lakeside Cemetery.

J. FRANK FRYSSINGER DEAD;
NOTED COMPOSER, ORGANIST

J. Frank Fryssinger, organist, composer and retired organist and choir director at the First Presbyterian Church, York, Pa., died Dec. 4, at the age of 76 years. Mr. Fryssinger published more than 200 organ, piano and vocal compositions and wrote many others. He first served the church in York from 1909 to 1911 and then continuously from May 1, 1922, until his retirement April 5 (Easter Sunday), 1953.

Mr. Fryssinger was born April 7, 1878, in Hanover, Pa., the son of the late Jesse and Sarah Frances Sleeder Fryssinger. He began study of music at the age of 8. His parents were persuaded by Frederick W. Wolff to let the youngster study with him in Baltimore from 1887 to 1895. Mr. Fryssinger studied with Ralph Kinder of Philadelphia from 1903 to 1907 and with Dr. H. A. Clarke at the University of Pennsylvania. He attended the New York College of Music from 1895 to 1898, followed by study with S. Camillo Engel, Hungarian pianist, in New York, and Edgar Stillman Kelley, with whom he studied harmony. He next studied with Richard Burmeister, who was a pupil of Franz Liszt and court pianist to the emperor of Germany, and in 1908 he went to London to take tutelage under William Wolstenholme and the Rev. Dr. William A. Boyd, a pupil of Gounod. He headed the organ department at the University of Nebraska from 1911 to 1919, followed by a year as head of the organ and theory department at Augustana College in Rock Island, Ill. He was organist and choir-master at the First Presbyterian Church in Lincoln, Neb., and St. John's Methodist Church, Davenport, Iowa. Earlier he

THREE-MANUAL ORGAN
FOR GREENVILLE, MISS.

KILGEN TO BE INSTALLED

Wing-Type Console Specified for Divided Instrument Being Built for the First Baptist Church in Southern City.

The First Baptist Church, Greenville, Miss. has placed an order for a three-manual, wing type organ with the Kilgen Organ Company, St. Louis. Kenneth Forbus is minister of music of the church and negotiations were conducted by Paul J. Garvey, vice-president in charge of sales of the Kilgen Company.

The instrument, which will enhance the new sanctuary, will be divided, with great, choir and part of the pedal to be installed in one chamber behind the choir loft, and swell and remainder of the pedal in adjoining chamber behind the choir loft. The console is of the stop tablet, wing type. Installation is planned for the early summer. The stop specification is as follows:

GREAT ORGAN.

- (Expressive in Chamber 1)
- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Chimes (present tubes and action), 21 notes.

SWELL ORGAN.

- (Expressive in Chamber 2)
- Geigen Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Chimes (from Great), 21 notes.

CHOIR ORGAN.

- (Expressive with Great)
- Viola Pomposa, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Nazard 2 3/4 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (from Great), 21 notes.

PEDAL ORGAN.

- Sub Bourdon, 32 ft. (low 12 resultant), 32 notes.
- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohr Bourdon, 16 ft. (ext. 8 ft. Rohrflöte), 32 notes.
- Octave, 8 ft. (ext. 16 ft. Diapason), 12 pipes.
- Bass Flute, 8 ft. (ext. 16 ft. Bourdon), 12 pipes.
- Rohrflöte, 8 ft. (from Swell), 32 notes.
- Super Octave 4 ft. (ext. 8 ft. Octave), 12 pipes.
- Block Floete, 4 ft. (ext. 8 ft. Bass Flute), 12 pipes.
- Doublette, 2 ft. (ext. 4 ft. Super Octave), 12 pipes.
- Plein Jeu, 3 ranks (from Swell), 32 notes.

had served Emmanuel Reformed Church, Hanover, Pa.

From 1942 to 1952 Mr. Fryssinger taught in the music department at York Junior College and he served four years as director of music at Hood College. He was the first dean of the York Chapter, American Guild of Organists, and was an honorary and life member of Phi Mu Alpha Sinfonia fraternity. Last year he received the Arion medal of the York Chorus for outstanding service. He held the degree of Fellow of the Incorporated Guild of Church Musicians of London.

Besides his widow, Ella Virginia Billet Fryssinger, whom he married in York, June 10, 1903, Mr. Fryssinger is survived by a daughter, Mrs. William Stair, and a sister, Mrs. Miriam Hargreaves of York.

JEANNE DEMESSIEUX WILL
PLAY IN CHICAGO ON MARCH 7

Jeanne Demessieux, the famous French woman organist, will be heard in Chicago March 7 at St. Peter's Catholic Church. The event will be sponsored by the Chicago Club of Women Organists. Miss Demessieux's recital will begin at 8:15 in the evening. Tickets may be obtained from members of the sponsoring organization or at the door.

THE DIAPASON

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Flor Peeters

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- Creator Alme Siderum (Creator of the Stars of Night) (Advent)
- Iste Confessor Domini (He, Whose Confession God of Old Accepted) (Confessors)
- Jesu Redemptor Omnium (Jesus, Redeemer of All Men) (Christmas)
- Lucis Creator Optime (O Blessed Creator of the Light) (Sunday Vespers)
- Pange Lingua, Gloriosi Corporis Mysterium (Now, My Tongue, the Mystery Telling) (Passion Sunday and Holy Week)
- Veni, Creator Spiritus (Come, O Creator Spirit Blest) (Whitsunday)
- Vexilla Regis Prodeunt (The Royal Banners Forward Go) (Passion)

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			16' Ranket
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			GRAND CHOEUR
			32' Quintaton 49
			16' Principal 61
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			Plein Jeu (IV Rks.) 244
16'	Bombarde 61	16'	Bombarde 61
8'	Trompette Harmonique 61	8'	Petite Trompette 61
4'	Clairon Harmonique 61	4'	Clairon 61
			Tremulant

POSITIV ORGAN		PEDAL ORGAN	
8'	Spitzgamba 61	32'	Sub Principal 12
8'	Nason Flute 61	32'	Bourdon 12
4'	Principal 61	16'	Principal 32
4'	Koppel Flöte 61	16'	Violone 32
2 3/4'	Nasat 61	16'	Bourdon 32
2'	Blockflöte 61	16'	Gambe (Swell)
1 3/4'	Terz 61	16'	Quintade (Great)
1 1/2'	Larigot 61	16'	Quintflöte (Swell)
1-1/7'	Septieme 61	10 3/4'	Grosse Quint 32
1'	Oktav 61	8'	Principal 32
	Mixtur (IV-VI Rks.) 290	8'	Spitzflöte 32
	Zimbel (III Rks.) 183	8'	Gedeckt Pommer 32
16'	Ranket 61	8'	Quintflöte (Swell)
8'	Krummhorn 61	5 1/2'	Quint 32
4'	Rohr Schalmel 61	4'	Choral Bass 32
	Cymbelstern	4'	Nachthorn 32
		2'	Blockflöte 32

SWELL ORGAN (Enclosed)			
16'	Gambe 61		Grosse Cornet (IV Rks.) 123
16'	Quintflöte 61		Fourniture (IV Rks.) 123
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8'	Flauto Dolce 61	8'	Trompette 32
8'	Flute Celeste 61	8'	Krummhorn (Positiv) 32
4'	Geigen Oktav 61	4'	Clairon 32
4'	Fugara 61	4'	Rohr Schalmel (Positiv)
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4'	Clairon 61		Plein Jeu (IV Rks.) 244
	Tremulant		Cymbel (III Rks.) 183

CHOIR ORGAN (Enclosed)			
16'	Quintaton 61	16'	Bombarde 61
8'	Viola Pomposa 61	8'	Trompette 61
8'	Viola Celeste 61	4'	Clairon 61
8'	Rohr Flöte 61		PEDAL
8'	Dulciana 61	16'	Principal 32
8'	Unda Maris 61	16'	Bourdon (Manual)—
4'	Prestant 61	8'	Principal 12
4'	Nachthorn 61	8'	Bourdon (Manual)—
		16'	Posaune 32

Aeolian-Skinner Organ Company, Inc.

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Organist's Tribute Paid to a Minister Who Proves an Ideal

By SETH BINGHAM

[Continued from February issue.]

Dr. Coffin was about the least self-conscious person I have ever known. An aristocrat by birth and breeding, he was by nature thoroughly democratic. He liked people—all sorts of people; they felt this and they warmed to him. In his preaching or conversation he never tried to call attention to himself. (Can we as organists claim as much while playing or directing?) He neither gave way to sarcasm and violent expressions of prejudice, nor did he "bawl out" people. Allow me to cite a few personal reminiscences.

When I came to Madison Avenue Church the clouds of world war I were gathering. I was young and still had a lot to learn about running a choir. I was preoccupied with discipline and nothing loath to tell singers where to get off—also on. Maybe it was a war psychosis. I know that as the war developed, my feelings grew strongly anti-German. One Sunday morning before service several of us, including Dr. Coffin, were standing on the steps of the church's side entrance. The west wind brought us a frightfully acrid chemical odor. Someone asked where it came from. I started to say "Probably from Jersey," but by a slip of the tongue I said "Germany." When he stopped laughing, Coffin said: "Bingham, I didn't know you had gotten that bad!"

At our very first choir meeting I made them a short speech winding up with "Every choir must have a boss. I'm to be the boss." Astonished silence! Several members resolved then and there to "break" me. Well, they didn't break me, but they gave me no end of trouble. In retrospect it is easy to see God's plan for me: A much-needed chastening of the spirit.

During the early days I used to marvel at Dr. Coffin's way of doing things, and the willing team-work he inspired in his own "twelve apostles," as heterogeneous a group as one could well imagine. Like everyone else I was under the spell of his preaching, but whence came that contagious warmth and gentle persuasiveness? With all his distinction of birth and great intellectual gifts he was equally at ease and at home with rich and poor, the great and the humble. The humble? A light dawned on me. That was it! Humility—complete forgetfulness of himself and a burning zeal to get on with his Master's business.

Humility is a compelling word which has marked the triumphs of the saints in all ages. I sorely needed humility. When I started trying to love my choir into doing things instead of antagonizing them I began to get worthwhile results, and discipline became a minor problem. Whatever success I may have achieved in my work at Madison Avenue was due in no small measure to Henry Coffin's kindly encouragement and wise counsel. He had a brotherly gift for guiding you in the way you should go. Let me give one example:

The choir's recording secretary was a smart, lively girl with an independent manner. I was strict about unexcused absences. But she would simply tell me: "I'll be away this week," without giving any reason. The third time this happened I quoted our attendance rule: "No unexcused absences: that goes for you the same as for others." Out walked Edna. She continued to attend church regularly but cut the choir. Dr. Coffin heard of it. Throwing a friendly arm about my shoulder, he urged me to beg her pardon! I swallowed hard, took a long breath and replied: "Well, you're the doctor." After service I sought her out in the congregation. "Edna, I'm sorry I offended you; I hope you'll pardon me." She was back on the job at the next rehearsal and became one of my most faithful members from then on.

Any consideration of the ministry of music inevitably invites comparison with certain aspects of a ministry like Dr. Coffin's. As to the nature of a pastor's good deeds and words, the Bible, particularly in the sayings of Jesus and Paul, offers abundant and clear directives. For the church musician, however, words are chiefly important as the texts of choral

compositions. He is dealing with the intangible musical sound of voices and instruments. How best to use these mighty resources in a religious service? The Old Testament, to be sure, is full of allusions to singing and dancing, praise with the sound of the trumpet, stringed instruments, organs and two kinds of cymbals. We know of course that the earliest Christians sang hymns, but there is very little in the New Testament explicit enough to guide us.

Assuming, then, his faith in a living God and a desire to serve Him, the minister of music must do his preaching and praying in terms of musical tone. Through the force and beauty of his art he wishes to inspire the listener with feelings of adoration, repentance, thankfulness to the Creator. He believes that the strains of noble music can be an outlet for human joys and sorrows. How well he succeeds, of course, depends on a number of things. Perhaps God will not reject cheap or trashy music if it is rendered in all sincerity, just as He might accept the will for the deed in that kind of sermon. (In Dr. Coffin's preaching one heard nothing mediocre or in poor taste.)

"Be ye therefore perfect even as your Father which is in heaven is perfect," said Jesus.

We all know how far short of this we come, despite good resolves. Yet this counsel of perfection is the only right one for a musician in the service of the church. It is easy for the organist to acquire a shallow popularity by using a certain type of banal music sometimes called "sacred". If, however, with due regard for the listener and the artistic means at his disposal he obeys his conscience and adheres to standards of good taste, don't label him as a snob or a high-brow. Is your best too good in such a cause? Great music, reverently and humbly offered, is surely a good and acceptable gift to God. Like the architecture of a lofty cathedral, it can add beauty to holiness.

Dr. Coffin invariably put first things first. I just mentioned architecture. One weekday in the church we were both gazing up at the ornate "railroad trestle" which undergirds the roof.

"Hideous!" exclaimed Coffin. "And to think Mrs. H— wishes to tear down this building and give us a beautiful Gothic structure."


"And why not?" I burst out. I had visions of high stone vaultings, a splendid chancel, carpetless floors and a fine, resonant nave for our music.

"Oh, I'd rather worship in a barn than in a one-woman church," was all he said. So that was that. I reflected that if a man of his stature could be content with inadequate facilities, I ought not to complain.

The organist sometimes enumerates the multiple routine chores for which he often receives a pitifully small salary: mapping out a year's choral and organ music, reorganizing a choir every autumn, private vocal instruction for new singers, overseeing gown allotments and attendance records, preparing weekly music lists for church bulletin and press publicity, arranging festival services with visiting choirs, submitting the annual music budget, auditioning singers, providing music for weddings and funerals, practicing Sunday's organ pieces and accompaniments, rehearsing the choir, playing or directing the Sunday music, *et al.* He may imagine by comparison that the minister's lot is an easy one: a weekly sermon to prepare, a few parish visits, etc. Any one accompanying Henry Coffin about during an ordinary week would have learned better. The number of important things he got done in a week was incredible. Like a good family doctor he was on call day and night. His office door remained open; if I needed to see him I never had to hurdle a secretary to do so. (It pays to have choir members feel that you are accessible and glad to talk with them.)

Dr. Coffin was incapable of envy or rancor. On a certain Monday morning, in the quiet, matter-of-fact tone in which he might have said "Mrs. S— wants you to play for her daughter's wedding", he told me that on the preceding Saturday the Yale Corporation had elected a new president. He added that there had been a tie vote for two candidates: James R. Angell and himself. The retiring president, Arthur Hadley, had thereupon broken the tie by voting for Angell. I expressed my anger and disappointment

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over the decision. In the same calm voice he replied, "Oh, I'm just as happy to stay here at Madison Avenue."

Doesn't this carry a further lesson for us? I could quote from many letters received from organists over the years, all saying in effect: "I feel there is no chance of bettering myself here, that I should have something more worthy of my abilities, with more opportunities of advancement." Advancement? I doubt that Henry Coffin ever consciously sought advancement. To some of these I answered: "Better stay where you are and grow up with the community. Do your job so well that another church will call you to that larger position you seek."

For I had in mind the miracle of Madison Avenue. From a rather run-down if highly respectable religious group of a few wealthy families paying their pew rents it had been transformed by the Christian activities of the young and dynamic Henry Sloane Coffin into a vigorous, outreaching, inclusive church whose membership grew during his pastorate from 442 to 2,278; the Sunday-school from 200 to 1,480 pupils; and an eleven-story church house was built to minister to the spiritual and social needs of this great parish stretching from Fifty-ninth Street to Ninety-sixth Street and from Fifth Avenue to the East River—all due largely to his initiative and energizing spirit.

[To be continued.]

**LeROY V. BRANT RETIRES
AFTER FORTY-FIVE YEARS**

Ending an organ career which began in 1909, LeRoy V. Brant has resigned as organist of the San Jose Scottish Rite bodies and terminated thirty-five years as their organist when he played for the conferring of the thirty-second degree of Masonry.

Twenty-eight of the forty-five years on the organ bench were spent in Episcopal churches, twenty-four as organist and master of the choir at Trinity, San Jose, Cal., where he played one of the finest examples of the Hook & Hastings art in America, a three-manual thirty-six-stop organ of delicacy of voicing rarely matched. At the Scottish Rite Temple Mr. Brant played a three-manual Estey, designed together with J. B. Jamison, now of the Austin Company. The instrument was one of some fifty stops.

Mr. Brant is head of the Institute of Music in San Jose, a position he has held for thirty-six years; has been conductor of the San Jose Municipal Chorus since 1924; has been conductor of the Choral Guild of San Jose since 1951 and has contributed to national music magazines for more than twenty-five years. He is the holder of five earned degrees in music, has traveled extensively in Europe and North America and is a camera enthusiast.

**THIRD ORGAN IS INSTALLED
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Temple Emanu-El, San Francisco, installs its third organ, a beautiful Estey instrument placed in the balcony of the large Sunday-school auditorium. The organ was donated by the family of the late Mrs. Marcus S. Koshland, patroness of arts, in whose home the organ was originally installed. A new trumpet was added and a considerable modernization of the console was carried out by Louis and Lawrence Schoenstein. A memorial service for Mrs. Koshland, led by Cantor Reuben R. Rinder, with a dedicatory organ program by Ludwig Altman are planned for the near future. This new organ will serve the congregation in addition to the seven-rank Aeolian organ in the lovely chapel (used for vesper services and weddings) and the large four-manual Skinner in the main temple.

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Three-Part Anthems, Schweitzer Book and Anthology Reviewed

By JAMES S. DENDY, MUS.B.

The Concordia Publishing House in St. Louis has tackled a knotty problem in volunteer choir work and has come through with a really constructive solution. That problem is the scarcity of male voices and the solution is a set of two choir books for SAB entitled "Sing Praise." The idea of SAB music is even older than the volunteer choir itself, but we believe that the present collection is unique in several ways. All of the anthems are new compositions by a young German-American composer, Ludwig Lenel, who has already won recognition in the church music field. They are based on familiar hymns, chorales and carols, but not one number is a rearrangement of an SATB anthem. This is the thing which has "killed" so many previous efforts in the SAB field. Directors and singers felt that they were only performing watered-down versions of some old "chestnuts."

The composer has been careful to keep the range of each vocal part within the natural limits of sopranos, altos and baritones. And each part has been made interesting rhythmically and melodically. Though the melodies are old Mr. Lenel's approach to them is a contemporary one and he has avoided harmonies and rhythms that are too conventional. The anthems will be equally suitable for the youth choir and the small volunteer adult choir. As a matter of fact, one need not relegate the collection to the ranks of amateur groups, for much of the music is worthy of the efforts of any musical organization.

"Sing Praise" contains material for the entire church year. In the first part there are compositions for Thanksgiving, Advent, Christmas, the New Year and Epiphany. The second part contains anthems for Lent, Palm Sunday, Holy Week, Easter, Good Shepherd Sunday, Ascension, Pentecost and Trinity. Both parts also include several numbers of a general nature. Part 1 is off the press and we shall look forward to seeing part 2 as soon as it is available. Some of the anthems found in the first part are: "Dear Christians, One and All, Rejoice" (based on "Nun freut Euch"); "Lord God, We All to Thee Give Praise" ("Old Hundredth"); "Lift Up Your Heads, Ye Mighty Gates" ("Macht hoch die Tür"); "To Shepherds as They Watched by Night" ("Puer Nobis"); "All Praise to Thee, My God, This Night" ("Tallis' Canon").

We would like to call the attention of our readers to some very useful numbers which have recently come from Novello & Co. in England and may be ordered through H. W. Gray in New York or the British American Music Company in Chicago. Two of these will be especially attractive to the smaller choirs: "Come Down, O Love Divine," by Norman Gilbert, and "Here, O My Lord, I See Thee," by Guy H. Eldridge. Both are very melodious and easy to sing. The Gilbert number is altogether unison, with an optional descant at the end. It is for Whitsunday or general use. The Eldridge anthem incorporates the tune "Erfyniad," which is not well known in America but should be because it is both strong and appealing. It is unison up to the last page, where it divides into four parts.

Going on with Novello numbers, C. S. Lang has written a stirring unison setting of "Hail Thee, Festival Day." Mr. Lang's anthems and organ music have been quite successful in this country. The number under consideration has a quality of buoyancy which will make it a real addition to almost any festival celebration. Lyndon Marguerie's "Blessed Are They That Have Not Seen" is a shorter SATB *a cappella* anthem which should present no special problems to any choir which is accustomed to doing unaccompanied work.

It is unfortunate that we seldom find time for sung evening prayer in the Episcopal Church in America, because so many interesting settings of the Magnificat and Nunc Dimittis come to us from England. Eric Thiman's setting in B minor for unison voices or two parts could be handled by any average volunteer choir. Herbert Howells' Magnificat and Nunc Dimittis for SATB and organ,

written for St. Paul's Cathedral, is a good example of modern British church music. Both are from Novello.

"The World of Albert Schweitzer," a book of photographs by Erica Anderson, with text and captions by Eugene Exman, is from the press of Harper & Brothers. In this year of the celebration of Schweitzer's birthday the thoughts of people all over the world have been turned to the great figure who has made contributions in so many fields of human endeavor. This book reveals him as the many-sided personality he is. The photographs are of outstanding excellence. Miss Anderson spent the better part of four years in Dr. Schweitzer "country," making trips to both Lamberéné, in French Equatorial Africa, and to Günsbach, in Alsace, France. She is well known in Europe and America for her work, both with still and motion pictures. Much of the book is devoted to scenes showing Dr. Schweitzer's medical work in Africa. One also finds glimpses of the musician at work. Through these pictures one captures an insight into the life of this man which would be difficult to obtain from mere reading. The book is highly recommended.

Nearly everyone will find music which interests him in the new G. Schirmer anthology, "Annus Ecclesiasticus," edited by J. Julius Baird, Mus. D., because a wide variety of selections is included. This attractive volume contains organ music suitable for the various seasons of the church year, running the gamut from chorale preludes by Bach to transcriptions of Strauss songs. There are forty-four numbers in all. The listing includes eight selections by Bach (some of which are transcriptions from the cantatas), six Brahms numbers, four of Harvey B. Gaul's pieces, four by Guilman and other writings by such composers as Stanley R. Avery, Beethoven, Dubois, Handel, Haydn, Karg-Elert, Noble, Saint-Saens, Schubert, Stebbins and Yon. Many of the transcriptions are the work of Dr. Baird. The book is well printed and attractively bound.

Those who are preparing for Guild or C.C.O. examinations should by all means procure a copy of C. S. Lang's "Paperwork Tests, Book 1," which has been issued by Novello (order through British-American or H. W. Gray). Though Mr. Lang originally wrote these for use by candidates preparing for the Royal College of Organists examinations, they are splendid work material for any of the tests patterned along those lines. They will also be of value to the conservatory teacher and student. The problems presented in this booklet deal with writing the vocal trio, harmonizing a chorale, the two-part invention and an instrumental piece in eighteenth century dance form.

Another Novello issue of interest to organists is Desmond Ratcliffe's Festal Finale. Mr. Ratcliffe does not shy away from dissonance and he obtains some brilliant effects without attempting to crowd several dozen notes into every measure. An organ with a good, full ensemble and solo stop of the tuba type will be best for this piece. Perhaps it is the answer to your search for an Easter postlude.

APPOINT FRANKLIN COATES TO ST. JOHN'S IN BRIDGEPORT

Franklin Coates, A.A.G.O., L.T.C.L., has been appointed organist and choir-master of St. John's Episcopal Church in Bridgeport, Conn. Mr. Coates accepted the new post after his resignation from the Church of the Transfiguration in New York City. He and Mrs. Coates will continue to direct the Weston Music Center in Weston, Conn., where they make their home. Mr. Coates had served the famous New York parish, better known as the Little Church around the Corner, since 1934. He is an established recitalist and his choir of boys frequently appeared in public.

Mr. Coates was for four years organist of the Church of the Heavenly Rest, New York City. He did most of his organ study under Dr. David McK. Williams. He also studied with Pietro Yon, T. Tertius Noble, Norman Coke-Jephcott and Anne McKittrick. Mr. Coates studied theory and composition at the Juilliard School of Music and took a course in Gregorian chant at the Solesmes Abbey in France. As a boy he sang in the choir of Grace Church, New York City.

At St. John's Church Mr. Coates succeeds Alvin C. Breul, who is retiring from the position he has held since 1909.

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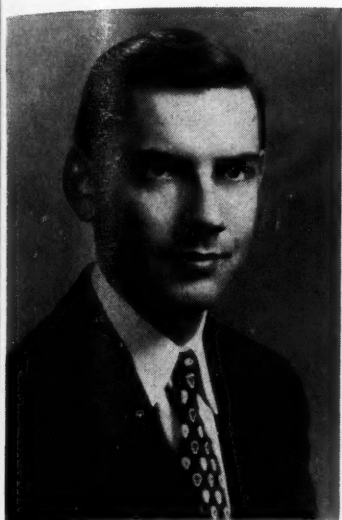
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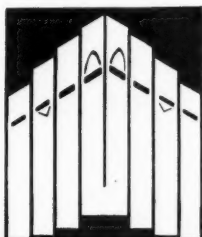
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RADIO STATION WHLD of Niagara Falls, N. Y., presented a choral festival on three Sunday afternoons, Feb. 6, 13 and 20, under the direction of William Tortolano, organist and music director at Our Lady of the Rosary Church and school, Niagara Falls. The first program featured a survey of the Roman Catholic liturgical year in music. The liturgical boy choir and the girl choir of Our Lady of the Rosary were the featured performers. The Mount Carmel College glee club sang Gregorian chant and sixteenth century polyphony on the second program.

Mr. Tortolano recently was appointed professor of Gregorian chant and choir-master at the college. The final broadcast presented the women's chorus from the division of adult education, Board of Education, in Niagara Falls. A non-denominational chorus that sings sacred and secular music, the group was organized several months ago.

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The Charles W. McManis Company has been selected to build a three-manual organ to be installed in the new edifice of St. Paul's Episcopal Church, Kansas City, Kan. The swell and choir divisions are to be in chambers adjacent to the chancel and the great organ will be exposed in a bay next to the swell tone opening in the nave.

Miss Helen Hummel has served the church as organist for fifteen years. The organ will be installed after the church is completed in the fall.

The stoplist is to be as follows:

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Principal, 8 ft., 61 pipes.
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Mixture, 4 ranks, 220 pipes.
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Rohrquintadena, 4 ft., 61 pipes.

Stillflöte, 2 ft., 61 notes.
Scharf, 3 ranks, 183 pipes.
Contrafagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 61 notes.
Clarion, 4 ft., 61 notes.
Tremulant.

CHOIR ORGAN.

Quintade, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Gemshorn Celeste, 8 ft., 49 pipes.
Flute, 4 ft., 61 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Violone, 16 ft., 12 pipes.
Sub Bass, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 44 pipes.
Quinte, 10 1/2 ft., 32 notes.
Principal, 8 ft., 44 pipes.
Stillflöte, 8 ft., 32 notes.
Geigen, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Octave, 4 ft., 32 notes.
Mixture, 3 ranks (prepared for).
Contrafagotto, 16 ft., 32 notes.
Trumpet, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

THE GARY, IND., municipal chorus, Max Sinzheimer conductor, is rehearsing its second concert, scheduled for March 20. Two works will be presented by the chorus which will be new to Gary listeners: Schubert's cantata "Miriam's Song of Triumph," Op. 136, and Beethoven's Mass in C major. Four soloists from the Gary area have been engaged and an orchestra of Gary instrumentalists will play. John Seagard is organist. Edith Martin is the group's accompanist.



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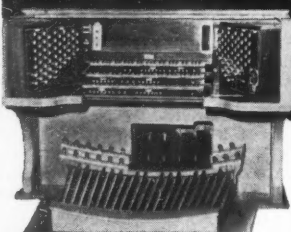
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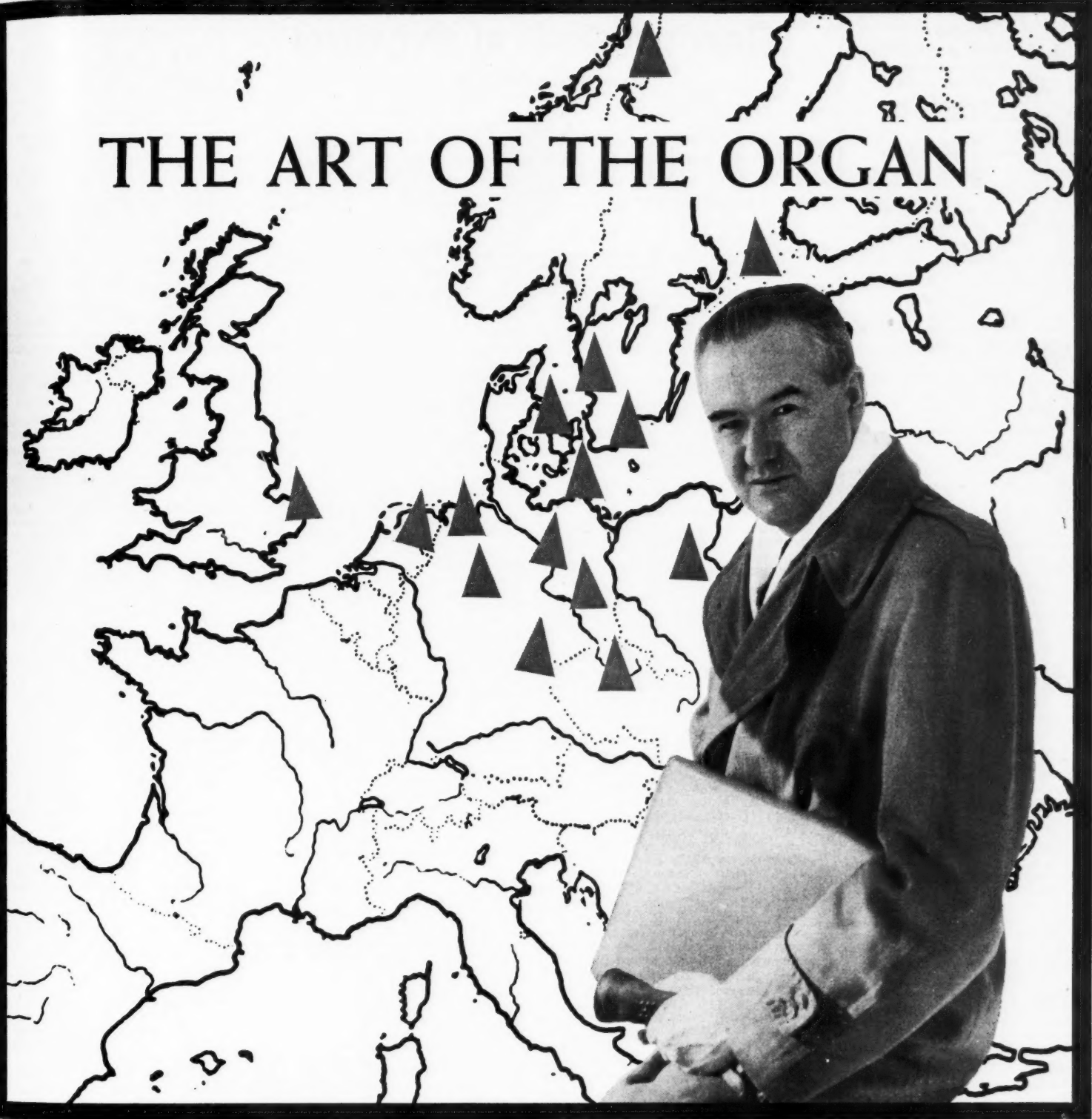
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15 Regional Conventions from Coast to Coast in 1955

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The President's Column

Candidates for the 1955 Guild examinations began sending applications to headquarters in January, and we anticipate an unusually large number. In 1954 there were 106 candidates and thirty-four examination centers from coast to coast.

All who have expressed interest in the examinations; all deans, regents, regional and state chairmen, have been sent complete information and Guild officials have been urged to promote the examinations this year as never before. Each of the examinations provides a real opportunity for the ambitious church musician, as stated in the sheet entitled "Three Goals" (send post card for copy). It is of special interest that an optional choirmaster examination will be given June 8 for the first time, to choir directors who do not play the organ. The associateship and fellowship examinations will take place June 9 and 10.

It is encouraging that an increasing number of chapters are forming classes to assist candidates in preparing for the examinations. Some universities are announcing in connection with their university extension courses "preparation for the A.G.O. examinations". The University of California was the pioneer in this movement and Brown University has made such an announcement. Please send to national headquarters for material which will be sent gratis: Requirements, lists of previous examination papers and helpful articles. Attention is directed particularly to the review of the work of candidates in the 1954 examinations by Dr. Candlyn, chairman of the examination committee, in the February DIAPASON, and the article by Seth Bingham on the 1955 required pieces, in another column of the current issue, which is of the greatest value.

We are glad to transmit the following additional information received from the New York City Chapter, acting as host chapter for the sixtieth anniversary biennial national convention of the A.G.O., to be held in New York City. The dates are June 25 to 30, 1956; the convention co-chairmen are Dr. Robert Baker and Virgil Fox; Roberta Bailey is executive director and M. Searle Wright is program chairman. You may rest assured we shall keep you fully informed as the various extensive plans materialize.

The 1955 regional conventions promise to exceed all records of excellence. As announced previously, the plan is for all members, wherever located, to consider attending the convention which is most conveniently located, irrespective of the affiliation of the member with any particular region.

The most recent pamphlet sent by the committee on members' interests to all chapters and branches through the deans and regents is one of unusual value, on a subject of vital interest to church musicians, and it is receiving constantly increasing attention on the part of the A.G.O. This is pamphlet "Choral Art, a Survey," by J. William Jones, associate professor of church music and head of the church music program at the University of Redlands in California. All of these pamphlets (1-14) in the A.G.O. series are available to any member of the Guild (send post card for price list).

All members of the Guild are invited by the music week committee to observe music week May 1-7, following custom

of former years. The regular Guild emblem and the new one for past deans may now be obtained either as a pin or a button.

S. LEWIS ELMER.

City-Wide Festival in Niagara.

One of the most ambitious events of the Niagara Falls Chapter was a city-wide festival of sacred music at St. Paul's Methodist Church Feb. 6. About 350 members of the adult and youth choirs were under the direction of Hans Vigeland, organist and choirmaster of Westminster Presbyterian Church in Buffalo. With only two short rehearsals of the group Mr. Vigeland succeeded in leading them in an inspiring presentation. E. Eugene Maupin, organist of the host church, did outstanding work in his sympathetic accompaniments and the appropriate improvisations as interludes during the processional hymn. Here, as well as in other parts of the program, the trumpets of Carol and Stanley Kresses added to the beauty of the service. The program: Organ, Trumpet Tune in C major and Voluntary in D major, Purcell; choral call to worship, "Holy, Holy, Holy," Schubert, by the chancel choir of St. Paul's; "Darkness Made Dim The Earth," Haydn; "The Strife Is O'er," Vulpius-Ley; "My Shepherd Will Supply My Need" (a cappella), Thomson, and "God Is a Spirit," Kopyloff, adult choir; "Give Ear unto Me," Marcello; and "Go Forth with God," Shaw, youth choirs; "Jesu, Joyance Of My Heart," Ahle-Bach, combined choirs. The final number was "O How Amiable," by Williams. Following a growing custom, the congregation and trumpets joined the choirs in the hymn-tune "St. Anne," with which this number ends. The chaplain, the Very Rev. Blake B. Hmmond, presided at the service. H. Proctor Martin, A.A.G.O., played "Gagliarda," by Schmidt, for the offertory. The postlude, "Ad Ecclesiae Gloriam," by Macfarlane, was played by J. Earl McCormick. The dean, Mrs. J. Frederick Neff, was chairman of the event.

The Niagara Falls Chapter had a very interesting meeting Jan. 12 at the First Congregational Church with Mrs. Aline Wayland as hostess. E. Eugene Maupin, organist of St. Paul's Methodist Church, who had spent the summer studying in Holland with Andre Marchal, gave an illustrated talk on old organs in Holland. Mr. Maupin used recordings, as well as slides, to present his subject.

Mrs. F. J. SCHWEITZER, Publicity Chairman.

Hear Old Johnson Work in Chicago.

A large group from the Illinois Chapter was on hand Feb. 14 at St. Paul's Evangelical and Reformed Church, Chicago, to hear an unusually interesting program arranged by Edna Bauerle, sub-dean, and Benjamin Hadley. The object of the meeting was to hear the old three-manual Johnson organ which is soon to be rebuilt and enlarged by the Aeolian-Skinner Company. After an excellent dinner George McClay of Northwestern University gave a talk on the organ and its builders. Thomas Potter, Aeolian-Skinner representative, then discussed plans for rebuilding the organ. Specifications of both the old and the new installations were given to everyone present.

The group then went into the church, stopping en route to hear a selection played on the Baldwin electronic organ

in the chapel. Arthur Clark, director-organist, was assisted by a choir of forty voices from the Schurz High School in a program of organ and choral music which ran the gamut from Gabrieli to modern American composers. The choir's work was considered outstanding by those who heard it and Mr. Clark did an able job of demonstrating the organ's resources. He was assisted by Luther Dirricken, trumpet player, in one of Purcell's voluntaries. Members of the chapter expressed a desire to hear more programs of this type.—JAMES S. DENNY, Registrar.

Student Group Organized.

Organ students of John Jeter, instructor in music at East Tennessee State College in Johnson City, have been granted a charter by the Guild for the organization of a Guild student group. The group is sponsored by the East Tennessee Chapter and will be supervised by Mr. Jeter. Membership in the group is open to organ students of the college. At the present there are five members. The group is expected to grow with the increased organ facilities to be available in the new music building. The following officers were elected: President, Elizabeth Bunn; secretary-treasurer, Dorothy Jo. Broyles; program chairman, Barbara Hickman. The group has already received national recognition by being included in the list of student groups in the United States as presented Jan. 1, in THE DIAPASON, official publication of the American Guild of Organists.

PEORIA CHAPTER—The chapter had a very interesting program at St. Mary's Cathedral Jan. 18. It was presented by the cathedral choir under the direction of the Rev. R. C. Livingston, with the Rev. Frank Thaddeus Lesniak announcing the program, with explanatory remarks and reading the declaration of religious principles of the Guild. James Cluskey, sub-dean of the chapter, played a group of organ numbers, which included: Trumpet Tune, Purcell; "Romance sans Paroles," Bonnet, and Variations on a Noel, by Purvis. The choir presented an evening of liturgical music, combining Gregorian chant with polyphony. They were accompanied by T. N. Neal, cathedral organist, who also played a group of organ numbers. They were: "Consolation," Harold Harsch of the Peoria Chapter; "Vision of the Church Eternal," Messiaen; Toccata, "Vom Himmel hoch," Edmundson. The choir held a reception in the parish hall following the program.—ANNA LUCY SMILEY, Registrar.

ST. JOSEPH VALLEY CHAPTER—On Jan. 11 members of the St. Joseph Valley Chapter met at the First Presbyterian Church, South Bend, for a symposium on hymn playing and singing. Arnold E. Bourziel, A.A.G.O., dean of the chapter, spoke on hymn interpretation and demonstrated hymn playing on the organ. At least eight other members of the chapter demonstrated their style of playing a given hymn and also one of their own choice. An informal discussion on the subject followed this and the chief subject of interest seemed to be templ. Mrs. Alden E. Davis, director, and Mrs. Hugh VanSkyhawk, organist, both of the First Presbyterian Church, served refreshments in the social rooms and a very enjoyable time was the lot of the thirty-odd members present.—Mrs. LESTER M. FINNEY, Registrar.

CENTRAL TENNESSEE—The Central Tennessee Chapter met Jan. 11 at the Westminster Presbyterian Church in Nashville with Mrs. Thomas G. Hudson, organist of the church, and Mrs. L. G. McLean, assistant organist, as hostesses. This was our second dinner meeting of the present season and was well attended. Following a fine meal our business session presided over by our dean, Mrs. Harry Wilk, was called to order. The program in the church consisted

A. G. O. Sunday 10 Years Old

The tenth anniversary of national A.G.O. Sunday will be celebrated in many churches from coast to coast on May 1. After ten years in which this Sunday has been observed increasingly throughout the country, we may look upon it now as having a permanent place in the programs of a number of organists and choirmasters. It is a gratifying fact that many of the clergy also welcome the opportunity to celebrate a day on which the standards of good music and the fellowship of church musicians are brought to the attention of the congregation.

The original suggestion for such an observance came from Charles H. Taylor, a member of the Hartford, Conn., Chapter. The idea was received favorably by the council and A.G.O. Sunday became a reality the third Sunday after Easter, 1945. From the outset it was the consensus of opinion in the committee on A.G.O. Sunday that the practical details of such an occasion must be left to each organist-choirmaster to work out in accordance with the circumstances of his own choir and parish. With the many variations in creed and order of worship among the membership of the Guild the committee had no thought of attempting any fixed procedure, but rather wished to outline only the framework for the occasion. After the committee on members' interests was formed, following a suggestion of Henry W. Thornton, a member of the Salt Lake City, Utah, Chapter, the development of A.G.O. Sunday was assisted by the Rev. George Litch Knight as chairman of that committee. We strongly suggest that you obtain, by writing to national headquarters, his admirable pamphlet concerning the purpose and practical observance of this occasion. We call your attention to paragraph VII, which reads:

"What music for the choir should be used and what organ composition should be played? For the choir general anthems of high quality, particularly those which include reference to music in praise and worship; for liturgical service, the use of music representing the best recognized standards. For the organ, compositions which are appropriate to religious service. This offers an opportunity to use some compositions for organ and choir by members of the American Guild of Organists, if so desired. Several music publishers have compiled lists of organ and choir music composed by members of the Guild and such lists can be obtained from these publishers."

If, when you apply to a publisher for such a list, you find that he has been overlooked in our canvass of publishers, will you assist us by seeing that we are notified?

Further information may be obtained by writing to the chairman of the committee on national A.G.O. Sunday at national headquarters. Help us to make the work of the Guild significant and important in the minds of your congregation.

GEORGE MEAD, Chairman.

of Jewish service music. This beautifully presented program was under the direction of W. Ovid Collins, who gave an explanation of the character and meaning of the numbers presented and acted as director of the quartet, of which he is a member, with Mrs. Hudson as organist. Both Mr. Collins and Mrs. Hudson have for many years served in these capacities with the Jewish synagogue.—J. ALEX KOELLEIN, Secretary.

News of the American Guild of Organists—Continued

HARTFORD CHAPTER—E. Power Biggs, nationally known organist, played works of Handel, Soler, d'Aquin, Sweelinck, Bach, Strauss, Franck, Schumann and Alain Jan. 18 on the new Austin organ, recently installed at Center Church in Hartford. Mrs. Gladys Jones, chairman; Glenn Smith, host; Mrs. Barbara Williams, program chairman; Gordon Stearns and Robert Brawley arranged a reception for Mr. Biggs and the Guild members after the recital in the church parlor. . . . Jan. 31 the annual pastor-organist dinner and meeting was held at the parish-house of the First Church of Christ, Congregational, in Wethersfield. Gordon Stearns introduced Dr. Hugh Porter, dean of the School of Sacred Music at Union Theological Seminary in New York City, as the guest speaker. His topic was "Adventures in the Hymn-Book." As Dr. Porter is one of America's foremost leaders and educators in the field of sacred music his comments and suggestions were enthusiastically received by a large audience. A roast beef dinner was served by the ladies' guild of the church with Lowell Haynes as host.—**MISS TERESA D. FITZGERALD**, Publicity Chairman.

NEW HAVEN CHAPTER—As members of the Guild and functioning in various church posts, with our goal to assist in the services, our membership—Protestant, Anglican Catholic and Roman Catholic—gathered as a unit at St. Aedan's Church in New Haven to listen to Father Keane narrate the ordinary of the mass and to hear a choir of twenty-five voices under the direction of Raoul Forest, organist and choirmaster, sing the musical portions of the mass skillfully and reverently. From the "Kyrie Eleison" through the "Gloria in Excelsis" to the "Agnus Dei" the "Missa Chorales" by Father Lucilio Refice held the interest of the members and their guests. Father Keane sang the Benediction of the Blessed Sacrament, assisted by altar boys, thurifer and the choir. Music for the benediction included the "Salutaris Hostia" and the "Tantum Ergo". At the business session plans were announced for a recital for members and guests on the new Austin organ at the First Baptist Church, New Haven.—**MRS. CLARE S. SMITH**, Registrar.

SYRACUSE, N. Y.—The Syracuse Chapter met in January at the parish-house of St. Paul's Episcopal Church. Dean Leo Fisselbrand conducted the business meeting, at which plans were made for the recital by Jeanne Demessieux in February. After the report of the nominating committee the meeting adjourned to the sanctuary. A choral evening was planned by H. Winthrop Martin, M.S.M., organist and choirmaster at St. Paul's Episcopal Church. The Rev. Harold Hutton, rector, and the Rev. Ralph Hutton, curate, led the service. Organ numbers used were a prelude: Partita on "Jesu, meine Freude," by Walther, played by Donald C. Ingram, organist and choirmaster of St. Peter's Episcopal Church in Cazenovia; an offertory: Arabesque, by Vienne, played by George Oplinger, organist of the First Baptist Church, Syracuse, and postlude: "Dieu Parmi Nous," by Messiaen, played by Richard Connelly, organist and choirmaster of All Saints' Episcopal Church, Syracuse. The choral music was sung by the choir of St. Paul's Church and the service was played and conducted by Mr. Martin. Choral numbers used were Everett Titcomb's Magnificat in A, a Nunc Dimittis (MS.), dedicated to St. Paul's choir by Mr. Martin, and a Choral Prayer: "O Lord, Support Us," by Walter. The anthems used were: "At the Name of Jesus," arranged by Ralph Vaughan Williams; "O Lord, Increase My Faith," Gibbons; "Greater Love Hath No Man," Ireland; "Jesus, All My Gladness," Searle Wright; "Now There Lightens upon Us," Sowerby; "We Have Seen His Star in the East," Titcomb; "Psalm 150," from "The Sower," Darke. Refreshments were served in the parish-house.—**NORMA W. CADY**, Registrar.

EASTERN NEW YORK CHAPTER—On Jan. 18 twenty-six members of the Eastern New York Chapter met in the First Baptist Church, Troy, where the ministers of music are Walter Marland, organist, and Ernest W. Rossell, choir director. After a cordial welcome by Mr. Marland, a business meeting was held. It was decided that a directory should be made available listing the names, addresses and professional data for every member of the chapter. The chapter accepted the invitation of Everett Gilnes, organist and choirmaster at St. Luke's Episcopal Church, Catskill, to hold a special Guild service there on the first Sunday in May. Mr. Gilnes was appointed chairman of the committee to arrange for the service and it was agreed that among the organists who will be asked to participate as soloists in the program one should be the winner of the students' competition soon to be sponsored by this chapter. Through the courtesy of H. Wellington Stewart two records from his collection provided the musical treat of the evening. The Aeolian-Skinner Company recording, "The American Classical Organ," with its many illustrations of pipe qualities, served as an interesting prelude to the Austin Company reproduction of "An Organ Recital by Lynnwood Farnam."

Following an interim of refreshments, members of the group adjourned to the chancel of the church to inspect the newly-rebuilt four-manual Hook & Hastings organ.—**CAROLYN EYLESHERMER**, Registrar.

WESTCHESTER COUNTY, N. Y.—The Jan. 18 meeting was held at Christ Episcopal Church, Bronxville, where Robert Owen is organist and choir director. The program presented French organ music on the newly-rebuilt Skinner organ. Mrs. Thomas V. Kelley, organist of the Church of Christ the King, Yonkers, played the Passion Symphony by de Maleingreau. Bruce Angell of New Rochelle, organist of the Second Congregational Church in Greenwich, Conn., spoke about repertoire for organists with little time for learning long compositions. He then played the following: "Out of the Depths," "Song of Peace," and "Song of Joy," from "Nine Pieces," Langlais; "I am Black but Comely," "My Soul Doth Magnify the Lord" and "Elevation, Dupre"; "The Hen," Rameau; "Te Deum," from "Hymns d'Actyions de Grace," Langlais. A business meeting and social hour followed this with refreshments under the direction of Mrs. Robert Kuwahara.—**ALINDA COUPER**, Secretary.

CENTRAL NEW YORK—The February meeting of the Central New York Chapter took place Feb. 1 at the Munson-Williams-Proctor Institute in Utica. As no meeting was held in January, the minutes of the December meeting were read. The December meeting was an interesting one. Mrs. Nellie Snell played a recital on the institute organ. Her program consisted of music in keeping with Christmas. Following Mrs. Snell's recital the entire group participated in singing the Christmas cantata, "For Us A Child Is Born." Mr. Wald directed the group; Horace Douglas accompanied. Refreshments were served after the group singing. The February meeting was called to order by Dean McMahon. Horace Douglas was appointed chairman of the nominating committee. Mr. McMahon discussed the approaching Guild examinations. Our guest speaker was Joseph J. McGrath of the cathedral in Syracuse and of Syracuse University. Mr. McGrath is an outstanding composer, organist and authority on the music of the Catholic Church. His address dealt with the problem of "What Music Is Appropriate for Church, Catholic and Protestant." He played several illustrations, using registration to show how variety may be obtained. After his address a question and answer period took place. Mrs. Winifred Fague was hostess of the evening. Refreshments were served.—**J. ANNA SHEA**, Secretary.

BOSTON CHAPTER—An organ recital in honor of the eightieth birthday of Dr. Albert Schweitzer was played by Melville Smith, director of the Longy School of Music, Cambridge, for our chapter at the First Lutheran Church in Boston Jan. 17. This recital was presented in collaboration with the Friends of Albert Schweitzer committee. Mr. Smith played compositions by Froberger, Walther, Franck, Bach, Widor, LeBegue, Chanler and Pachelbel. About 300 members and friends enjoyed this fine performance and the social hour which followed it.—**DAVID ASHLEY COTTON**, Chairman of Program Committee.

BINGHAMTON, N. Y.—Jan. 18 the Binghamton Chapter held a meeting at the Roberson Memorial in the form of a music workshop conducted by Miss Helen Parmalee and Mrs. William Sharp. Mrs. Sharp delivered an address on church music based on experiences in attending the institute at Alfred University. Miss Parmalee played tape recordings of music she heard at the Christian-School Church, Chambersburg, Pa.—**LELAND H. CHARMAN**.

LANCASTER, PA., CHAPTER—A student organ recital was presented at St. Peter's E. and R. Church Jan. 3. Nancy Hess, Philip Kroecker, Virginia Brubaker, Nancy Kahler and Joseph Rader took part. After the recital, which was open to the public, a business meeting was held, presided over by Dean Richard Harvey. At this time announcement was made that final plans had been completed for the junior choir festival Sunday afternoon, Feb. 6, in Trinity Lutheran Church, Lancaster, under the leadership of Frank A. McConnell. Refreshments were served by the committee in charge—Mrs. Puzant Barsumian, chairman, Mrs. Rodney Mayhew and Mrs. Alcesta Slichter Reban.

Two hundred and fifty children, representing fifteen children's choirs participated in the junior choir festival sponsored by the Lancaster Chapter, Sunday afternoon, Feb. 6, in Trinity Lutheran Church. Frank A. McConnell, organist and choirmaster of St. James' Episcopal Church, directed the group and Richard W. Harvey, organist and choirmaster of the host church, played the service. Jean Doll, organist of Christ Lutheran Church, played for the prelude: Canzona, Langlais; and "Soliloquy," Rowley; Mrs. Russell Nuss, organist of St. Peter's Lutheran Church, Neffsville, played as the offertory "In Paradisum," Dubois, and Mrs. Alan Johnston, organist of St. John's E. and R. Church, played as the postlude the Chaconne by Couperin. The Rev. R. Ray Evelan,

assistant pastor of Trinity Lutheran Church, and the Rev. A. Gail Holt, pastor of St. Luke's Evangelical and Reformed Church, and Guild chaplain, assisted in the service. The next meeting of the Guild will be held at the First Presbyterian Church Monday evening, March 7, when Ernest White will deliver a lecture recital on the tonal design of the organ.—**FRANCIS M. MCCUE**, Registrar.

WILKES-BARRE CHAPTER—Marilyn Mason of the University of Michigan faculty was presented in a recital Jan. 24 in lieu of the monthly meeting of the Wilkes-Barre Chapter. Miss Mason played on the recently rebuilt organ of St. Stephen's Episcopal Church. A reception in honor of Miss Mason followed the recital in the church house. The program was well planned, making demands on the recitalist which were met with no apparent effort, and so well registered that one could not help being impressed with the possibilities of a well-designed organ. The program included these early compositions: Presto (Concerto 5), Handel; "L'Cuqu," Kerll, and the D major Prelude and Fugue, Bach. The last was handled with speed, clarity, and an aplomb which really brought this composition to life. The Three Dances by Alain; Two Preludes by Searle Wright; "Epilogue," pedal solo, Langlais; Roulade, Bingham, and Mulet's popular Toccata completed the program. Mr. Bingham's fine piece was dazzling. The Wilkes-Barre papers in reviewing the recital predicted it would not be the last appearance of Miss Mason in this area, and the whole chapter wholeheartedly agreed.—**DOUGLAS PETERSEN**, Program Chairman.

WILKES-BARRE, PA., CHAPTER—The Wilkes-Barre Chapter presented three members in a series of recitals during the Advent season. The first recital was by Mrs. Louie Ayre Dec. 3. Mrs. William R. Blackman gave her recital Dec. 10 and Clifford E. Balshaw, F.A.G.O., gave the final recital Dec. 17. The recitals were played at noon at St. Stephen's Episcopal Church. The annual presentation of Handel's "Messiah" occurred Dec. 12 at St. Stephen's Episcopal Church under the expert direction of Clifford E. Balshaw, F.A.G.O. Kenneth Roberts performed ably at the organ. . . . On Jan. 24 the Wilkes-Barre Chapter presented Marilyn Mason as guest artist in a recital at St. Stephen's Episcopal Church. The Rev. Douglas Peterson was chairman of this program and Miss Phyllis Clark and Robert Ducek assisted him.—**MRS. WILLIAM R. BLACKMAN**, Secretary.

LEHIGH VALLEY CHAPTER—The Lehigh Valley Chapter met Saturday evening, Jan. 15, at the Moravian College, women's campus, Bethlehem, Pa., for the annual pastor-organist dinner. Approximately sixty members and guests were in attendance. A business meeting followed the dinner, at which the dean, Stoddard Smith, presided. Captain Edward Venetianer of Bethlehem showed some of his projected slide pictures of churches and cathedrals in Europe which were taken on his trips to foreign countries.—**SUE F. ENRIGHT**, Secretary.

METROPOLITAN NEW JERSEY—This chapter enjoyed a brilliant recital by George Markey at Old First Church, Newark, Sunday, Jan. 9. Mr. Markey, who is head of the organ department of Peabody Conservatory, Baltimore, as well as organist of Old First Church, presented an all-American program which he had prepared for his transcontinental tour, which began Jan. 17. The program included: Carnival Suite, Robert Crandell; "Requiescat in Pace," Leo Sowerby; Roulade, Seth Bingham; "Mountain Sketches," Joseph W. Clokey; "Dies Irae," Bruce Simonds; "Cibavit Eos," Everett Titcomb; Pastorale, Darius Milhaud; Seven Chorale Preludes on tunes found in the American Hymnal, Richard Purvis.—**LEAH DAVIS MEAD**, Registrar.

NORTHERN NEW JERSEY—The Northern New Jersey Chapter held its January meeting at the Church of the Covenant, Paterson. A program of organ music for the Lenten and Easter seasons was presented by several members. Richard Warner opened the program with "Resurrection," by Nies-Berger, and "Ave Verum," Titcomb. Miss Jacqueline Vander Klooster followed with "Easter Dawn," Grossman, and Bach's "O Sacred Head Now Wounded." Charles Hizelette played the Pastoral by Dubois and Miss Dorothy Timmer played an Adagio by Purcell. Barcarolle, by Saint-Saens, and Elegie, by Ball, were played by Arthur Hatch, who suggested these solos for use in the Lenten season. Mrs. Belle Vander Klooster and her daughter, Jacqueline, rounded out the program with a piano and organ duet, "Easter Fantasy," Kohlmann. At the business meeting, which followed the concert, plans were made for the February meeting, featuring the annual observance of ministers' night at the Ridgewood Christian Reformed Church. Plans were discussed also for the forthcoming hymn festival at the First Presbyterian Church, Passaic, Feb. 27. The church choirs of the Northern New Jersey area will unite to present an inspiring program of hymns and anthems. Walter Schroeder, director of the Paterson Philharmonic, was to direct the choirs. . . . The outstanding event of the fall season was a junior

choir festival sponsored by the Northern New Jersey Chapter. One hundred and fifty children from different churches participated in the festival, which was held at the Prospect Park Christian Reformed Church Sunday afternoon, Nov. 21. Mrs. Ruth Krehbiel Jacobs, lecturer, teacher and author, directed the choirs.—**CONSTANCE A. BULL**, Assistant Registrar.

NORTHERN VALLEY—The Northern Valley Chapter of New Jersey held its January meeting at the First Congregational Church in River Edge. Maureen Jamieson was the hostess and gave a short organ program, following which she presented her choir in a group of choral selections. The meeting then adjourned to the downstairs hall, where we had an anthem workshop, reading through several new anthems. Refreshments were served.—**FRANCES T. SCHACHT**, Secretary.

MONMOUTH, N. J.—The Monmouth Chapter met Jan. 16 at the First Reformed Church, Freehold, N. J. Mrs. Paul Rockafellow, organist of the church, was hostess. Mrs. Barbara Fielder Mount gave a short recital preceding the meeting. She played: Aria, Buxtehude; Prelude on an Ancient Welsh Tune, Noble, and "Laudamus Te," Mueller. James Scull, dean, opened the meeting. The subject of our two recitalists, Dale Peters, winner of the national A.G.O. student competition last summer, and Clarence Waters, noted recitalist, was brought up. The meeting then moved to the choir loft, where, as a guinea pig choir, we reviewed several Lenten anthems which members had brought. We then went to the basement of the church, where refreshments were served.—**BARBARA FIELDER MOUNT**, Registrar.

RICHMOND, VA., CHAPTER—A Christmas party was held for the Guild Dec. 14 at the home of Mrs. Mary Elizabeth Shuman. A Christmas story was told by Mrs. Fred Dixon and carols were sung by the group, followed by refreshments. Jan. 18 the Guild held a supper meeting at Grace Covenant Presbyterian Church, where Dean William Schutt is the minister of music. Plans for the coming hymn festival were discussed by Dr. James Sydner, who was to direct the festival Feb. 27 in the First Baptist Church. The program consisted of a group of organ compositions played and discussed by several members. Prelude from "Six Liturgical Pieces," by Isadore Freed, and Chorale Prelude by Hanff were played by Mrs. Lou White Winfree; number 10 and 34 from "Thirty-four Miniatures" by Flor Peeters were played by John Nelson; "Aberystwyth," by Whitney and Pavane by Rowley were played by Richard Cook; and "Joy and Triumph Everlasting" (Genevan Psalter tune), by Johann Jeep (1629) and Chorale Prelude by Johann Walther, both from "The Church Organist's Golden Treasury," by William Schutt.—**ELIZABETH B. HOWELL**, Registrar.

KNOXVILLE, TENN., CHAPTER—The January event of the Knoxville Chapter was a dinner meeting honoring the ministers, held Jan. 10 at the Arlington Baptist Church, with the church organist, Mrs. C. E. Winger, as hostess. The program after the business meeting was led by Miss Jane Wauford, who gave an interesting talk on Guild Ethics, emphasizing the duties of the member in relation to the position of church organist or choir director. Miss Wauford then introduced to the group Al Leach of the American Air Lines, who showed an interesting "movie" film on California.—**ELIZABETH WHITTLE**, Registrar.

NORTH CAROLINA CHAPTER—The North Carolina Chapter met at the First Presbyterian Church, Raleigh, Jan. 24 with Mrs. Jack D. Thompson, the dean, presiding. Mrs. W. D. Miller, organist of the Edenton Street Methodist Church, gave a very interesting talk on "Organ Music Suitable for the Church Service." The subject was well presented as Mrs. Miller showed how the organist may make a real contribution to the service by careful selection of the prelude, offertory and postlude. The members present had the opportunity to see and hear the fifty-two-year-old tracker organ in the church. Mrs. Thompson, organist of the host church, played the Trumpet Voluntary by Purcell and Chorale Prelude, "My Heart Is Filled with Longing," by Telemann. The next meeting will be held at Meredith College March 24.—**STELLA ETHEREDGE**, Secretary.

LEXINGTON, KY.—The Lexington Chapter held the January meeting on the evening of Jan. 18 at the home of one of the members, Mrs. Paul Thurman. Mrs. Aino Kiviniemi served as assistant hostess. The dean, Mrs. Peniston, presided over the business meeting. Dr. Holman of the faculty of Asbury Theological Seminary sent tickets with reserved seats to those of the chapter able to attend the dedicatory recital by Richard Ellsasser on the new three-manual Schantz organ in the seminary on the afternoon of Jan. 26. After the recital a reception was held in honor of the organist and the family of the late Earl W. Savage, donors of the organ. After the business session, Dr. Gentry Shelton, choirmaster of the Central Christian Church, presented a paper, "Music and Worship," which was most interesting and helpful. A salad course was served by the hostesses.—**ALINDA DUNCAN**, Secretary.

News of the A. G. O.—Continued

Test Pieces for Guild

Examinations of 1955;
Performance Is Analyzed

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

Let me call attention to the note under section I, Tests at the Organ, in the 1955 examination requirements: "The candidate is advised not to attempt any elaborate plan of registration, but to play the pieces along broad lines of interpretation." Since the organs in the different examination centers are not standardized, we suggest that where possible the candidate or teacher obtain the specification of the organ in his center and plan registration accordingly. Candidates will facilitate study of these comments by numbering all the measures.

ASSOCIATESHIP.

1. Vaughan Williams—Prelude on "Rhosymedre" (Galaxy Music Corporation.)

The tempo is about half-note-60. It presents no registration problems or technical difficulties; but by the same token this lovely prelude often gets a slipshod performance. The examiners will be listening for a perfect legato, meticulous phrasing and strict observance of semi-staccato where marked in the pedal. Rests must be held their exact length.

2. Tournemire—"Eli, Eli, Lama Sabachthani," from "Seven Poems on the Seven Last Words of Christ" (Associated Music Publishers.)

This is program music highlighting the climax of our Saviour's long agony on the cross. Registration is fairly simple. (I-great, II-choir, III-swell.) Use full organ through the first sixty-five bars. Reduce organ through measures 66-68 to an mf-v. with reeds, a choir without reeds and (in advance) a great bourdon solo. During measures 69-84, alternate swell and choir in L.H. as indicated. At the arrow reduce swell to flutes or bourdon, 8 ft., and choir to clarinet only. At *Ban moderato* keep R.H. on choir until *Lento* (measure 86.) L.H. may be on swell or great. Prepare pedal soft 16-ft. (and 32-ft. if available.) Play the final measure with both hands on swell. Diminish on the fermata. (Caution: Do not reduce organ in measure 22-32 or 38-42.)

3. Buxtehude-Chaconne in E minor (J. Fischer & Bro.)

This rather puts your humble servant on the spot! The choice of the Fischer edition was not my suggestion. The committee apparently chose it because it is easily available and because the repeats are omitted (for the reasons given in the foreword, which candidates should read carefully.) There are twenty-one variations, not counting the literal repeats. The chaconne theme proper usually begins on the third quarter; each statement (variation) lasts four bars. (Total in this edition is eighty-five bars.) Better number both bars and variations for our study; thus variation 1 begins in measure 1, variation 2 in measure 5 and so on. Do not attempt to carry out all suggested registration moves in this edition. They can readily be simplified along the broad lines of the ebb and flow of Buxtehude's music. The first five variations may build up from *p* to *mf* or *f* by adding stops or couplers and shifting to stronger manuals. (Use pistons when available.) Variation 6: embellished theme in L.H. Variation 7: both hands on swell. Variation 8 (slightly altered version of 7): both hands on choir or increased swell. Variation 9: shift to fairly strong great. Variation 10: increase great slightly. (At measure 40 disregard "plus swell one.") In measure 41 (Variation 11) transfer to swell (open) on second quarter; measure 45 (variation 12): slightly reduce swell on first quarter. Variation 13, *pp* (theme partly inverted): this is the lowest dynamic point in the chaconne. Beginning with variation 14 (measure 53), gradually build up volume and brilliance to variation 20, *ff*. If you still have something in reserve, add it at measure 81 (variation 21.)

General recommendation—Play the chaconne in steady rhythm with no excessive change of pace; clean legato and phrasing are essential.

FELLOWSHIP.

1. Bach - Trio-Sonata No. 5, first movement only (C major) (Any edition.)

We give here a brief outline of its formal structure. Measures 1-17: Theme I (tonic) measure 17-51: theme I developed through dominant and other related keys to a tonic cadence. Measure 51-72: theme II, developed through related keys and a transition (68-71) based on theme I with a sub-dominant cadence. Measure 72-84: theme I (F major, A minor.) Measure 84-105: theme II developed through related keys and a transition (101-104) to a tonic cadence. Measure

105-155: integral restatement of measure 1-51.

Tempo - Quarter-note 76-84; volume: *mf*, registration, the same throughout and the simpler the better. (Remember that this was originally written for a two-manual harpsichord with pedal.) Use no reeds. Avoid extreme contrasts and color effects, but also anything as monotonous as 8-ft. and 4-ft. diapasons on both manuals. We suggest great flutes 8 and 2 ft. in R. H.; swell or choir principal, 8 ft.; quintaton 8 ft., or nazard 2 $\frac{2}{3}$ and flute or octave 4 ft. in L.H. if these are available in good balance. Do not change registration *en route*.

Concentrate on phrasing and punctuation. The legato should be crisp, verging on half-staccato. Play all thematic eighth-note leaps and all pedal octave leaps *staccato*. Other refinements such as commas after certain tied notes or preceding the unaccented note of a new phrase cannot be specified here, but help clarify the design. Do not linger unduly over cadences.

Experienced players may prefer unfingered editions such as Peters or Widor-Schweitzer. Other candidates would do well to consult volume 4 of the Dupré edition, completely fingered and footed.

2. Langlais - Rhapsody Gregorienne (H. W. Gray Company.)

Appropriately inscribed to the memory of Charles Tournemire, this large-scale movement is built on three Gregorian themes: "Sacris Solemnis" (measure 5), "Verbum Supernum" (measure 27) and "Lauda Sion" (measure 70.) It is masterly writing in the grand style with no thought of virtuosity for its own sake. With increasingly intense concentration the themes are developed to a point (measure 148) where "Lauda Sion" combined, *fff*, with "Sacris Solemnis," is to be joined presently (measure 165) by "Verbum Supernum" preceding the tremendous coda. Save for a few bars of introduction (measure 1-4) or transition (measure 123-126), the themes or derivative motives and figures are constantly heard, frequently two together. Tempos and dynamics are clearly indicated. (Volume at beginning and at measure 70, *ff*; at measure 27, about *mf*.)

Ninety-four of the 186 bars, are for full or nearly full organ. Registration changes occur at measures 27, 45, 70, 99, 122, 126, 148 and 180. Do not try to follow these too literally. This work, like that of Tournemire, is planned for an instrument having all manuals and pedals completely equipped with chorus reeds. Its powerful choir (positif) is really a lesser great. The organ, however, lacks many of the mechanical advantages of our instruments.

Study Langlais' registration scheme (the index of English equivalents will help those unfamiliar with French); then plan a registration effective for the examination organ, using pistons and crescendo or sforzando pedals where needed. In measures 94-98 and 164-5 detach the eighth-note chords. Attack all notes of big struck chords and pedal notes simultaneously; be scrupulously exact on all releases.

3. Wright—"Greensleeves" (H. W. Gray Company.)

The fascination of this carol-prelude lies in the delightfully wayward independence of the scintillating manual figuration, achieved with but three voices and a minimum of chromatics. Number the bars beginning with the first full measure. (For your comfort, measures 1-16 and 33-48 are identical.) Registration demands are few, but at measure 16 and again at measures 32 to 33 use a piston if possible for the quick pedal change. (In lieu of a suitable pedal reed at measure 17 a principal or strong gamba can serve.) For the reprise in measure 32 a different stop in the left hand (for example, a good, fat clarinet, cromorne or cor anglais) might be desirable though not essential. But 8-ft. and 2-ft. "sparkle" in the figuration is essential.

Check carefully the composer's tempo mark—not as fast as you might have inferred. Punctuation and phrasing are all important; they call for a nice bit of playing here. Tread lightly on the non-legato pedal notes. Stick to the correct fingering. Do not make the same mistake twice; slow practice is a must. So is absolute vertical synchronization of the voices.

PORTLAND, ORE.—The Portland Chapter's annual organists-ministers dinner, traditionally held at the Cape Cod tea-room, proved to be, for the members and their guests, a most enjoyable event. Despite poor weather conditions there was an exceptionally large turnout. After a turkey dinner the Rev. Chester Tolson led the group in singing several songs. Mary Hazell, toast-mistress for the evening, then introduced the speakers: Dr. John Stark Evans of Lewis & Clark College, who spoke on behalf of the organists, and the Rev. Lansing Kempton, rector of Trinity Episcopal Church, who ably represented the ministers. In closing Mrs. Grace McKinney, accompanied by her husband, sang three songs. It was a most pleasant way to begin the new year.—DORA HASLETT, Recorder.

NEW CHAPTER FORMED IN COLUMBUS, GA.



New Columbus, Ga., Chapter.

A meeting to organize a chapter of the Guild was conducted Oct. 18 in the parish hall of Trinity Episcopal Church, Columbus, Ga. Twenty-two were present, with twenty-one expressing their desire to become members of the Guild. The following officers were unanimously elected: John S. Tremaine, dean; Morgan Simmons, sub-dean; Frances Arnold, secretary; William A. Chadwick, treasurer; Carl S. Fudge, Jr., registrar; Lily C. Garrett, librarian; Mrs. Frank A. Robertson and Robert G. Eakle, auditors.

The second meeting was held at St. Luke Methodist Church Nov. 12. John S. Tremaine, the dean, appointed committees. After the business meeting an inspiring installation service for the newly-elected officers was conducted in the church, with the Rev. John E. Wilson, pastor of St. Paul Methodist Church, acting as chaplain and installing officer. A preview of Christmas music was presented by Mrs. J. H. Mordic, John Miller and Carl Fudge, organists; Mrs. Edwin T. Rios, soprano, and Mrs. Lily C. Garrett, contralto. A social hour was then enjoyed, with Mrs. Gladys Gaylord and Mrs. C. R. Matthews in charge of refreshments.

The third meeting was held in December in the chapel of the First Baptist Church. Morgan Simmons, sub-dean and program chairman, presented tentative plans for the year, as follows: January, "Use and Treatment of Hymns in the Church Service"; February, organist-clergy dinner at the Wynnton Methodist Church; March, William E. Pilcher of M. P. Moller to give a lecture and demonstration; April, visit to Tuskegee Institute; May, choir festival under direction of Bruce Livengood; June, picnic. After announcements were made by members concerning special Christmas programs, the group went to the music room of the church and read through various Christmas numbers brought by members.

The meeting Jan. 7 was held in the church parlor of St. Paul Methodist Church with thirty members present. As chairman of the membership committee Mrs. Frank Robertson read recommendations that there be two classes of members, active (those actively associated with a church and affiliate) and those musicians (organists or directors) interested in church music. Mrs. J. H. Mordic was named corresponding secretary. Morgan Simmons led a lively discussion on "Hymns, Their Use and Treatment in the Worship Service" and illustrated his talk with demonstrations on the organ. During the refreshment hour each member was entrusted with the responsibility of the assembly of an ice cream sundae. It is indeed a thrilling experience to be a part of the enthusiasm, interest and support exhibited by the members of this rapidly growing chapter.

CORPORAL CARL S. FUDGE, JR., Registrar.

Evening with Dr. Clokey.

The Santa Barbara Chapter was joined by the Choral Conductors Guild Jan. 25 in the sponsorship of "An Evening with Dr. Joseph Clokey" in the First Presbyterian Church. A large group of organists, choir directors and singers gathered from as far away as Lompoc, about fifty miles north, and thoroughly enjoyed singing Dr. Clokey's "Canticles" under the composer's direction. Mrs. William Beasley, corresponding secretary of the chapter, was at the organ. The evening was very informal and helpful to both singers and organists.

Dr. Clokey illustrated hymns which are pitched too high for congregational singing and advocated the use of "musician's license" in lowering the key. He also pointed out helpful hints in the use of well-known hymns whose rhythm leaves no opportunity for breathing, with the obvious result that members of the congregation drop out of the singing. Everyone enjoyed hearing the tape recording of the evening's efforts. Dr. Robert Russell, newly-appointed chaplain, closed the evening with a word for musicians and the benediction. A reception for Dr. Clokey followed the music. . . . Included in the chapter's plans for the future is an April recital by Dr. Alexander Schreiner.—ROSELLA WILSON, Secretary.

IDAHO FALLS CHAPTER—The January meeting of the Idaho Falls Chapter was held on the 17th at the Presbyterian Church in Idaho Falls, Idaho. A talk and discussion on the relationship of the organist, the director of music and the minister was held. On our panel were Stephen Farkas and Mrs. (Rev.) Henry L. Haines, both from Trinity Methodist Church. It was emphasized that there must be very close cooperation between the three principals and that one should complement and not compete with the other. Mrs. Stephen Farkas, organist at the Presbyterian Church, demonstrated the organ and played several selections for the group. Two new members, Mrs. William Taylor and Mrs. R. E. Thatcher, were elected. Since we are a relatively new group our dean, Mrs. Richard Bissing, has undertaken to make us familiar with the constitution of the Guild by systematically reading certain sections of it at each meeting. Plans were being made for our recital by Arden Whitacre on Feb. 17. All proceeds above expenses will go to the organ fund of the State Hospital South in Blackfoot, Idaho, to apply on the purchase of an electronic organ.—H. R. FISHBACK, Jr., Program Chairman.

MISSOULA, MONT.—About a score of members of the Missoula Chapter went on a tour of Montana State University organs. Don Stagg demonstrated and explained the cinema organ in the field house and Dr. Heinz Arnold discussed and demonstrated tone qualities of the classical or church organ in the auditorium of the music school building. Afterward the group went to the home of Mrs. DeLoss Smith for a business session at which the Rev. Roderick Johnson was elected chaplain and Miss Helen D. White was elected registrar. Reports were made and each member promised to bring new members into the chapter. Plans were made for a meeting in March and a social hour was conducted.—HELEN D. WHITE.

YELLOWTONE CHAPTER, BILLINGS, MONT.—Dean Phillip Turner presided at the January meeting, held first at the First Baptist Church and then at the Presbyterian Church for the purpose of presenting church music on both the pipe and electric organ. Miss Myrna McNeill played "Greensleeves," by Purvis, and Offertory for Christmas, by Barrett, as her numbers at the pipe organ. Mrs. LaVera Lawless played "Candle-light Carol" by Johnson and Mrs. George Snell two postludes: "Carillon Recessional," by Quignard, and "The First Nowell," by Gordon Phillips. At the Hammond in the Presbyterian Church Mrs. Alice Jean Leonard gave her interpretation of the "Greensleeves" number. Her second number, also by Purvis, was "Divinum Mysterium." . . . It is planned to bring a concert organist to Billings, probably Guild Sunday, May 1. Recognition of the Guild on Guild Sunday will be requested of the ministerial association. . . . On Feb. 4 the chapter met at Beth Aaron Synagogue in Billings as guests of Rabbi Horowitz and the congregation. The choir presented a program of special music with notes and explanations by Rabbi Horowitz. Included was "Our God and God of Our Fathers," "All the World" and "L'Cho Do Di." Also presented was a medley of Hebrew folk music. Recordings of Jewish music were played after the service in the parlors, where refreshments were also served.—ARTHUR J. MOVIVUS, M.D., Registrar.

News of the A. G. O.—Continued

Leo Sowerby in Houston.

Dr. Leo Sowerby was presented by the Houston Chapter in a unique rehearsal, concert and lecture at Christ Church Cathedral Jan. 16 and 17. On his arrival at the airport in Houston Sunday evening Dr. Sowerby was whisked to the parlors of Christ Church in time to conduct a "working rehearsal" of his Lenten cantata "Forsaken of Man". The choirs of Christ Church and St. David's in Austin are in the process of preparing this cantata for presentation and members jotted down some valuable comments by Dr. Sowerby on its interpretation. The rehearsal was open to all music-lovers and 200 attended it. The next evening members of the Guild enjoyed conversing with Dr. Sowerby at dinner and then adjourned to the sanctuary, where a program of his compositions was presented by Anthony Rahe and Jack Ossewaarde. The event received considerable coverage in the local press.—MARY ELLEN HAYES, Secretary.

GALVESTON, TEX., CHAPTER—The Galveston Chapter presented a joint program Jan. 11 at Paul's Union Church in La Marque. Thomas B. Danner, organist of the First Presbyterian Church of Texas City, selected the following as his numbers: Prelude and Fugue in E minor, Bach; Andante Religioso, Sonata 4, Mendelssohn; "Psalm 19," Marcello; Communion, Hollins. The choir of St. George's Episcopal Church in Texas City presented three numbers: "A Hymn," arranged by L. Hunter; "Rise Up, Shepherd, and Follow," Nathaniel Dett; Magnificat, Vaughan Williams. C. A. Logan was director of the group. Mrs. Seaton Hunter, soloist and Mrs. Duncan B. Ross, organist. Victor Neal, organist of the First Methodist Church of Galveston, was heard in these selections: "Songe d'Enfant," Bonnet; Offertoire, Karg-Elert; "Priere," Shelley; Toccata, Dubois. Following the program Mr. and Mrs. Bertram Naschke were hosts to all in attendance for open house. . . . An organ choral concert was held Dec. 14 by the Galveston Chapter at St. John's Lutheran Church. E. H. Bernthal, director of music at the church, presented his choir in a program of Christmas music, with organ solos by Herbert Garske, organist and choirmaster of Trinity Lutheran Church, Houston. The choir numbers were: "O Jesus, Grant Me Hope and Comfort," Franck-Stein; "Daughter of Zion, Now Rejoice," Handel; "O Lord, How Shall I Meet Thee," Lundquist; "Behold, a Branch Is Growing," Praetorius; "Christmas Hymn," Jungst-Deis; "Now Sing We, Now Rejoice," Bach; "Lay Down Your Staffs," Shaw-Parker; "A Virgin Most Pure," Halter; "A Joyous Christmas Song," Hokanson. The "Quempas Carol" (thirteenth century) was sung by the children's choir, followed by the "Nunc Angelorum" (Luther), sung by the adult choir. Mr. Garske's organ numbers included: "Saviour of the Nations, Come," Bach; "Oh Come, Emmanuel," Van Hulse; "From Heaven Above," Pachelbel; "Praise God, the Lord" Buxtehude; "How Lovely Shines," Pachelbel; "In dulci Jubilo," Bach; "Puer Natus Est," Titcomb; "Christ the Lord to Us Is Born," Van Hulse; "Behold, a Branch Is Growing," Marryott; "From Heaven Above," Edmundson. After the program Guild members and choir were guests of the women of the church at a social hour.—Mrs. JOHN HAMILTON, Secretary.

TEXARKANA CHAPTER—At the meeting Jan. 22 in the Beech Street Baptist Church the Texarkana Chapter completed plans for the presentation of Mario Salvador in a recital Jan. 31. Mrs. Dwight Phillips reported on the progress toward the concert by junior choirs of the city March 27. The program consisted of the playing of the Prelude and Fugue in C minor, Bach, by Mrs. James P. Watlington. Mario Salvador was presented in a recital at the First Methodist Church. The program, which was an inspirational experience to the appreciative audience, was as follows: Prelude and Fugue in D major, Bach; "Basse et Dessus de Trompette," Clerambault; Chorale in B minor, Franck; "Clair de Lune," Vierne; Capriccio, Lemaigre; "Pageant," Sowerby; Chorale Fantasy on "Jesus, Priceless Treasure," Bartmus; Third Movement from Eighth Symphony, Widor; "Thou Art the Rock," Mulet; Scherzo, Salvador; "Bourree et Musette," Karg-Elert; Prelude and Fugue in G minor, Dupre. At the conclusion of the program a reception was held in the church parlors in honor of Mr. Salvador.—DOROTHY ELDER, Registrar.

VICTORIA, TEX., CHAPTER—Jack Ossewaarde, organist and choirmaster of Christ Church Cathedral in Houston, presented a recital at the First Methodist Church in Victoria Feb. 1. He was sponsored by the Victoria Chapter of the Guild. The recently revised and enlarged Möller organ at the church (work done by William Stephens of the local chapter), coupled with the innate artistry of Mr. Ossewaarde, made the evening one to be long remembered by

the large audience present. The program consisted of the following selections: "Psalm 19," Marcello; Preludio, Corelli; Canzona in D minor, Bach; Dorian Toccata, Bach; Prelude, Fugue and Variation, Franck; Four Pieces in Free Style (Op. 31), Vierne; Hymn-Tune Preludes, "Malabar," Sowerby; "Work Song," Bingham; "Adoro Te Devote," Leitz; "Ein feste Burg" (Improvisation), Ossewaarde. A reception for Mr. and Mrs. Ossewaarde followed the recital at the home of Dean and Mrs. Joseph Leonard. . . . On Jan. 16 and 17 several members from the Victoria Chapter attended the workshop conducted by Leo Sowerby at Christ Church Cathedral in Houston. Living only two hours drive from Houston, San Antonio, Austin, and Corpus Christi, the Victoria members feel most fortunate they can attend these wonderful functions in any of these cities.

LUBBOCK, TEX., CHAPTER—The Lubbock Chapter held its February meeting Feb. 1 at the Forrest Heights Methodist Church. After a dinner provided by the host church a business session was held. Dean Cecil Bolton presiding. Harold Dutton was elected to fill the office of treasurer for the unexpired term. Mrs. James Sims vacating the office to move from our chapter. A program was presented in the church with Mrs. Carl Scoggin, sub-dean, presiding.—Mrs. L. B. HAGERMAN, Corresponding Secretary.

TULSA, OKLA.—The Tulsa Chapter met Feb. 1 in fellowship hall at St. Paul's Methodist Church. In addition to the regular business the nominating committee presented a list of officers for the coming year to be voted on at the May meeting. Announcement was made of a recital by the student group at Tulsa University Feb. 20. Mrs. Hine also announced the preliminary student competition in organ playing to select a contestant to represent the chapter at the regional convention. This will be held in connection with the March meeting. After the business meeting Mrs. J. Harold Haynes gave a talk on the types of hymns that are used in churches today. She compared the standard hymns with the Gospel songs popular in many churches, mentioning the secular tunes that are often used with these songs. A lively discussion followed her talk and it was concluded that the music used in the churches should be screened occasionally.

ARKANSAS CHAPTER—The chapter held the annual minister-organist dinner meeting Jan. 11 at the Second Baptist Church of Little Rock. Ninety-three members and guests were present. A tribute was read by Dr. Marion Boggs, pastor of the Second Presbyterian Church, in memory of Mrs. G. H. Mathis, organist of that church for thirty years, who died in December. Violin selections were played by Alberta Irely, accompanied by her husband, Edwin S. Irely. Mr. and Mrs. Irely are ministers of music at the Second Baptist Church. Group singing was enjoyed, with Mrs. W. C. Erfurth as leader and Mrs. T. W. Hercher as accompanist. A panel consisting of two lay members, two ministers and two organists discussed questions pertaining to choirs, hymns and services. Presiding over the panel was J. Glenn Metcalf, organist of Trinity Episcopal Cathedral. Committee members who did much to make this occasion successful were Mrs. T. W. Hercher, Mrs. W. C. Erfurth, Mrs. C. H. Killian, Mrs. Edwin Irely and Earle Copes.—Mrs. H. C. HARRIS, Publicity.

SAN DIEGO, CAL.—Laughter and good fellowship were present when the San Diego Chapter entertained its ministers and guests at a turkey dinner Feb. 7 in the Mission Hills Methodist Church. After the festive dinner each organist introduced his guest and a greeting to all was given by the dean, Vesta Goff. The Rev. Eugene Woods of the host church was the master of ceremonies and introduced the program of the evening. The Townsend String Quartet played the Piano Quartet in G minor by Brahms. Mrs. Bertha Parrette, pianist, was applauded particularly for her outstanding piano part. Harold Baltz spoke of the chapter's presentation of Bach's Mass in B minor March 6. The Rev. Dan Apra of the Lemon Grove Congregational Church was the speaker of the evening and had as his topic "Music in the Church." He spoke of the encroachment of secular music on the church and closed his message with Psalm 96.—GWENDOLYNN H. MYERS, Publicity.

LOS ANGELES CHAPTER—The February meeting of the Los Angeles Chapter was held at the Church of the Blessed Sacrament, Hollywood. The adult choirs of the church (Richard Keys Biggs, LL.D., organist and director of the men's choir; Lucienne Biggs director of women's and mixed choirs; Anne Marie Biggs, soprano soloist), presented a program of Roman Catholic service music. The Rev. John Cremins, director of music for the archdiocese of Los Angeles, gave an interesting history of the music of the Catholic Church. The organ prelude played by Mr. Biggs was "Grand Jeu," by du Mage. Examples of Ambrosian chant and Gregorian were beautifully sung by the choirs. Fifteenth, sixteenth and seven-

teenth century music included compositions by Josquin des Pres, Scheidemann, Vittoria, Palestrina, Praetorius, Nanini and Hassler. The selections of Catholic church music to the present day were "O Sacrum Convivium," Remondi; "O Mary, Pure and Holy," Julius Röntgen; "Sanctus," "Benedictus" and "Agnus Dei" from the Mass in Honor of St. Ambrose by Richard Keys Biggs; "Mary, the Dawn" by Paul Cross; "O Quam Suavis est" by Pietro Yon and "Credo" by Hendrik Andriessen. The program was concluded with a hymn, "Full of Glory, Full of Wonders," by Father Nicola Montani. Mr. Biggs' organ postlude was "Carillon," Vierne.—VIRGINIA COX, Registrar.

KANSAS CITY, MO.—A very interesting program was enjoyed by the chapter at its meeting in Grace and Holy Trinity Cathedral Jan. 25. Four members of the chapter performed the Toccata and Fugue in D minor by Bach and the Chorale in A minor by Franck. It was illuminating to hear the different interpretations of these great works. The organists who performed the two numbers were Mrs. V. Iden Reese, Edward P. Wood, Mrs. Wilma Cipolla and Edward S. Crum.—GLADYS CHANSTON, Registrar.

MISSOURI CHAPTER—Robert Glasgow, professor of organ at MacMurray College, Jacksonville, Ill., played a recital for the Missouri Chapter in St. Louis Jan. 24, on the new fifty-one rank Möller organ in Grace Methodist Church. Host for the January meeting of the chapter was Robert McGill, minister of music of Grace Church, one of the largest Methodist churches in St. Louis. The recital on the Patterson memorial organ, installed in 1953, was preceded by a dinner in the newly-decorated fellowship hall of the church. At the business meeting after the dinner the chapter voted unanimously to change its name from "Missouri Chapter" to "St. Louis Chapter." This had been recommended by the executive committee of the chapter and was placed before the membership by Dean Robert Heckman. Mr. Glasgow's playing was technically polished and he was brilliant in his interpretation of the music. In the varied program he showed a sensitive understanding of almost the entire field of organ music from d'Aquin and Bach to the contemporary composers. The first selection was "Three Noels with Variations," by d'Aquin. This was followed by two Bach numbers, a chorale prelude, "O Man, Bemoan Thy Grievous Fall," and the Fantasie and Fugue in G minor. The latter was played with all the skill and imagination that this great number requires. Two small sketches by Schumann were next,

and after these Mr. Glasgow played the Chorale in E major by Franck. To this reviewer it was the high point of the evening's program. The final section of the program consisted of "Three Casual Brevities," by Rowland Leach, and the Langlais "Epilogue for Pedal Solo." At the conclusion of this stunning work, the audience, which had been reverently quiet up to this moment, spontaneously broke into applause. After quite an ovation, Mr. Glasgow played "Echoing Priests" by Mueller and, finally, the Bach chorale prelude "Come, Saviour of the Gentiles."

ST. JOSEPH, MO.—Dr. Luther T. Spayde dean of the Swinney Conservatory, Central College, Fayette, Mo., spoke on "Choral Conducting" at the January meeting of the chapter in the First English Lutheran Church. Dr. Spayde was introduced by Mrs. Wayne Nicholas, dean of the chapter. His talk developed the purpose of the choir, choosing anthems and plan of rehearsal. He recommended unison anthems at least part of the time for the volunteer choir and gave examples of some by Clokey, Sowerby and others. His plan of rehearsal usually includes five to fifteen minutes of vocalizing; preliminary practice with the piano, and final practice with the organ. Group rehearsals are also part of his schedule. He highly approves a social program for the volunteer choir. The Rev. Reno Frobenius, pastor of the church, and Mrs. A. I. McClard, choir director, were hosts. Mrs. John Leifer had charge of serving refreshments.—EVA WILSON, Reporter.

CHICO, CAL.—The highlight of the year for the Chico Chapter was the presentation of Catharine Crozier in her first appearance before a Chico audience. A program ranging from Buxtehude to Edmundson thrilled the congregation of 400 in the Bidwell Memorial Presbyterian Church. Miss Crozier's performance was opened with the Ciaconia in E minor by Buxtehude. This was followed by four chorale preludes, the first two by Bach and the last, "My Inmost Heart Doth Yearn," and "Deck Thyself, My Soul," by Brahms. Next on the program were the Chorale and Variations from the Sixth Sonata by Mendelssohn. The second half of the program consisted of the Chorale in B minor by Franck, Arabesque for Flutes and "The Nativity," by Langlais, Carol Prelude on "Greensleeves" by Searle Wright, "Gargoyles" by Garth Edmundson, a chorale prelude by Flor Peeters, and Dupre's Prelude and Fugue in G minor. For an encore Miss Crozier chose "Dialogue," by Langlais.—RICHARD E. EMMONS, Publicity Chairman.

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News of the A. G. O.—Continued

Los Angeles Hymn Festival.

St. Paul's Cathedral, Los Angeles, was host for a hymn festival, "The Church Year in Hymns," Feb. 13 at 4 p.m. This program, part of the series entitled "Sunday Afternoons on Wilshire," was sponsored by the music commission of the Los Angeles Church Federation, Dr. Gordon Bachlund director. The Pasadena and Valley Districts and Los Angeles Chapters of the American Guild of Organists and the Los Angeles Chapter of the Hymn Society of America also sponsored the service.

Frank K. Owen, organist of St. Paul's Cathedral, Los Angeles, and Ronald Huntington, organist at Wilshire Christian, Los Angeles, collaborated in the arrangement of the program and played the organ. Representatives from the choirs of St. Mark's Episcopal, Glendale, Mildred Brockway Waaser, organist-choirmaster; St. Edmund Episcopal, San Marino, Frances Robinson, organist-director; St. Stephen's Episcopal, Hollywood, Edward Tompkins, organist-choirmaster; Holy Trinity Church, Covina, Robert Williams, organist-choirmaster; St. Mark's Episcopal, Altadena, G. S. Freestone, organist-choirmaster, and Chapman College Singers, James McKelvy, director, participated in the service.—ETHEL WOOLLEY, Registrar.

DELAWARE CHAPTER—Newell Robinson of Philadelphia, regional chairman, was guest speaker at the twentieth anniversary banquet of the Delaware Chapter of the Guild Jan. 24 at the University Club in Wilmington. He discussed better church music. Miss Sarah Hudson White, dean of the Delaware Chapter, and the Rev. John Oldman, Jr., chaplain, offered greetings. Vocal selections were sung by Mrs. Adele Brewer Williams, soprano soloist at First Church of Christ, Scientist, who was accompanied by Frederick W. White.—CAROLYN CONLY CANN, Registrar.

EAST CENTRAL ILLINOIS CHAPTER—The December meeting was a Christmas party held Dec. 13 at the home of Mrs. Harold Iles. Musical games and a gift exchange provided the entertainment for the evening. . . . Jan. 10 the chapter met in Smith Music Hall on the University of Illinois campus for a recital by pupils of some of the organ teachers. Fred Burgomaster, 13, pupil of Mrs. LeRoy Hamp, played the Largo from the Sixth Concerto by Handel and Little Prelude and Fugue in F major by Bach; Patrick Collins, freshman in the University School of Music and pupil of Professor Russell H. Miles, played the Prelude in C minor by Bach; John Haney, a graduate student and pupil of Professor Miles, performed the Toccata, Adagio and Fugue in C major by Bach and the first movement of Mendelssohn's Sonata in A major. The program was concluded with the playing of Dupré's "Cortege and Litany" by Mrs. Katherine Weller, a pupil of Professor Paul Pettinga.—BARBARA ANDERSON, Secretary.

DUBUQUE, IOWA—The Dubuque, Iowa, Chapter met Jan. 24 in the First Congregational Church, Dean Doris McCaffrey presiding at the business meeting. Miss Lillian Stalger reported on the project to donate organ books from time to time to the local Carnegie Stout Public Library. Announcements were made of the exchange recitals of the Rev. Albert Jagnow April 11 in Des Moines for the Central Iowa Chapter and that of Miss Margaret Snodgrass in the First Congregational Church, Dubuque, Feb. 28. No date has been set for the postponed recital of the Rev. Albert Carman. The following program followed a paper on contemporary American composers by Mrs. Jan Dickey, who was program chairman: "Carillon," Sowerby (Miss McCaffrey); Allegro Maestoso and Scherzo, from Sonata 1, Rogers; "Hymnus," Cole (the Rev. Gerhard Bunge); Roulade, Bingham (Mark Nemmers); Chorale Prelude on "Greensleeves," Purvis; and "Bells of St. Anne de Beauport," Russell (Dr. Jagnow); "Legend," Bedell; Danish Carol, Matthews, and Berceuse, Dickinson (played by Mrs. Dickey).

WESTERN IOWA CHAPTER—The chapter opened its 1954-55 season with enthusiasm. After dinner at the "Gables" we retired to the home of Mrs. Grace Allen. An interesting report of the St. Paul-Minneapolis national convention was made by Mrs. Kathryn Hedeon. Plans were discussed for presenting an organist this season. . . . The meeting Oct. 2, preceded by dinner, was held in the home of Miss Bertha Klecker. Dean J. Frank Jewett of Westmar College, LeMars, Iowa, presented a program on "Types of Organ Action." The Nov. 13 meeting took place at "Tony's" for dinner. After a business meeting the group went to the First Presbyterian Church, of which Mrs. Kathryn Hedeon is organist. Mrs. Hedeon presented a program of organ music. On Nov. 28 the chapter sponsored Oswald G. Ragatz, as-

sociate professor of organ at the School of Music of Indiana University, at the First Methodist Church in Sioux City. The organ is a new Reuter. The annual Christmas party Dec. 4 was held at the home of Mrs. Lyle Primmer. The Mu Phi glee club of Morning-side College, under the direction of Professor Don Morrison, presented numbers from the "Ceremony of Carols" by Benjamin Britten. Gifts were exchanged with original poetry written by the members attached to each package.—V. DUCCOMMUN, Secretary.

MILWAUKEE CHAPTER—Mrs. Lauretta Cotton, the dean, presented Arden Whitacre in a recital at St. James' Episcopal Church Milwaukee, Sunday afternoon, Jan. 31. Mr. Whitacre's program was as follows: Prelude and Fugue in B minor, Bach; two Chorale Preludes, Bach; Elegy, Peeters; Toccata ("Modal Suite"), Peeters; Chorale in A minor, Franck; Berceuse, Vierne; Prelude and Fugue in G minor, Dupré; "Variations sur un Noël," Dupré. Mr. Whitacre's brilliant performance was enjoyed by many music-lovers of Milwaukee and vicinity. After the performance a reception for Mr. Whitacre was held in the church parlors and later that evening members and friends entertained him at a dinner.—JANE KRENKEL, Secretary.

ST. JOE VALLEY—The chapter and the choir of Trinity Church, Niles, Mich., sponsored a recital Feb. 15 by August Maekelbergh, F.A.G.O. The church was nearly filled for the occasion. Members of the executive board honored Mr. Maekelbergh at a dinner before the recital. A reception was held in the community house after the recital.—MRS. LESTER M. FINNEY, Registrar.

SOUTHWESTERN MICHIGAN—Marilyn Mason, assistant professor of music at the University of Michigan, presented five of her artist students in a recital Jan. 3 at the First Presbyterian Church in Battle Creek. She made the evening particularly enjoyable to the 100 present by her interesting comments on composer, composition and performer throughout the evening. The program was preceded by a dinner served in the church's social room.—MRS. ELMER HARRISON, Registrar.

AKRON CHAPTER—The First Evangelical and Reformed Church in Akron, Ohio, was host to the chapter of the A.G.O. at its meeting Jan. 3. Over 100 members and their guest ministers enjoyed the banquet served by the women of the church. Following the dinner, we assembled in the sanctuary. Robert Werve, who had drawn up the specifications for the three-manual Hillgreen-Lane organ, played the Chorale in A minor by Franck. Dr. Walter Tunks, retired rector of St. Paul's Episcopal Church, delivered an inspirational message. He emphasized the importance of the position of the organist and how necessary it is that clergy and organist cooperate in order to render most effective service. An informal social hour followed in the parish-house.

YOUNGSTOWN, OHIO—"Philosophy of Children's Choirs" was the subject of Mrs. Chester Morsch at the January meeting of the Youngstown Chapter. Mrs. Morsch is director of religious education at the First Presbyterian Church of Youngstown and has wide experience both in Christian education and choir work, particularly with children. She was one of the compilers of a junior anthem book published by the Westminster Press. She emphasized that choir work should be a broadening of one's Christian experience as well as a development for beautiful music. The meeting was held at St. John's Episcopal Church with Frank Fuller as host. Tea was served in a springtime setting, the table decorated with daffodils.—DONOTHY G. WARK, Secretary.

CHAUTAQUA CHAPTER—The Chautauqua Chapter held its annual dinner Jan. 25 at Bethel Lutheran Church, Jamestown, N. Y. Covers for sixty-five were laid at tables decorated with spring flowers and lighted candles. Miss Charlotte Dahlbeck presided as toastmistress. Marshall D. Nelson accompanied hymn singing. Miss Ruth E. Munson, the dean, welcomed the clergymen and their wives who were guests of the organists. The Rev. Dr. Paul A. Westerberg responded to the welcome on behalf of the guests. Miss Margaret Brodine presented a gift to Miss Mary Nichols, secretary of the chapter, who will be married soon. The Bethel Lutheran choir, under the direction of Mrs. Marshall D. Nelson, sang two anthems. Mrs. Paul Welch of Westfield played two piano solos. An address was delivered by W. B. Humphries of Buffalo on the subject "Laboring Together."

FORT WAYNE CHAPTER—The Fort Wayne Chapter met at Emmaus Lutheran Church Jan. 25. Dean Neil Thompson presided over a business meeting and then turned the meeting over to Richard Carlson, program chairman, who announced that the next meeting will be open to the public, at the Creighton Avenue Christian Church, Feb. 22. The program will be given by the Shambaugh String Quartet of Fort

Wayne. Mr. Carlson then introduced Frederick Jackisch, organist and choirmaster of Emmaus Church, who had arranged the program. Mr. Jackisch divided the evening into three parts. Part 1 was a short recital of contemporary music suitable for service use, played by Mr. Jackisch. Part 2 was hi-fi recordings for which we would go into the adjoining school building. Part 3 was coffee and doughnuts, served in the basement. Mr. Jackisch played music representative of French, German and English composers as follows: "Postlude" from "Four Postludes for Organ," and "Improvisation," from "Suite Medievale," both by Jean Langlais; Numbers 1, 4, 5 and 6 from "Kleine Praeluden und Intermezzi," by Hermann Schroeder; Lento from "A Little Organ Book," by Frank Bridge, and Postlude from "Three Pieces for Organ," by Desmond Ratcliffe. The records were from the Hi-Fi recordings put out by the Aeolian-Skinner Company and M. P. Möller, Inc.—FLORENCE H. FIRE, Publicity.

EASTERN MICHIGAN CHAPTER—The Eastern Michigan Chapter held its January meeting at Old Christ Church, with an evening devoted to church and instrumental music for Lent and Easter. Gordon Young, Dr. Maurice Garbrant and Melvin Zeidler played organ compositions and those present had the opportunity to hear choral works appropriate to the season. Jan. 24 the chapter presented George Markey in a recital at the Fort Street Presbyterian Church. Mr. Markey's program included works of Bach, Haydn, Brahms, Mulet, Franck, Vierne and Messiaen, which he performed with the rare combination of clean and skillful execution and an innate sense of artistic interpretation. A reception followed, to round out a thoroughly enjoyable evening.—DENISE GREINER, Registrar.

HUNTINGTON, W. VA. CHAPTER—The Huntington Chapter held its January meeting Jan. 17 at Trinity Episcopal Church. Professor John W. Creighton of the department of music of Marshall College gave a demonstration of church decorum for youth choirs, using his combined girls' choir and boys' choir from Trinity Episcopal Church. After the procession the choirs took their places antiphonally, presenting a part of Williams' Communion Service and "Holy, Holy, Holy" with a boy soprano duet, and two three-part anthems, "Break Forth with Joy" by Ruckner, in which the solo was sung by a boy soprano, Billy Polan, and Gault's "Prayer for Service." Mrs. David Benjamin, assistant organist of Trinity Church, accompanied the anthem and the recessional and sang the solo part in the "Prayer for Service." Mrs. Charles H. Tucker, organist of the Beverly Hills Methodist Church, accompanied the anthem. The remainder of the program was held in the parish-house, at which time Professor Creighton demonstrated rehearsal techniques with the boy choir and discussed vocal problems of a junior choir and its repertoire. Materials used with the choirs were also displayed.—ALMA N. NOBLE, Registrar.

WHEELING, W. VA.—The annual pastor-organist dinner of the Wheeling Chapter was held at the Scottish Rite Temple in Wheeling Jan. 18. The dean, the Rev. W. Carroll Thorn, presided at the dinner and introduced the speaker, Dr. Garrett H. Evans, minister of Christ Methodist Church in Wheeling. Dr. Evans gave a very interesting talk on different types of church music and their place in the service. A "battle of music" between the organists and pastors was held, with no decision as to the winner.—RUTH R. HELFRICH, Registrar.

WINSTON-SALEM, N. C., CHAPTER—The Winston-Salem Chapter met at St. Paul's Episcopal Church for its January meeting. Dean James M. Hart presided over the business session, at which plans were made to bring a nationally-known organist to Winston-Salem for a recital in the spring. It was announced that twelve new members had joined our chapter this year. At the conclusion of the business session Mr. Hart told some of the highlights of the recent A.G.O. conclave in New Orleans, which he attended. The program for the evening was a demonstration lecture on "Musiçianship" by Clemens Sandresky, dean of the school of music at Salem College. Mr. Sandresky stated that a renewed interest was developing in the horizontal movement of voice lines in addition to the vertical structure of the music, and he analyzed several anthems, pointing out this movement.—TIMOTHY CAHILL, Corresponding Secretary.

WILLIAMSPORT, PA.—The chapter presented Virgil Fox in a recital at the First Evangelical United Brethren Church Jan. 18. Mr. Fox played the following: Allegretto, Concerto 4, Handel; "In dulci Jubilo" (three verses), Adagio Cantabile and Passacaglia, Bach; "Greensleeves, Vaughan Williams; Sonata on the Ninety-fourth Psalm, Reubke; Giga, Bossi; Very Slowly, from Sonatina, Sowerby; Introduction and Fugue on the Chorale "How Brightly Shines the Morning Star," Reger. As an encore number Mr. Fox played "Perpetual Motion," by Middelschulte.—MRS. EUGENE D. WINNER, Dean.

ASHEVILLE, N. C.—A meeting of the Asheville Chapter took place Jan. 31. The meeting was presided over by the dean,

Josef Privette, and a program of interesting anthems was presented by a group of singers selected from the choirs of the city. Members present and some visitors heard a wide selection of numbers ranging from Byrd, Gibbons, Schütz, to Thiman, Willan, Baintow and Williams. Among them were several short anthems which the average choir might use, but in others there were difficult tempi and reading questions to be met by expert choirs of larger membership. At the next meeting officers will be elected for the year and a campaign for more members instituted.—JAMES FRANCIS GRIFFITH, Secretary.

ST. PETERSBURG, FLA., CHAPTER—The St. Petersburg Chapter was privileged to hear a very entertaining account of courtship and marriage customs in New Guinea at its January luncheon meeting. The speaker was the Rev. Robert E. Herb, rector of St. Bede's Church. John A. Lewis, minister of music at the Pasadena Community Church, sang baritone solos, accompanied by Kay Strickland White, organist of the church. . . . On Jan. 11 Henry A. Gottfried, representative of Casavant Frères, conducted a workshop at Grace Methodist Church on "Construction and Maintenance of the Pipe Organ." For its artist this season the chapter chose Claude L. Murphree, F.A.G.O., who presented a varied and well-received program at Christ Methodist Church on the evening of Jan. 21. Bach, Handel, McKinley, Vierne and Francis W. Snow were among the composers represented. Mr. Murphree also played several of his own works. An informal reception, with refreshments, at the home of the dean of the chapter, Mrs. Frances Gutelius Smith, followed the recital. Those participating in the program were Mrs. A. G. Cunningham, Thomas A. Kirk, Dorothy Berry Kirk, A.A.G.O., Mrs. Paul Hulquist, Mrs. E. N. Henderson, George Shackley, Mrs. Ella LeBaron Houk and the dean. The climax came with a humorous piano selection by the guest of honor, who in his inimitable fashion treated a familiar theme in the styles of various nations.—EDWIN A. LEONARD, Chapter Correspondent.

MIAMI, FLA.—A large number of friends and guests of the Miami Chapter met for dinner in the parish-house of Trinity Episcopal Church. After a business meeting all retired to the church and joined a large audience to listen to Arden Whitacre play the following program: Chorale in A minor, Franck; Prelude and Fugue in G minor, Dupré; Variation on a Noel, Dupré; Prelude and Fugue in B minor, Bach; Chorale Prelude, "Nun komm, der Heiden Heiland," Buxtehude; Elegie, Peeters; Toccata from Fifth Symphony, Widor.—ETHEL S. TRACY, Registrar.

BRADENTON, FLA.—The Manatee Chapter sponsored an all-day workshop on church music Jan. 20 at the First Presbyterian Church in Bradenton. The courses were conducted by Claude L. Murphree, regional chairman for Florida, Georgia and the Carolinas and head of the organ department of the University of Florida. The morning session was devoted to phases of choir work, while the afternoon session dealt with organ repertoire and service music. Representatives from more than fifteen churches in this area took part in the workshop and found it a valuable help to all church musicians. Chapter members who were in charge of arrangements for the course were Mrs. Tommy Thompson, Mrs. Arthur Rideout and Mrs. Walter Wooten of Sarasota. Mrs. M. M. Harrison took reservations for the luncheon which was served at the Hotel Dixie Grande. An appreciative audience was privileged to hear Mr. Murphree in a recital that evening. His program included the Concerto in A minor, Bach; "Sheep May Safely Graze," Bach; Noel in D minor, d'Aquin; "Cantilena," McKinley; Three Hymn Pieces, Murphree; Reverie, Dickinson; "Song of the Clock," Ureth; Nocturne, Purvis; "Suite Gothique," Boellmann. As one of his encores Mr. Murphree played Dickinson's arrangement of the Rink Rondo, honoring Margaret Rink Rideout, great grand-daughter of the composer and a former pupil of Dickinson. Mrs. Rideout is secretary of the Manatee Chapter. Mr. Murphree recently observed his thirtieth anniversary as organist at the First Baptist Church, Gainesville, and is well-known as a concert organist and composer.—MAS. PAULINE MAY, Registrar.

NORTH CAROLINA CHAPTER—The North Carolina Chapter, in cooperation with St. Mary's School, Raleigh, N. C., presented Ernest White, of the Church of St. Mary the Virgin, New York City, in two events in November. The first was a master class conducted by Mr. White on the afternoon of Nov. 11. On the evening of Nov. 12 a capacity audience was privileged to hear Mr. White in a fine recital on the new three-manual Reuter organ in the chapel of St. Mary's School. Following the program the Guild held an informal reception for Mr. White in the studio of Miss Geraldine Cate. . . . On Jan. 24 Mrs. William D. Miller, organist of the Edenton Street Methodist Church, gave a lecture on organ music suitable for the church service. This meeting was held in the First Presbyterian Church, Raleigh. Mrs. Miller is sub-dean and treasurer of the North Carolina Chapter.—STELLA ETHEREDGE, Secretary.

News of the A. G. O.—Continued

BUFFALO CHAPTER—The January meeting of the Buffalo Chapter was held Jan. 17 in Salem Evangelical and Reformed Church, Tonawanda, N.Y., with Mrs. Evelyn C. Miller, organist and director of music at Salem Church, as hostess. Following the dinner and meeting at which Dean Roy W. Clare, M.Mus., presided, a trumpet and organ recital was presented by Milton Shelter, supervisor of music in the Tonawanda public schools, trumpeter, and Mrs. Evelyn C. Miller, organist. The program was concluded with the anthem "Live Christ," by Eby, sung by the chancel choir, the trumpet trio being played by Milton Shelter, Earl Cottrell and Lauren Andres. On March 21 Jeanne Demessieux, noted French organist, will give a recital in Holy Trinity Lutheran Church, Buffalo.—EDNA L. SPRINGBORN, Secretary.

AKRON, OHIO, CHAPTER—The Akron Chapter held its February meeting at the First Methodist Church Feb. 7. Richard T. Gore, head of the music department and organ instructor at Wooster College, gave an illustrated lecture. He discussed various problems of organ registration, illustrating his remarks by playing some of the chorales of Bach. Mr. Gore also used several recordings which he had made at the college. A social hour followed the program.—MRS. R. H. MARTIN, Registrar.

NEBRASKA CHAPTER—The chapter met at the First Christian Church, Omaha, as guests of Mrs. Leroy Stenlund, the organist, on Jan. 11. After an extensive business meeting Miss Esther Wagner, soprano, and Harold Hammon, baritone, soloists at the First Christian Church, sang several selections, with an organ number played by Mrs. Stenlund, who also played the accompaniments. Dr. James Peterson of the music department of Omaha University was guest speaker. He brought comprehensive information relative to the conventions sponsored by his department in the past year. Mrs. Stenlund served refreshments to the group in the church parlors.—HELEN MANNING, Secretary.

CENTRAL ARIZONA—This chapter met Jan. 17 at Asbury Methodist Church in Phoenix. A program of organ music was presented by Miss Sue Davis, organ instructor at Phoenix Union High School, and Carl Erickson, organist of the host church. At a business meeting following the program plans were made for presenting Virgil Fox in a recital. A social hour and refreshments followed the meeting.—MARVIN ANDERSON, Recording Secretary.

UTAH CHAPTER—The Utah Chapter held its January meeting Saturday evening, Jan. 15. Dinner was served at the Temple Square Hotel to a large number of members and their friends. During dinner an informal introduction was made of all members, new and old, under the direction of Dean Erroll W. Miller. After dinner Guild members and invited guests were entertained at the Salt Lake Tabernacle, with a special concert by Dr. Alexander Schreiner, organist of the Tabernacle. Dr. Schreiner played a Bach Prelude and a Sonata, with a word of explanation of both, and then gave a splendid rendition of the Second Symphony by Vierne.—MARCIA COSBY, Registrar.

CENTRAL OHIO CHAPTER—The annual Guild service was held Feb. 13 at the First English Lutheran Church, Columbus. Organists were Mrs. Elizabeth Lange, Dean Richard T. Neikirk and Elmer F. Blackmer. The preacher was the Rev. Robert W. Fay, D.D., rector of Trinity Episcopal Church, and the liturgist was the Rev. Clyde R. MacCormack, associate pastor of the First English Church. Choirs participating in the service were Trinity Episcopal, Wilbur Held choirmaster, and First English Church, C. Robert Myers choirmaster. Also on Feb. 2 the chapter presented Arden Whitacre at St. John's Evangelical and Reformed Church, Columbus, in a recital.—J. B. McGRAGOR, Secretary.

TOLEDO CHAPTER—The January meeting of the Toledo Chapter was held at St. Paul's Methodist Church with Margaret Weber, A.A.G.O., giving a recital. Miss Weber played Bach's "Christ, Thou Art the Light of Day," her own Trio-Sonata and Elgar's Sonata in G major. A highlight of the meeting was the presentation of the associate certificate to Miss Weber, who recently passed the examinations. The organ in St. Paul's Church is a very old one, having pipe work from Exeter Cathedral. . . . The February meeting was held at Trinity Episcopal Church. A recital was played by Dr. Roberta Bitgood, composer, organist and teacher, in Calvary Presbyterian Church, Riverside, Cal. A reception was held for Dr. Bitgood after the program.—JOYCE WEISS, Registrar.

LOUISVILLE, KY.—For its February meeting the Louisville Chapter had both a discussion of Gregorian chant and an organ recital. The first part of the program was held at the Holy Spirit School cafeteria, where there was an address on Gregorian chant by the Rev. Joseph C. Emrich, pastor of St. Leonard's Parish. He is former chaplain of the veterans hospital in the city and is now director of the Holy Name band and choral society. He received instruction in Gregorian at St. Meinrad's Monastery. He led an interesting and informative discussion, illustrated by recordings. The group then

went to a recital by the School of Church Music of the Southern Baptist Theological Seminary in the alumni chapel, presenting Wilma Hoyle Jensen, Eastern recitalist. Mrs. Jensen, a native of Illinois, is a graduate of the Eastman School of Music, where she received both the bachelor and master degrees. She was a student of Catharine Crozier, and was awarded the coveted performer's certificate. She was winner of the American Guild of Organists contest in the Rochester area. Her program included works by Bach, Clerambault, Buxtehude, Franck, Dupré, Edmundson, de Maleingreau, Karg-Elert and Messiaen, and was played with great technical facility and artistry. The local music critic agreed with an enthusiastic audience that it was a fine musical treat.—DORIS GENE BOWMAN, Corresponding Secretary.

MEMPHIS CHAPTER—The Memphis Chapter held its monthly meeting Feb. 7 at the Evergreen Presbyterian Church. Miss Martha McClean, organist of the church, was our hostess. Following dinner there was a business meeting, presided over by Mrs. Larry Dick, A.A.G.O., dean of the chapter, after which the members went into the church for the program. Raymond Haggh, a member of the music faculty of Memphis State College, read a paper on American composers, dealing specifically with those whose compositions were played by members of the chapter. The following works were heard on the large Reuter organ: "Cibavit Eos," Titcomb, played by Albert Johnson; "Spiritual," Purvis, played by Rose Gillespie; Roulade, Bingham, played by Richard White; "Twilight at Fiesole," Bingham, played by Mrs. M. E. Hinds; Chorale Prelude on a Calvinist Hymn, Sowerby, played by Jack Dalton; "Casual Brevities," Leach, played by Mrs. Darrell Henning; "Up The Saguenay," Russell, played by James Tugwell.—RICHARD WHITE, F.A.G.O., Registrar.

ALABAMA CHAPTER—The music-room at the home of dean Myrtle Jones Steele—transformed into a gaily-decorated dining-room—was the scene of a dinner to which fifty members of the Alabama Chapter sat down Jan. 22. Reports were received from all standing committees, followed by reports from committees appointed for the coming regional convention to be held in Birmingham in June. . . . At the Highlands Methodist Church on the afternoon of the 23rd another business meeting was held, with further and later reports from the convention committees. At 3:30 the same afternoon Alabama Chapter's gifted F.A.G.O., Betty Louise Lumby, played a brilliant recital on the new three-manual Möller organ in the Highlands church. Miss Lumby's program, played almost entirely from memory, was as follows: Prelude and Fugue in E minor, Bach; Flute Solo, Arne; Adagio, Fiocco; two movements from Vierne's Fifth Symphony; "Aria con Variazione," Martini; Introduction and Toccata, Walond. Miss Lumby is head of the organ division of the music department of Howard College. Her recital was one of several which marked the opening of Birmingham's fourth annual festival of arts. . . . The Birmingham Music Club's prize of \$150 for a sacred cantata offered by the festival's music compositions committee was won by Mrs. Jeanne E. Shaffer, organist and teacher. A second prize for a short composition went to Betty Lumby for her Te Deum and the third to Lars Sorenson for his "A Church Fugue in E flat." Saturday evening the 12th at the Highlands Methodist another festival event, was presented. Sam Batt Owens, organist, played in joint recital with the choir of that church under their director, Amos Hudson, with Aleta Brasell, as accompanist.—LAURA JACKSON LEMMON.

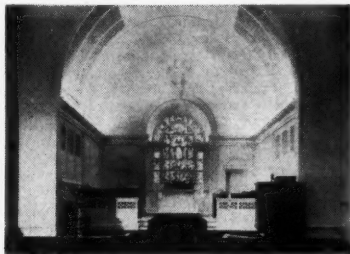
AUGUSTA, GA.—Members and friends of the Augusta Chapter met Feb. 4 at the Aiken, S. C., Presbyterian Church. Mrs. David Fisher, soprano, sang "O Divine Redeemer," Gounod; Marion Powell, violinist, played the Second Concerto, in D minor, Wieniawski. Both numbers were accompanied at the organ by Royston Merritt. Preston Rockholt played "The Second Concerto," Mendelssohn. After the program a business meeting was held. Royston Merritt, sub-dean, presided. Reports showed that, in spite of a heavy downfall of rain at the hour of the recital, an enthusiastic audience heard George Markey in his varied and interesting program Jan. 18 at St. John Methodist Church. Afterward a reception was held for Mr. Markey at the home of Mrs. Robert Strong. . . . The meeting March 4 will be at St. John Methodist Church. The program will be presented by Miss Marjorie McConnell. After the business meeting a social hour was enjoyed in the new educational building of the Aiken Presbyterian Church. Refreshments were served by Mrs. Jack Foster and Mrs. Royston Merritt.—MARGUERITE H. MARSCHALK, Registrar.

JACKSON, MISS.—The Jackson Chapter met Saturday afternoon, Jan. 29, in the chapel of Calvary Baptist Church for the showing of the film "The Singing Pipes," from Casavant Freres. Charter members also participated in the signing of a "charter scroll" prepared by the dean, Mrs. Virgil Posey.—MRS. JOHN L. SIGMAN, Registrar.

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All correspondence should be directed to the Secretary.

TORONTO CENTRE—The Heliconian Club was the scene of the annual New Year's party Jan. 10; as always, the event was well attended. The proceedings got under way with a period of games and singing under the guidance of Ronald Woollard, who presided at the piano for this part of the program. Following this prizes were awarded for various distinctions. The feature attraction of the evening was a skit entitled "The Coventry Tale." This took us several years into the future and envisioned a pilgrimage by C. C. O. members to Coventry Cathedral for the dedication of the new organ, funds for which have been provided through the BORF endeavor. The different scenes depicted the departure from Canada, the voyage (complete with a shipboard concert and the inevitable "mal de mer"), and a tour through various parts of England, culminating in the arrival at Coventry. The dedicatory recital was played by a renowned entertainer whose trademarks are a dress suit and candelabra. If the unveiled organ (a portable harmonium) scarcely seemed full value for the expenditure of £10,000, at least the pilgrims seemed to enjoy their eventful trip. A John organ concluded the successful party.—**SOHN DEDRICK.**

WINNIPEG, Man.—The Winnipeg Centre held its January meeting Jan. 10 in St. Luke's Anglican Church, where the membership had an opportunity to inspect the newly-rebuilt four-manual Hill, Norman & Beard organ. Herbert White, organist of St. Luke's gave a brief description of the instrument and played a few pieces. The membership then heard a very interesting illustrated lecture by Dr. White on church architecture. Following the meeting refreshments were served.—**CLAYTON E. LEE, Secretary.**

OSHAWA AND DISTRICT CENTRE—The January meeting of the Oshawa Centre was held at the home of the secretary, with John Gordon of Orillia as guest speaker. Mr. Gordon spoke in a very general way on the subject of the organ. He discussed the development of the tubular-pneumatic and electro-pneumatic action and gave suggestions on how to discover causes of cyphers and their remedies. He also spoke about reed pipes, the reasons for their liability to go off pitch more readily than flue pipes, and made suggestions for cleaning a silent pipe without disturbing its tuning or voicing. Among exhibits were a modern electromagnet used in electro-pneumatic actions, a modern action valve and a reed pipe; also a large-scale drawing of the valve.—**Mrs. G. K. DAYNAN, Secretary.**

BRANTFORD CENTRE—Members of the Brantford Centre were guests of the Ontario Registered Music Teachers' Association at their monthly meeting Jan. 29 in Zion United Church, Brantford. George Smale, director of music of the church, was in charge of the program. Mr. Smale gave an interesting talk on the growth of the piano and organ down through the ages, describing their parent instruments. Then he demonstrated the differences in playing technique between the two instruments by means of recordings and several organ numbers. A very enjoyable evening was rounded out with vocal solos by two members of Zion's choir.—**DONALD CLUBINE, Secretary.**

SARNIA CENTRE—Members of the Sarnia Centre and the public were given a special treat when Griff Colebrook, A.C.C.O., A.T.C.M., gave a recital, celebrating his twenty-fifth anniversary at Central United Church, Sarnia, Sunday night, Jan. 30. In thanking Mr. Colebrook the chairman, Bernard Howard, aptly described the recital as both scholarly and pleasing. Following the recital the members gathered at the home of Mrs. A. W. Mills for a short business session and social time.—**A. E. HARRIS, Secretary.**

HAMILTON CENTRE—Memories of the last convention were awakened with the repeat performance by Gerald Bales of the organ workshop he conducted at that time. An interested group met at St. Matthew's Anglican Church Jan. 9 to hear Mr. Bales' lecture and demonstration. His paper dealt with the problems of the small organ and gave a clearcut description of the principles underlying registration. He showed how to adjust them to a small instrument conceived on rather different lines from the

classic organ. Mr. Bales' three demonstration pieces were "Schmücke dich," Brahms, and two chorale preludes by Walcha. A refreshment period convened by St. Matthew's young people brought an instructive evening to a close. . . . Brilliant registration combined with pervasive feeling on the part of Marilyn Mason, made her first Hamilton recital memorable in the ears of her listeners. Playing in Centenary United Church, Jan. 25, Miss Mason chose a program of great interest to all, receiving praise from music critics of two Hamilton papers. Miss Mason was greeted at a reception held at Muirhead's restaurant.

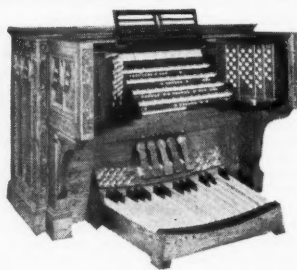
MONTREAL CENTRE—The first meeting of the new year was held Feb. 1 in the Erskine American United Church. George Little, organist of the church, gave a demonstration of the new three-manual Casavant organ, following which he gave a recital of French music. The program consisted of: "Le Moulin de Paris," Anonymous; "Deposuit Potentes," Titelouze; Dialogue in F major and Fugue in Five Parts, de Grigny; "Basse et Dessus de Trompette," Clerambault; Fugue on the Reed Stops, "Tierce en Taille" and "Offertoire sur les Grands Jeux," Couperin; Prelude, Fugue and Variation, Franck; Prelude and Tiento from "Suite Medievale," Langlais; Prelude and Fugue on the Name "Alain," Duruflé. Mr. Little went to the trouble of preparing mimeographed notes on the specifications of the new organ and also gave some interesting information concerning the music, which he played in his usual impeccable manner. A short meeting was held after the recital, at which the chairman, William Doyle, outlined plans for the season. Kenneth Meek thanked Mr. Little, including during his remarks some delightful tongue-in-cheek observations.—**FREDERICK L. McLEARN, Secretary.**

ST. CATHARINES, ONT.—A meeting of the St. Catharines Centre took place at the Knox Presbyterian Church Feb. 6. The program consisted of a joint organ recital by Lewis Jones, A.C.C.O., and George Hannahson, A.A.G.O. Mr. Jones played: "Dialogue," d'Andrieu; "Basse et Dessus de Trompette," Clerambault; Prelude, Fugue and Chaconne, Buxtehude; Jig Fugue in C. Buxtehude; Two Preludes on "Vom Himmel hoch," Pachelbel; "The Hen," Rameau; "Benedictus," Reger. Mr. Hannahson played the "Grande Piece Symphonique" of Cesar Franck. The public was invited.—**R. C. CLARKE.**

CALGARY CENTRE—On Saturday, Nov. 13, members of the Calgary Centre met at Mount Calvary Lutheran Church. After a business meeting three of our members (Mrs. Madge Clarke, Stuart Kennedy and Lawrence Moon) presented an interesting program, making use of the organ in the church, where Mr. Kennedy is organist and choir director. The instrument is a Casavant five-rank unit and in commenting on it Mr. Kennedy pointed out that the dulciana rank had been tuned a little flat to make a celeste, which takes away the severity of the organ and makes it tonally much richer. Mr. Kennedy continued by demonstrating that a small organ is not necessarily limited and that the interest of listeners can be sustained by a thoughtful use of the resources available. In presenting some of his own ideas about registration, Mr. Kennedy suggested a wider use of the pistons than many organists employ; and in the process of building up an ensemble he illustrated the selection of stops of varying pitch as an alternative to the repeated addition of 8-ft. tone. He also demonstrated how the use of nicely voiced mutations can yield baroque colors as well as synthetic solo reeds. Mr. Kennedy played the following numbers: Purcell's Trumpet Voluntary, Selections for the Musical Clocks, Haydn; Sketch in D flat, Schumann; "Noel Provençal," Robert Leech Bedell. Mrs. Madge Clarke sang three songs and was accompanied by Miss Dulcie Bishop at the organ. To demonstrate further the versatility of the unit organ Mr. Moon played a medley of lighter numbers. The December meeting of the Calgary Centre was held on Dec. 11 at the home of Dr. and Mrs. E. P. Scarlett. The meeting took the form of a social gathering, at the close of which a buffet luncheon was served.—**W. K. ROSSON, Secretary.**

FOUR-MANUAL REUTER ORGAN INTRODUCED IN ATLANTA, GA.

The four-manual Reuter organ in the First Methodist Church of Atlanta, Ga., which was described in the April, 1954, issue of the THE DIAPASON, was introduced to the members of the Georgia Chapter of the A. G. O. Dinner was served in the church, and the noted pastor, Dr. Pearce Harris, was the speaker. Over 125 organists and guests, the organ and music committees and officers of the church were in attendance. Mrs. Annie Mae Norton, the organist, presented the following program on the new organ with most of the numbers being played from memory: Toccata and Fugue in D minor, Bach; Pastorale, Clokey; "Benedictus," Reger; "La Nativite," Langlais; "Elves," Bonnet; "Carillon" Sowerby; "Thou Art the Rock," Mulet.



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**FREDERICK C. SCHREIBER IS
CHICAGO CONTEST WINNER**

Frederick C. Schreiber, organist and choirmaster of the East Sixty-eighth Street Reformed Church in New York City, has been named first prize winner of the Florence B. Price memorial organ composition contest sponsored by the Chicago Club of Women Organists. The announcement was made in Chicago by Mrs. Marietta Burroughs, president of the organization; Helen Searles Westbrook, contest chairman, and Mrs. Florence Price Robinson, who gave the prize money in memory of her mother, an American composer. One hundred dollars was presented to Mr. Schreiber and a check for \$50 has gone to Jack C. Goode of Wilmette, Ill., who took second place. The third and fourth prizes of \$25 each were awarded to Mrs. James B. Porter (Ellen Jane Lorenz) of Dayton, Ohio, and Robert W. Jones of Pasadena, Cal. Louise Cooper Spindle of Grand Rapids and Thomas Filas of Chicago received honorable mention and \$12.50 each.

Mr. Schreiber's compositions have received wide recognition in recent years. He won the 1954 Chicago Artists' Advisory Council contest for a major orchestral work. The winning composition, "Concerto Grosso" for four solo instruments and orchestra, will be performed by the Chicago Symphony under the direction of Fritz Reiner March 3 and 4. Mr. Schreiber will be in Chicago for this performance. Last year he received the third annual award of the Mendelssohn Glee Club in New York for a male chorus, "Why Art Thou So Full of Heaviness." In 1948 Mr. Schreiber won the Philadelphia Musical Fund Society's international contest for symphonic music. The A.G.O. made him winner of its organ music contest in 1948 and winner of the anthem contest in 1945.

Mr. Schreiber was born in Vienna in 1895 and attended Vienna University and the Vienna State Academy of Music. From 1927 to 1938 he was professor of composition, music theory and orchestration at the Vienna Conservatory of Music. Since 1938 Mr. Schreiber has been a resident of New York City and he became an American citizen in 1945.

The composition winning the Florence B. Price award is entitled "Capriccio for

FREDERICK C. SCHREIBER



Organ." It will receive its first performance May 1 at the Ravenswood Evangelical Lutheran Church, Chicago, in a recital sponsored by the Chicago Club of Women Organists. The judges for the contest were Max Sinzheimer, Ph.D., of the American Conservatory faculty, Dr. Arthur C. Becker, head of the music department at DePaul University, and Irwin L. Fischer, organist of the Chicago Symphony Orchestra and conductor of the Evanston Symphony Orchestra.

MARGARET STARR McLAIN, Boston composer, pianist and faculty member at the Boston University School of Fine and Applied Arts division of music, has received honorable mention in the Ernest Bloch award competition for original choral works. Miss McLain's prize chorus, "Come and Let Us Return unto the Lord," is a composition in three parts, for women's voices, with a tenor solo. It is the latest in a series of pieces that have been performed throughout the United States, in South America and in Europe.

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A CHORAL GROUP of more than 150 voices from the Bridgeport Chapter, A.G.O., sang the choral portions of "Samson and Delilah," the Saint-Saens opera, presented in a concert version at the third winter concert of the Connecticut Symphony series Jan. 26 at the Kelin Memorial Auditorium in Bridgeport. The internationally known Jonel Perea was guest conductor. The chorus was the musical frame for the guest soloists, including Martha Lipton, Metropolitan Opera mezzo-soprano, as Delilah; Donald Dickson, baritone, who also has performed at the Metropolitan, as the high priest of Dagon; Louis Roney, tenor, operatic and concert singer as Samson and our own Donald Buidock, bass baritone, widely known in the Bridgeport area for his many solo appearances, as Abimelech.

Since last fall members of twenty-one choirs in the Bridgeport area have been preparing for the symphony event, in which the full orchestra was used. Miss M. Louise Miller, dean of the chapter, and Mrs. George J. Kish and Robert Lennox, former deans, were the directors of the combined group rehearsals. About

twenty churches and their directors were represented. As the critics stated, "the Connecticut Symphony concert in the Klein Memorial Auditorium was filled with magic. The program was one of the most challenging offered by the Symphony in its nine-year history. From the moment the three-act opera opened with a brief orchestral introduction until it reached its stirring dramatic climax, Mr. Perlea was the unquestioned ruler, molding the instrumental and vocal music into a balanced unity. Close to 200 members of the A.G.O. whose well-disciplined voices added to the evening's enjoyment sat in seven rows on different levels at the rear of the stage, attired in black and white and red and white choir gowns."

ON THURSDAY, MARCH 17, at 8 p.m., the concert choir of Drew University, under the direction of Lester W. Berenbroick, will present a program in the university chapel at Madison, N. J., featuring Brahms' "Song of Fate," the Bach Cantata 106, "God's Time Is Best," and Schubert's "Miriam's Song of Triumph." Betty Wilson will be guest soloist for the Schubert work and Dr. Dika Newlin, the accompanist.



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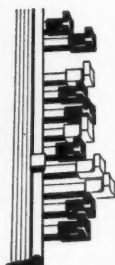
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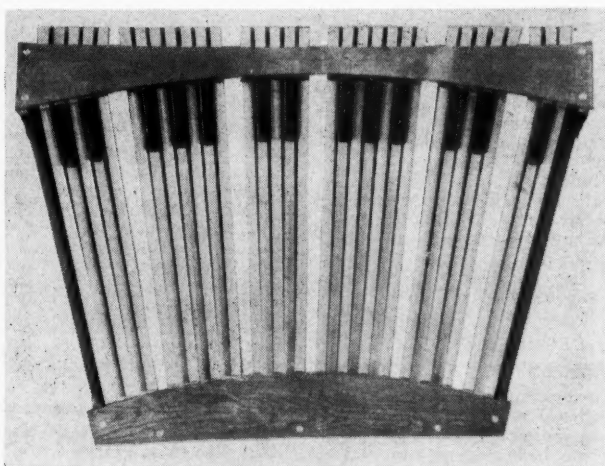
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HYMN SINGERS CROWD BIG CHURCH AT CHICAGO FESTIVAL

Choir singers, organists and interested bystanders filled the large Chicago Methodist Temple Feb. 6 when the Chicago Club of Women Organists sponsored its fourth annual hymn singing festival. Seventeen senior choirs and four junior groups took part in the event and the Milwaukee Road Choral Club, under the direction of Glenn Jorian, sang Carl F. Mueller's anthem based on "O God, Our Help in Ages Past." The prelude, McKay's "Cortege Joyeux," was played by Hazel Quinney and the first movement of Handel's Concerto in F major was played by Helen Westbrook as the offertory. Alice R. Deal was at the console for the postlude. The Finale from Guilman's First Sonata.

Two anthems were sung by the combined choirs—the Beethoven-Scholin "Joyful, Joyful We Adore Thee" and Walter Flandorf's arrangement of the Issak "Now Rest Beneath Night's Shadows." Pauline Osterling directed the choirs. Grace C. Symons played the organ for the hymns, which were selected to parallel the thoughts of the Beattitudes. The chairman of the hymn festival committee was Edith Heffner Dobson and the president of the Chicago Club of Women Organists is Marietta Burroughs.

THE CHARLES W. McMANIS COMPANY will install a two-manual organ in the chapel of the Druid Hills Methodist Church, Atlanta, in March. The organ is the gift of C. A. Titus of that city.

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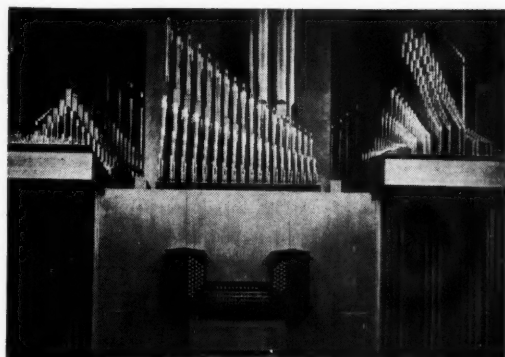
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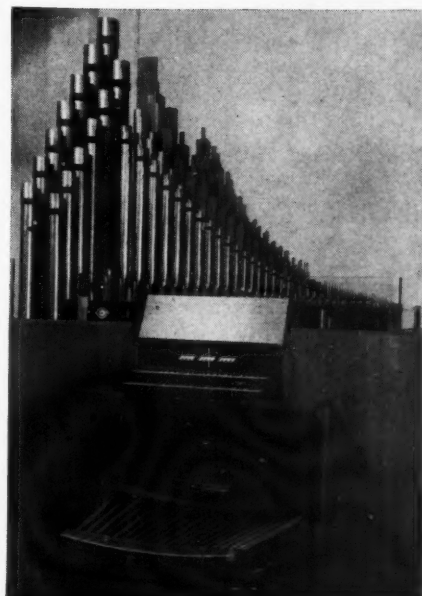
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**CARL RIEDLER, PIPE VOICER,
DIES AT 74 IN VAN NUYS, CAL.**
Carl Riedler, well-known pipe voicer and chime technician, died Jan. 11 in Van Nuys, Cal., at the age of 74 years. At the time of his death he was employed by the Maas Organ Company in Los Angeles. Mr. Riedler was born in Weikersheim, Württemberg, Germany, Nov. 15, 1880. He served an apprenticeship with the Laukhuff firm and came to America in 1904. For many years Mr. Riedler was associated with the Wangerin-Weickhardt Organ Company in Milwaukee as head voicer. In 1923 he went to California and joined the Robert Morton firm, continuing with it until the company ceased operations. Mr. Riedler had been with the Maas Organ Company since 1937. Mr. Riedler is survived by a son, two daughters and a granddaughter.

lins had lived for twenty-five years in Pittsburgh, where he was organist at the Bellefield Presbyterian Church. Mrs. Collins was a poet, and many of her verses were set to music and published; the best known of these are "The Cry of God," set by Morten J. Luvaas, and "A Prayer for Peace," by Alfred H. Johnson. A book of her verse, "The Cricket and the Star," was published in 1946. Those officiating at the memorial service in the church Jan. 13 were the Rev. Leland Henry, rector of St. Mary's Church, Scarborough, N. Y.; Rabbi Avraham Soltes of Temple Sharey Tefilo, East Orange, and Dr. C. Marshall Muir, pastor of the church, who read eight of Mrs. Collins' poems.

THE OFFICE OF THE CARILLONNEUR of Rockefeller Memorial Chapel announces the publication of a composition by Flor Peeters, organist of the Cathedral of St. Rombault, professor in the Lemmens Organ School, Mechelen, and director of the Royal Flemish Conservatory of Music, Antwerp. The work, titled "Serenade for Carillon," was composed for the forty-nine-bell carillon of St. Rombault's Cathedral in 1945. The manuscript was brought to this country by James R. Lawson after his graduation from the Beiaard school of Mechelen. It was first performed by Mr. Lawson during his 1953 summer series of concerts on the sixty-one-note Schulmerich electronic carillon at Arlington National Cemetery. The composer has now consented that it be made available in a printed form to other carillonners playing both cast-bell and electronic carillons. Compositions for carillon by Clifford Ball, Selwyn Baker, Eugene Uten, Rien Ritter and Jef Rottiers, carillonners holding diplomas from the Beiaard school, are also offered through the Rockefeller Chapel.

**CLUB OF CHICAGO WOMEN
HEARS ABOUT PASSION PLAY**

The Chicago Club of Women Organists presented Elder Jabez Taylor, author and producer of the Zion Passion Play, in a talk on his experiences with religious drama at the club's first meeting of the year Jan. 3 at the Baldwin organ salon. Elder Taylor told of his research in the Holy Land when he was writing the Passion Play and spoke of the trials and joys of a producer of the most difficult of all types of drama to stage. He also spoke of his production of "Pilgrim's Progress" and other religious plays which he has written. Selections from the "Messiah," "Elijah," "God's Time is the Best Time" and "Samson and Delilah" were sung and played by Edgar Johnson, baritone; Marilyn Sirugo, soprano; a quartet composed of the Rasich sisters and Marion Sirokie, with Marga Link as organist and Vera DeCamp and Edith Hefner Dobson as accompanists.

**MRS. EARL B. COLLINS, POET
AND WIFE OF ORGANIST, DEAD**
Virginia Grant Collins, wife of Earl B. Collins, minister of music of the Munn Avenue Presbyterian Church, East Orange, N. J., died suddenly at her home in East Orange Jan. 10. Mr. and Mrs. Col-

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**JOHN WILLIAMS IS LAUDED
AFTER RECITAL IN ENGLAND**

John Williams, professor of organ at Flora Macdonald College in Red Springs, N. C., won praise from English critics when he played Jan. 29 at the Church of St. Jude in Thornton Heath. In a review which appeared in *The Advertiser*, published in Croydon, this statement was made: "Most recitalists would be satisfied to get the upper hand of Liszt's Prelude and Fugue on 'B-A-C-H' as Mr. Williams did by way of conclusion, but a technique of a very different character was called for in 'Outburst of Joy' from Messiaen's Ascension Suite, and its execution was * * * immensely to the credit of the player."

Other numbers played by Mr. Williams were as follows: Toccata in E minor and Chorale Prelude on "How Brightly Shines the Morning Star," Pachelbel; Chaconne in G minor, Couperin; "O Sacred Head" and Prelude and Fugue in G major, Bach; Chorale in E major, Franck; "Scherzino," Weaver; "Skyland," Vardell; "Schönster Herr Jesu," Schroeder.

Mr. Williams is on a year's leave of absence from Flora Macdonald College and is studying in England. His home is in Knoxville, Tenn.

**ROBERT RAYFIELD IS HEARD
AT WILMETTE, ILL., OPENING**

Robert Rayfield played his first recital since returning to America Feb. 16 at St. Augustine's Episcopal Church in Wilmette, Ill., a Chicago suburb. The occasion marked the dedication of a Möller organ. Mr. Rayfield's program was as follows: Prelude and Fugue in G major, Zachau; Toccata for the Elevation, Frescobaldi; Fugue in G major, Bach; "Lo, How a Rose E'er Blooming," Brahms; Chorale in A minor, Franck; Intermezzo from Symphony 6, Widor; "The Nativity" and "Te Deum," Langlais.

Mr. Rayfield spent the year 1954 in Paris, where he studied as a Fulbright scholar. He is organist and choirmaster of St. Paul's Episcopal Church in Chicago and has gained a reputation as a concert organist.

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SCHAEFER'S CHOIR EARNS LAURELS IN CAPITAL CITY

Florent Schmitt's "Trois Liturgies Joyeuses" was introduced by the chancel choir of the National Presbyterian Church in Washington under the direction of Theodore Schaefer at choral vespers Feb. 13. The other portion of the service was this choir's third performance of Benjamin Britten's "Rejoice in the Lamb."

More than 3,000 people attended a concert in Washington's Constitution Hall Nov. 28 when Mr. Schaefer's choirs assisted the Bach Aria Group of New York in Bach's Cantatas 140 and 191. Among the soloists were Eileen Farrell, Carol Smith, Jan Peerce and Norman Farrow. Other choral vespers have included a Vaughan Williams service in October featuring "The Shepherds of the Delectable Mountains," presented in this church for the fourth time, and the "Benedicite." In November the soloists of the church introduced new works scored for solo voice and organ: Geofredo Petrassi's "Quattro Inni" and Casella's "Tre Canti Sacri." With piano, Britten's Canticle Number 2 ("Abraham and Isaac") and two folk hymns arranged by Aaron Copland were sung. The December candlelight carol service drew a capacity congregation and hundreds were turned away.

The choirs sang for the annual early morning communion service Jan. 5 on the occasion of the reconvening of Congress. This service was attended by the President, his cabinet, members of Congress and a capacity congregation. Among the elders serving communion were the Secretary of State and the Secretary of Defense.

Mr. Schaefer repeated his address on "Choral Techniques as Related to Conducting from the Console" at the regional meeting in Washington Feb. 21. In February and March he is touring twelve Mid-western states and Ontario as accompanist to Mildred Miller, mezzo-soprano of the Metropolitan Opera Company. During the two weeks he is away his duties at the National Presbyterian Church are being assumed by George Y. Wilson, organist of the Tabernacle Presbyterian Church and member of the organ faculty at the University of Indiana.

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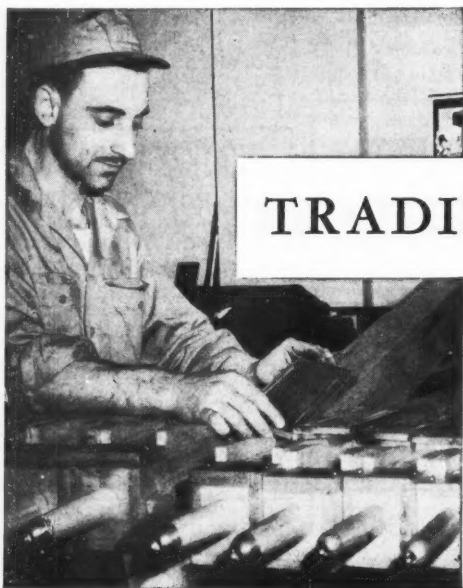


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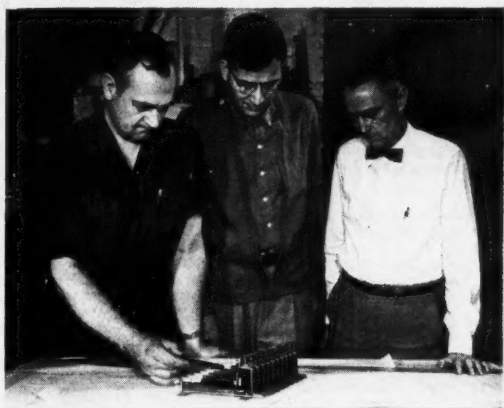
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Recital Programs

Robert R. Zboray, Arlington, Va.—Mr. Zboray, organist and choirmaster of St. George's Episcopal Church, Arlington, Va., presented a recital at St. Clement's Episcopal Church, Wilkes-Barre, Pa. His program was as follows: "Good News from Heaven the Angels Bring," Fachelbel; Prelude and Fugue in B minor, Bach; "The Trophy," F. Couperin; "The Fifers," d'Andrieu; Prelude, Fugue and Variation, Franck; "Rhosymedre," Vaughan Williams; "O God, Thou Faithful God," Peeters; Toccata, Sowerby.

Mrs. George Brandon, Burlington, N. C.—Mrs. Brandon gave a recital Dec. 30 at the First Presbyterian Church, playing the following selections: Chaconne, Couperin; "Vom Himmel hoch," Fachelbel; Fantasia in G minor and "Nun freut euch," Bach; "Greensleeves," Vaughan Williams; Noel in G, d'Aquin; "Es ist ein Ros," Brahms; Variations on the Tune "Dix," George Brandon.

James H. Tallis, Newburgh, N. Y.—A recital was played by Mr. Tallis Dec. 28 at the

Church of the Resurrection in Augusta, Ga. His program was as follows: Fantasia and Fugue in G minor, Bach; Three Chorale Preludes, Brahms; "Divertissement," Vierne; Aria, Peeters; "Litanies," Alain; Carol Prelude on "Greensleeves," Purvis; Chorale in B minor, Franck.

Margaret Vardell, Winston-Salem, N. C.—Miss Vardell gave a recital Jan. 10 at Salem College. The program: Chaconne, Couperin; "The Queen's Command," Gibbons; "Les Cloches," Le Begue; "Basse et Dessus de Trompette," Clerambault; Prelude and Fugue in D major, Bach; Sonata 2, Hindemith; Prelude, Fugue and Variation, Franck; Toccata from Symphony 5, Widor.

John F. Carre, Mus.D., Racine, Wis.—To mark the centennial of the First Presbyterian Church of Fond du Lac, Dr. Carre gave a recital there Feb. 13, playing the following: "Psalm 19," Marcello; "Nun bitten wir," Buxtehude; "Cathedral" Prelude and Fugue and "When Thou Art Near," Bach; Finale from Concerto in B flat, Handel; "A Rose Breaks into Bloom," Brahms; "Glocken Melodie," Sibelius; Theme in E flat, Faulkes; "Sonata Eroica," "Cloister Shadows," "Sier-ra Madre," "Elegy of the Bells" and Toccata in E minor, Carre.

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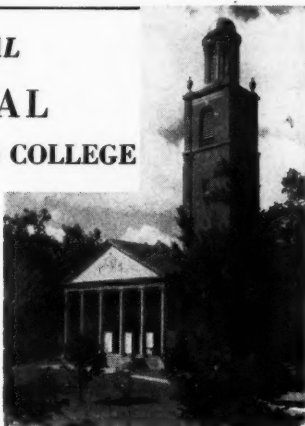
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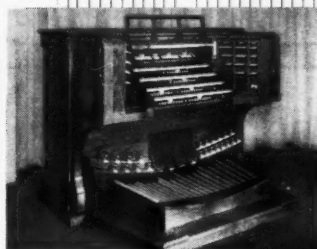
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**ST. JOHN'S CHURCH, BERKELEY,
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St. John's Presbyterian Church in Berkeley, Cal., has placed an order with the Aeolian-Skinner Organ Company for a three-manual instrument of thirty ranks. The tonal scheme was developed by Robert M. Webber, organist of the church, in consultation with G. Donald Harrison and Stanley Williams, Aeolian-Skinner representative. Delivery is to be made in 1956. The stoplist will be as follows:

GREAT ORGAN.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Prestant, 4 ft., 61 pipes.
Octavin, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Chimes (prepared for).

SWELL ORGAN.
Viola Pomposa, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 73 pipes.
Singend Gedeckt, 8 ft., 73 pipes.
Geigen Octave, 4 ft., 73 pipes.
Rohrflöte, 4 ft., 73 pipes.
Nachthorn, 2 ft., 73 pipes.
Cymbel, 3 ranks, 183 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Rohr Schalmel, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.
Nasonflöte, 8 ft., 73 pipes.
Spitzflöte, 8 ft., 73 pipes.
Spitzflöte Celeste, 8 ft., 73 pipes.
Koppelflöte, 4 ft., 73 pipes.
Blockflöte, 2 ft., 73 pipes.
Terz, 1 1/2 ft., 73 pipes.
Spitzquinte, 1 1/2 ft., 73 pipes.
Krummhorn, 8 ft., 73 pipes.
Tremulant.

PEDAL ORGAN.
Contre Basse, 16 ft., 56 pipes.
Gedeckt, 16 ft., 32 notes.
Principal, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Choral Bass, 4 ft., 32 notes.
Gedeckt, 4 ft., 32 notes.
Bombarde, 16 ft., 32 pipes.
Fagotto, 16 ft., 32 notes.
Trompette, 8 ft., 32 notes.
Rohr Schalmel, 4 ft., 32 notes.

**FRANK WRIGLEY DIES; LONG
CAREER IN CHURCH MUSIC**

Frank Wrigley, who for many years was organist of the First Presbyterian Church in Detroit, died Dec. 13 at the age of 79 years. He had a distinguished career as a church musician.

Mr. Wrigley was born at Rhyl, North Wales. His father, also named Frank Wrigley, was organist at the church in Hawarden attended by William E. Gladstone, and for twenty-eight years after leaving there was organist at St. Thomas' Church of Rhyl. The son commenced his studies under his father at the age of 7 and began playing on the organ at 9. When only 12 he substituted for his father during the latter's illness. He studied for three years with Dr. Joseph Bridge at Chester Cathedral and with Dr. Crowe of Ripon Cathedral. On the death of his father he was appointed his successor, but after holding the position for a short time he went to London, where he became deputy organist to Edwin H. Lemare and Harvey Lohr at Westmoreland Royal Chapel.

Seized with the western fever, Mr. Wrigley decided to go to Canada and took a position as organist and director at Knox Church, Calgary, Alberta. From there he went to St. Andrew's Church, Vancouver.

BENJAMIN BRITTEN'S CANTATA "St. Nicolas" was presented for the first time in Grand Rapids Nov. 28 by the chancel choir of the East Congregational Church, Wilmer T. Bartholomew director, with Harold Haugh of the University of Michigan as guest soloist. The work was accompanied by organ, piano duet and a small orchestra. A tape recording, made at the performance, was broadcast later.

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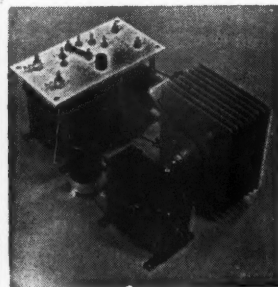
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**FREDERIC ERRETT IN NEW
SACRAMENTO CHURCH POST**

Frederick Errett, for nearly nine years organist at First Church of Christ, Scientist, Sacramento, Cal., has resigned that post to become organist of the Fremont Presbyterian Church in the same city. This church has also engaged Alexander Gould, for two years tenor soloist of the Westminster Choir, as full-time minister of music. The church will have seven choirs and will present at least two large works every year.

Mr. Errett was dean of the Sacramento Chapter, American Guild of Organists, during the years 1949-51. His previous posts have included Baker Memorial Methodist Church, Concord, N. H., the First Methodist Church, Whittier, Cal., and the First Baptist Church, Reno, Nevada. He is a graduate of Whittier College, where he played for the Bach and Brahms festivals of 1941 and 1942.

Mr. Gould is a graduate of the Westminster Choir School, having a B.M. and an M.M. from that institution. He served in the navy during world war 2, and before going into church work sang with Harry Owens and his Royal Hawaiians.

**BELLS IN CANTON, OHIO, CHURCH
OPENED BY ALEXANDER M'CURDY**

The dedication recital on a sixty-one-bell "Arlington" carillon recently installed in the First Methodist Church, Canton, Ohio, was played by Dr. Alexander McCurdy Feb. 8. Dr. McCurdy, internationally famous as a concert organist and teacher, is also a carillonneur of note, having studied under Anton Brees, the famous bellmaster of the Bok Singing Tower in Lake Wales, Fla.

This installation actually consists of two sets of bells—a Flemish type of sixty-one notes and an English type of twenty-five notes. The instruments were produced and installed by Schulmerich Carillons, Inc., of Sellersville, Pa. The sixty-one bell "Arlington" carillon is one of the largest instruments of its type in the country. With the combination set is an automatic roll player and program clock. The twenty-five-bell instrument is playable from the organ console. The sixty-one-bell carillon is playable from its own console. Selector switches permit the music to be heard inside the church alone, from the tower alone, or from both at the same time.

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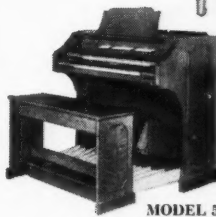
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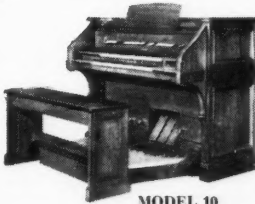
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HILLGREEN-LANE RECEIVE ORDER FROM WARREN, OHIO
 A three-manual organ built by Hillgreen, Lane & Co. was dedicated Jan. 12 at the First Methodist Church of Warren, Ohio. Edward Berryman, organist of the Cathedral Church of St. Mark in Minneapolis, gave the dedicatory recital. The instrument was designed by R. J. Wervey of the Hillgreen-Lane firm and Mrs. Haldean Polley, organist of the church. The stoplist is as follows:

- GREAT ORGAN.**
 Quintaten, 16 ft., 61 pipes.
 Diapason, 8 ft., 61 pipes.
 Hohlfloete, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Furniture, 3 ranks, 223 pipes.
- SWELL ORGAN.**
 Geigen, 8 ft., 68 pipes.
 Rohrflöte, 8 ft., 68 pipes.
 Salicional, 8 ft., 68 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Spitzflöte, 4 ft., 68 pipes.
 Chalmereau, 16 ft., 68 pipes.
 Trompette, 8 ft., 68 pipes.
 Hautbois, 4 ft., 68 pipes.
 Tremolo.
- CHOIR ORGAN.**
 Viola, 8 ft., 68 pipes.
 Stopped Diapason, 8 ft., 68 pipes.
 Dulciana, 8 ft., 68 pipes.
 Spillflöte, 4 ft., 68 pipes.
 Nazat, 2 1/2 ft., 61 pipes.
 Flageolet, 2 ft., 61 pipes.
 Terz, 1 1/2 ft., 61 pipes.
 Tremolo.
- PEDAL ORGAN.**
 Soubasse, 32 ft., 5 pipes.
 Contrabasse, 16 ft., 32 pipes.
 Bourdon, 16 ft., 68 pipes.
 Quintaten, 16 ft. (Great).
 Octave, 8 ft., 32 notes.
 Gedeckt, 8 ft., 32 notes.
 Quintaten, 8 ft. (Great).
 Quint, 5 1/2 ft., 32 notes.
 Superoctave, 4 ft., 32 notes.
 Klein Gedeckt, 4 ft., 32 notes.
 Cor de Nuit, 4 ft. (Great).
 Terz, 3 1/2 ft., 32 notes.
 Flöte, 2 ft., 32 notes.
 Gross Harmonics, 2 ranks, 32 notes.
 Chalmereau, 16 ft. (Swell).

THE SCHOOL OF SACRED MUSIC at Union Theological Seminary, New York, gave a complete performance of the first two portions of Handel's "Messiah" Feb. 2 in James Memorial Chapel. The program, open to the public without charge, was presented entirely by students who are candidates for the master's or the doctor's degree in sacred music at the seminary. Featured was a 100-voice choir, with the eleven soloists under the direction of Mack Harrell of the school of music faculty. The fifteen conductors, trained by Alfred M. Greenfield, also a member of the faculty and conductor of the Oratorio Society of New York, were selected from the second-year conducting class. The nine accompanists were trained in the second-year organ classes under Dr. Hugh Porter, director of the school.

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ERICH VON BEHREN will direct "God's Own Sacrifice Complete" Sunday, March 27, at 4 p.m. in the Evangelical Lutheran Church of St. Luke, Chicago. This work, recently prepared and compiled by Walter E. Buszin for the Concordia Publishing House, is an order of meditation and worship based on the seven last words on the cross. This will be its first presentation in Chicago.



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**SALT LAKE CITY TABERNACLE
CHOIR PLANS TOUR OF EUROPE**

The Salt Lake City Tabernacle Choir will visit Europe in the approaching summer for the first time. Under the direction of J. Spencer Cornwall, the 106-year-old organization will sing in cities on the continent and throughout the British Isles. The six weeks' tour will include appearances in Midwestern and Eastern centers of the United States. President David O. McKay, of the Church of Jesus Christ of Latter-day Saints, announced that the tour would be underwritten and sponsored by the church. Tour arrangements are under the direction of W. Jack Thomas, who has visited Europe in preparation for the trip. The 375 members of the choir will sail on the liner Queen Elizabeth in August. This will be the first tour of the choir in the Eastern United States since it sang at the Chicago Century of Progress Exposition in 1934.

Alexander Schreiner and Frank W. Asper, Mormon Tabernacle organists, will go along on the tour.

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FOUR RECITALS IN FEBRUARY AT SCHOOL OF SACRED MUSIC

Four evening recitals were scheduled by students of the School of Sacred Music at Union Theological Seminary in February.

On Sunday, Feb. 6, Charles Heaton, a candidate for the degree of doctor of sacred music, gave a recital in James Chapel. The program included: "Organ Estampie," Anonymous (ca. 1325); "Forlane," Aubert; two Chorale Preludes, Bach; Allegro from Second Symphony, Vierne; Canon in B minor, Schumann; Introduction, Passacaglia and Fugue, Willan; Fantasy for Flute Stops, Sowerby; Prelude and Fugue in B major, Dupré. Mr. Heaton is from Centralia, Ill., and holds a bachelor of music degree from DePauw University. He received the M. S. M. degree from the School of Sacred Music in 1952.

Leonard Raver, also a candidate for the S. M. D. degree, gave a recital Feb. 14 in James Chapel. The program included: Concerto 2, in B flat, Handel; Two Chorale Preludes (from Great Eighteen), Bach; Passacaglia and Fugue in C minor, Bach; Sonata 3, Hindemith; "Chant de Joie" and "Chant de Paix," Langlais; Fast and Sinister (from Symphony in G), Sowerby. Mr. Raver is from Tacoma, Wash. and holds a bachelor of music degree from the College of Puget Sound and his master's from Syracuse University. For two years prior to going to Union he was a member of the staff of the music department at the University of Dubuque, Iowa.

Vernon Wolcott, a candidate for the master of sacred music degree, played Feb. 21. His program included: "The Heavens Declare the Glory of God," Marcello; Passacaglia and Fugue in C minor, Bach; Fantasia in F, Mozart; Fast and Sinister (from Symphony in G major), Sowerby; "The Ninety-fourth Psalm" Sonata, Reubke. Mr. Wolcott is a graduate of Curtis Institute of Music in Philadelphia, having received the bachelor's degree in 1954. His home is in Philadelphia.

Harry Janzen, tenor, gave a voice recital Feb. 28 in the Stewart room at the seminary. Mr. Janzen is from Claremont, Cal., and holds a B. M. degree from Phillips University in Oklahoma and an M. A. from Claremont College.

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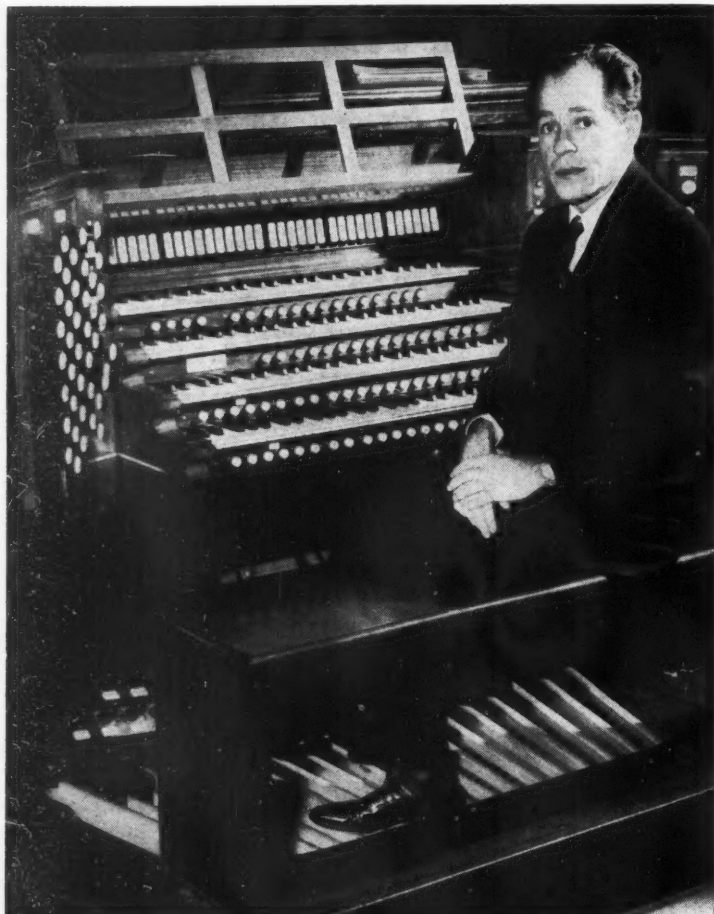
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PAUL CALLAWAY AT WASHINGTON CATHEDRAL



PAUL CALLAWAY, ORGANIST and choir-master of the National Cathedral in Washington and member of the faculty of the Peabody Conservatory of Music, Baltimore, has been engaged for a recital April 2 at a three-day Bach festival at the Baltimore school. Presented under the general direction of Ifor Jones, conductor of the Bach festivals in Bethlehem, Pa., the Baltimore events will feature the Peabody Chorus, the Madrigal group and instrumental and vocal soloists. Performances will be given in the school's concert hall March 31 and April 1 and 2, with an afternoon performance on the latter day.

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ROY E. WAITE, PUBLISHER OF
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Roy E. Waite, 76 years old, editor and owner of the Piano Trade magazine, a Chicago monthly, for the last thirty years, died Feb. 13 in Billings Memorial hospital. He was a leader in the music trade publication business and a Chicago resident for more than fifty years. He leaves a brother, Claire L., of Long Beach, Cal. Memorial services were held Feb. 15 in the University Church, Disciples of Christ.



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LAUREN B. SYKES, PORTLAND, ORE., ORGANIST



LAUREN B. SYKES, the Portland, Ore., organist, is here shown as he prepared to give a recital sponsored by the Klamath Falls Chapter of the A.G.O. Two hundred music-lovers heard him at Zion Lutheran Church. The following numbers were included in the program: Trumpet Tune, Purcell; "Jesus, Joy of Man's Desiring," "Sleepers, Wake" and Fugue in D major, Bach; Minuet, Boccherini;

"Serenade to the Madonna," Berlioz; "The Shepherds at the Manger" and "An Old Carol," Liszt; "Praeludium," Jarnfelt; Sketch in C, Schumann; "Spring Caprice," Matthews; "Deep River," arranged by Sykes; "Novellette," Sykes; "Carillon," Vierne. Mr. Sykes' appearance was the first of a concert series being presented under the auspices of the Klamath Falls Chapter.

ORGAN SOCIETY IN SYDNEY REPORTS SUCCESSFUL YEAR

The Organ Society of Sydney, Australia, which lists among its honorary members such distinguished figures in the organ world as Sir William McKie and André Marchal, reports a very successful

season last year. The membership of the society has grown to 105. Activities in the last season included radio broadcasts, a festival of organ and choral music, a lecture by Eugene Goossens, a meeting with the Mozart Society of Sydney and organ recitals. The president of the organization is Colin Sapsford.

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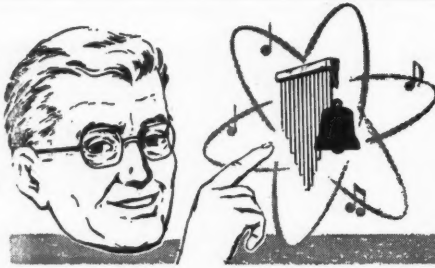
Five glorious cantatas for the season of Advent constitute the first volume of the new edition of the complete works of Bach which is being published by the Bärenreiter Verlag of Kassel and Basel. This huge undertaking, which involves the publication of more than eighty volumes, is sponsored by the Johann Sebastian Bach Institut of Göttingen and the Bach Archiv of Leipzig. Not a few of the foremost scholars of the world have been enlisted for this work and the editorial board includes two Americans—Richard S. Hill of the Library of Congress in Washington and Paul Henry Lang of Columbia University. The organ works will be edited by Wilibald Gurlitt of Freiburg (Breisgau) and Christhard Mahrenholz of Hannover. Hans Albrecht of the University at Kiel is editor-in-chief.

It was resolved in 1950 to publish a new Gesamtausgabe (complete edition) of the works of Bach because the old complete edition is now 100 years old, is in many ways obsolete and contains many mistakes. The new edition will be practical, will employ modern techniques of writing music and will omit tenor and alto clefs except in orchestral music and accompaniment. Not a few works found in the old edition will not be included in the new because they are known not to have been written by Bach. This includes certain organ works. On the other hand, a number of works have been unearthed within the last century and these will be included in the edition.

The new edition is based on the original texts of Bach's works. It will appear in eight series: 1. cantatas; 2. masses, passions, oratorios; 3. motets, chorales, songs; 4. organ works; 5. keyboard and lute works; 6. chamber music; 7. orchestral works; 8. canons, "The Musical Offering," "The Art of Fugue." Critical commentaries will accompany the various volumes and will mention compositions still missing.

Fifteen years will be required to publish the entire edition. However, stretching the work over so long a period not only will enable the editors to work slowly and cautiously, but will enable subscribers to purchase the entire edition without feeling the cost greatly. If the least expensive binding is purchased, one may purchase the set at a cost of no more than about \$20 a year. It is estimated that the entire set will cost about \$300 in this binding.

The first volume was prepared by Alfred Dürr of Göttingen and Werner Neumann of Leipzig. Subscribers may place their orders by addressing them directly to Bärenreiter Verlag, Kassel-Wilhelmshöhe, Heinrich Schütz Allee 29-37, Germany.



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Record of Recital by Lynnwood Farnam a Valuable Legacy

By FRED M. LEIPER

There are quite a few organ recordings being made these days, some excellent, some good and some not so good. More power to them! I hope they continue. But there is one record which can be had which is unique and in a class by itself and that is "Classic Editions; Organ Recital by Lynnwood Farnam." Every student, lover of organ music and collector should get acquainted with this record.

I was rather young at the time Farnam died and didn't fully appreciate what a real genius he was. He was unquestionably the greatest organist of his time and I was fortunate in being able to hear several of his recitals at the Church of the Holy Communion, New York City, when he gave the entire works of Bach. It was an experience never to be forgotten.

Not many organ recordings were made in those days simply because there weren't many machines capable of reproducing the full range of organ music satisfactorily. So we have no actual recordings by Mr. Farnam but, luckily for all of us, we do have a mechanical player roll of one recital by him and to Austin Organs goes the credit for saving at least six pieces played by this great artist. Also, to Clarence Watters goes the credit for the fine job of registering this roll the way he believes Mr. Farnam would have done it himself. The result is a masterpiece.

So much for the method of reproduction; there's a fine description of the organ and the mechanical player inside the record cover. What really impressed me was the music Mr. Farnam selected and the way he played it. I don't know if he had planned to do a series of recitals or not before his untimely death, but in this one which he did play his selection of music is most interesting, particularly in the light of the presentday trend in organ playing.

The recital consists of the two great periods of organ composition. On one side of the record you have music by Bach and Handel and on the other the three leading contemporary composers of the time, Karg-Elert, Sowerby and Vierne. My own reactions are as follows: The Bach Partita "Oh Gott, du frommer Gott," opens with the familiar chorale, followed by the eight variations. The registration is light and clear, a little on the conservative side, and the playing is perfect. Next comes Handel's Menuet from his Concerto in B flat. The descriptive notes inside the

cover have this interchanged with the Concerto in F major. Don't be misled; the Menuet comes first, followed by the four movements of the F major Concerto. Just why Mr. Farnam chose two Handel selections I don't know. I would have preferred more Bach, but it's good music, beautifully though conservatively played.

When you turn the record over you jump right into the twentieth century with Karg-Elert's "Mirrored Moon," from his "Pastels of Lake Constance." What music! Mr. Farnam did not consider it beneath his dignity to use the strings, woodwinds and celestes, much of it with the tremulant. Gorgeous, rich tone here, a true interpretation of what the greatest descriptive composer for the organ had in mind when he wrote the music.

Following Karg-Elert comes the number which to my mind is the gem of the record—Sowerby's "Carillon." Here is organ music at its best, the beautiful theme and harmonic development which only our own Leo Sowerby can give us.

Finally we end up with another "Carillon" by the leading composer of the modern French school of organ composition, Louis Vierne. Another favorite of mine, the "Carillon de Westminster," is done in a masterly way with lots of "stuff" at the end. You get a chance to hear the beauty of the "full organ" in this number. If Mr. Farnam had planned to make a second or third player roll it is interesting to try to figure out what he would have selected. Bach certainly, and probably some more Handel! No doubt Cesar Franck would have been represented along with more of Karg-Elert and possibly Vierne. I am wondering, too, if Dupré would not have been among his selections?

Anyway, we are fortunate to have the one recording that was made and to me it is a grand thing to hear the organ played as it should be. No screaming upper-work here; yet the music is clear and brilliant, with warmth and color. This is the kind of organ recital which would bring people into the church and not drive them out. Our younger generation of aspiring organists should pay special attention to the only performance they will ever hear by this great artist. One should play the record over two or three times in a row really to appreciate the beauty of the music. My thanks to Austin Organs, Clarence Watters and Classic Editions for a good job well done.

THE YALE UNIVERSITY School of Music has established a \$1,000 fellowship to assist young composers in graduate study. The grant will be awarded for the first time in the academic year 1955-56. Men or women who have a bachelor's degree in either music or the liberal arts may apply.

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Lord when my raptured thought. (General)	L. Beethoven .25
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Christ hath conquered Death. (Easter)	M. Bruch .25
Christ has won the Victory. (Easter)	C. B. Hawley .25
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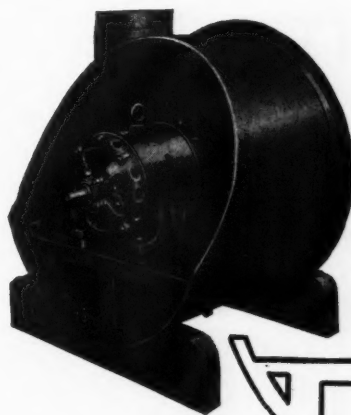
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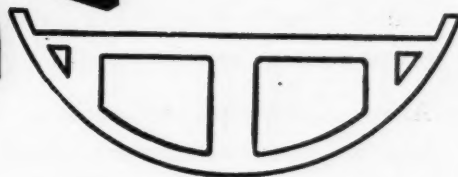
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**ANSBACH'S BACH FESTIVAL
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This year's Bach festival of Ansbach, Germany, during the week of July 23-30, will feature as its guest artists the violinist Yehudi Menuhin and the lutanist Andres Segovia. The latter is better known in America as a guitarist. While Segovia will play works written by Bach for the lute, Menuhin, together with Karl Richter, will present the six sonatas Bach wrote for violin and cembalo. Karl Richter will serve as organist for the "Bachwoche Ansbach." "The Well-Tempered Clavichord" will be played, as will Bach's "Art of Fugue." Various Brandenburg Concertos and Bach's Orchestral Suites are scheduled for performance, as are various solo concertos with organ accompaniment. The festival will include a presentation of the entire, unabridged Christmas Oratorio and the Mass in B minor. Bach cantatas will be sung at the festival service July 24. The majority of the concerts will again be presented in the beautiful salon of the palace in the midst of quaint Ansbach; others will take place in the concert hall of the orangery of Ansbach, in St. John's Church and in the beautiful minster at nearby Heilbronn.

The festival is due in no small part to the efforts of Dr. Carl Weymar of Munich. Dr. Weymar assembles his performers from many parts of Europe. A minimum of ten concerts is presented at the price of 125 German marks, about \$30. The prices of rooms in hotels and private homes range from less than a dollar to \$3 a day. For reservations contact should be made with Bachwoche Ansbach, Munich 2, Residenzstrasse 11/11, Germany.

**MRS. H. M. BLIGHT DIES AFTER
LONG SERVICE IN TORONTO**

Mrs. H. M. Blight, who was a professional musician and church organist in Toronto, Ont., from the 1880s until her retirement a few years ago, died Nov. 21. She was more than 90 years old. Mrs. Blight was born Mary Elizabeth Lindsay in St. Catharines, Ont., and began her

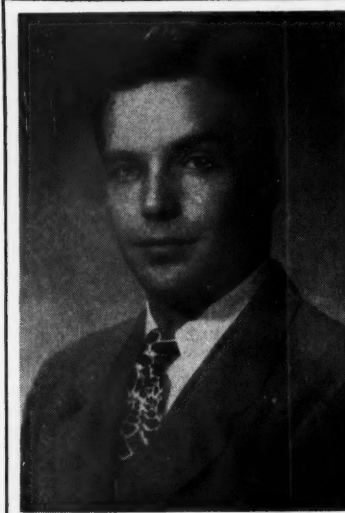
music study under A. Gagnier. At the age of 15 years she was organist of St. George's Church. In Toronto she studied under the well-known teacher Dr. Torrington and served four churches—St. Peter's Anglican, Elm Street Methodist, Bloor Street Presbyterian and Timothy Eaton Memorial. Mrs. Blight was accompanist for many choral groups and visiting artists. She also trained organizations and planned concerts in Toronto. Mrs. Blight's husband was a singer.

In a tribute by Mrs. Karl Lawrence this statement was made: "For more than fifty years the figure of this musician has been to Toronto a peculiar blessing and privilege, leaving an imprint of incalculable musical culture and inspiration." Mrs. Lawrence has preserved a clipping from *The Globe* of Jan. 7, 1907, reviewing a concert conducted by Mrs. Blight. In describing Mrs. Blight's work it says: "Her judgment and readiness to grasp the situation at a critical or doubtful moment has often saved a performance from wreck."

A. M. HENDERSON, organist and choir-master of the University of Glasgow for the past forty-eight years and a frequent contributor of articles to *THE DIAPASON*, retired from office at the end of September. To mark his long and distinguished service a public presentation was made by the University Senate and friends. During the whole of his time in office Mr. Henderson missed only two Sunday services. He was a pupil of Widor in Paris and among his fellow students were Marcel Dupré and Albert Schweitzer.

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"At the Name of Jesus," Vaughan Williams;
"O Lord, Increase My Faith," Gibbons;
"Greater Love," Ireland; "Jesus, All My
Gladness," Searle Wright; "Now There
Lightens Upon Us," Sowerby; "We Have Seen
His Star," Titcomb; Psalm 150 from "The
Sower," Harold Darke; "O Lord, Support
Us," Walter; Choral Amen, Whitford.

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WANTED—NEGATIVES, PHOTOS AND snapshots of theater unit organ consoles, theater organists and chambers; also prints of former theater organs now in churches, etc. Films may be any suitable size from 620 to 8"x10". Will buy or borrow at reasonable cost. Al Miller, 3212 Thirty-fourth Avenue South, Minneapolis 6, Minn.

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**RONALD ARNATT IS HEARD
AT TEACHERS' CONVENTION**

When the Music Teachers' National Association held its convention last month in St. Louis the opening program was an organ recital Feb. 13 by Ronald Arnatt at Christ Church Cathedral. Mr. Arnatt played Sowerby's Sonata. Mary Howe's Elegy, Richard Dirksen's Sonata and his own Four Plainsong Preludes. This program was one of a monthly series which Mr. Arnatt is giving at the cathedral. On March 20 he will play these numbers: Prelude and Fugue in A minor, Brahms; Chorale Variations on "Sei gegrüßet, Jesu gütig," Bach; Mass for the Confessors, Couperin.

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FOR SALE—HINNERS REED ORGAN. Two-manual and pedalboard. Excellent tonal quality, appearance and condition. New Lee silent suction unit recently installed (internally). Ideal for church or serious study. Price, \$250.00, crated f.o.b. St. Paul. G. M. Humphrey, 242 Seventh Avenue, N.E., North St. Paul 9, Minn.

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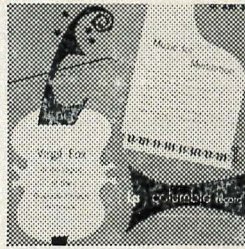
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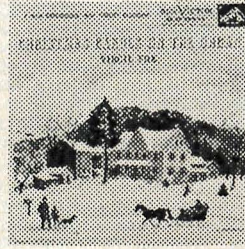


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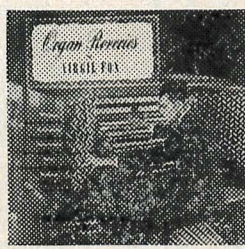


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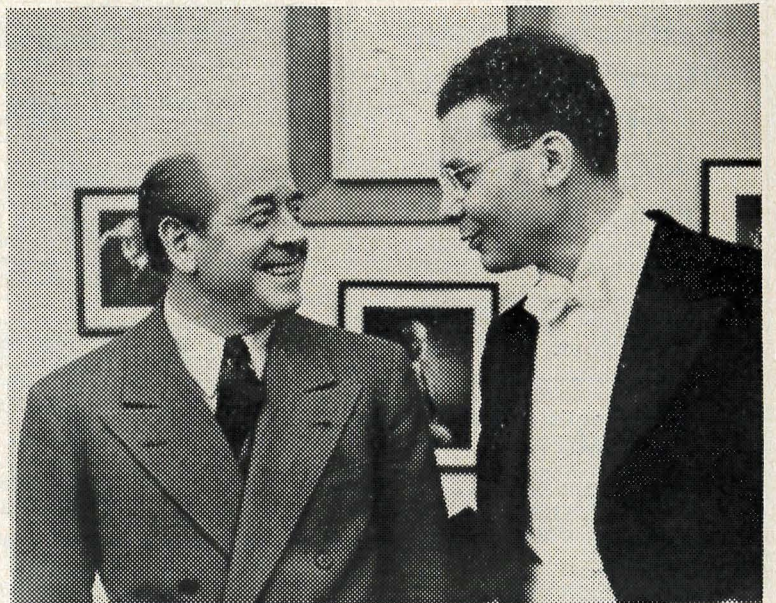
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