

THE DIAPASON

UNIVERSITY OF MICHIGAN
DEC 15 1955

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

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CHICAGO, ILL., U.S.A., DECEMBER 1, 1955

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TWO NEW HOLT KAMPS FOR M.I.T. BUILDINGS

IN CHAPEL AND AUDITORIUM

Modern Buildings by Scandinavian Architect Feature Organs in Prominent Locations—Builder Helps Draw Plans.

Holtkamp organs have been chosen for two new buildings at the Massachusetts Institute of Technology, a chapel and an auditorium. The modern structures have been erected as a part of the Institute's program of bringing the arts and humanities to its students. They were designed by the Finnish-American architect Eero Saarinen. The organs were designed by Walter Holtkamp, who was invited to sit in consultation with those making the plans from the time of their earliest meetings, in 1951.

An instrument of three manuals will be installed this winter in the auditorium, which is a great triangular room in which musicians and the audience sit together under one ceiling. The musicians' podium is large enough to hold a full symphony orchestra and a chorus of 150. The audience seating is for 1,200 people. The organ loft is an open shelf-like arrangement on one side-wall, adjacent to the podium. The position of the organist is in the loft with his instrument. The stoplist is to be:

GREAT ORGAN.

Quintadena, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Flute, 8 ft., 61 pipes.
Gedackt, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 2 ft., 61 pipes.
Doublette, 2 ft., 61 pipes.
Octave Quinte, 1½ ft., 61 pipes.
Flein Jeu, 4 ranks, 244 pipes.
Dulzian, 16 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

Rohrflöte, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Gamba Celeste, 8 ft., 56 pipes.
Dulciane, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 61 pipes.
Bourdon, 4 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Piccolo, 1 ft., 61 pipes.
Cymbal, 3 ranks, 183 pipes.
Fagott, 8 ft., 61 pipes.
Claron, 4 ft., 61 pipes.
Voix Humaine, 8 ft., 61 pipes.

POSITIV ORGAN.

Copula, 8 ft., 56 pipes.
Praestant, 4 ft., 56 pipes.
Rohrflöte, 4 ft., 56 pipes.
Nazard, 2½ ft., 56 pipes.
Flute, 2 ft., 56 pipes.
Octava, 2 ft., 56 pipes.
Tierce, 1½ ft., 56 pipes.
Fourniture, 3 ranks, 168 pipes.
Cromorne, 8 ft., 56 pipes.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Subbass, 16 ft., 51 pipes.
Quintadena, 16 ft., (from Great).
Octave, 8 ft., 32 pipes.
Gedackt, 8 ft., 32 pipes.
Choralbass, 4 ft., 32 pipes.
Nachthorn, 4 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Cornet, 32 ft., 160 pipes.
Posaune, 16 ft., 32 pipes.
Dulzian, 16 ft., (from Great).
Trumpet, 8 ft., 32 pipes.
Schalmey, 4 ft., 32 pipes.

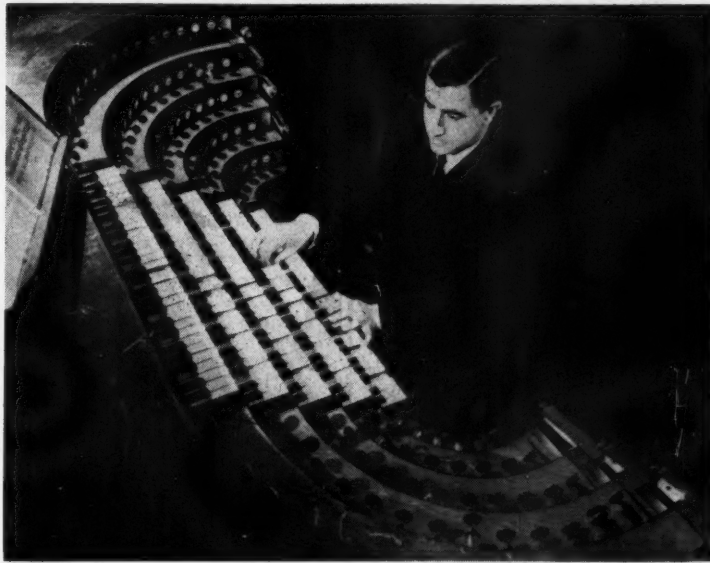
The chapel organ was first heard at dedicatory services May 8, when a recital was played by Melville Smith. The chapel is a perfect circle in form and rests in a moat. By an ingenious arrangement of wall and foundation, natural light is reflected into the chapel by the surrounding water. There is also a skylight over the altar, but no windows in the wall. The chapel is quite small and is intended primarily as a haven for meditation, although facilities are available for small religious service.

A tiny organ gallery hangs from the wall "like a swallow's nest," familiar in ancient organ lore. The stop specifications of the instrument are as follows:

GREAT ORGAN.

Copula, 8 ft., 56 pipes.
Dulciane, 8 ft., 56 pipes.
Principal, 4 ft., 56 pipes.

PIERRE COCHEREAU, WHO WILL TOUR AMERICA



PIERRE COCHEREAU, newly appointed organist of the Cathedral of Notre Dame in Paris, will tour America for the first time in May, 1956. M. Cochereau will be one of the featured recitalists at the na-

tional convention of the A.G.O. in New York. The artist is here pictured at the console of the famous Cavaille-Coll organ in Notre Dame. His American tour will be managed by Roberta Bailey.

JOHN LEO LEWIS IS WINNER OF DREXEL CHORAL CONTEST

The Drexel Institute of Technology's chapter of Pi Nu Epsilon, national honorary music fraternity, has announced that the winner of the 1955 Drexel competition for composers of choral music is John Leo Lewis, organist and choirmaster of Trinity Episcopal Church, Aurora, Ill. Mr. Lewis is also instructor in organ at Elmhurst College, Elmhurst, Ill. Mr. Lewis' winning entry, "I Tooted a Horn," will be published early in 1956 and will be given its initial performance at the spring concert by the Drexel music department in April.

"I Tooted a Horn" is a light, amusing arrangement with text written by Marion James (Mrs. R. W. Price) of Aurora, who has collaborated with Mr. Lewis by writing the words for fifteen of his compositions. He has had published more than thirty choral pieces. Mr. Lewis was the winner of the 1953 A.G.O. anthem contest with his composition "We Sing of God" and the winner of the Church of the Ascension anthem contest with "Prayer of St. Francis" in 1955.

CARL WEINRICH HAS BUSY FALL RECITAL SCHEDULE

Carl Weinrich has had a busy fall recital schedule. In October he played recitals at the Exeter School, Exeter, N. H., and Hood College, Frederick, Md. In November he played for the Florida State Music Teachers' convention at the University of Florida and at the West Park Presbyterian Church in New York City, the University of Syracuse, and the Crescent Avenue Presbyterian Church in Plainfield, N. J. Mr. Weinrich's concert tour in January will take him to the Northwest and west coast.

GROUND BROKEN FOR DORM AT WESTMINSTER COLLEGE

Ground was broken at Westminster Choir College, Princeton, N. J., Oct. 9 for a \$400,000 boys' dormitory. The Westminster Choir, under the direction of Dr. John Finley Williamson, co-founder and president of the College, sang at the ceremonies.

DR. ALBERT SCHWEITZER received the Order of Merit Oct. 19 from Queen Elizabeth II. This is the highest honor Britain can bestow upon a non-British subject, and Dr. Schweitzer joins President Eisenhower in the distinction of being the only two living foreigners in this order.

MIDWINTER CONCLAVE PLANS ARE ANNOUNCED

PHILADELPHIA TO BE HOST

Performance of Christmas Oratorio by Bach Choir and Virgil Fox Recital at Wanamaker's Are Among Notable Features.

Final plans have been made for the annual national midwinter convolve of the American Guild of Organists, to be held in Philadelphia Dec. 27 to 29. For those arriving on Monday, Dec. 26, there will be a get-together in the library of St. Mark's Parish House, 1625 Locust Street, from 3 to 5 o'clock in the afternoon. Coffee will be served. There will be a concert by the Philadelphia Orchestra in the Academy of Music at 8:30 p.m. Tickets may be obtained by writing to the Box Office, Academy of Music, Broad and Locust Streets.

The following program has been outlined for Tuesday, Dec. 27: 10 a.m.—Registration at Hotel Sylvania. Fee \$15 (fee for students under 21 is \$8). 11—Official opening of convolve, S. Lewis Elmer, A.A.G.O., national president; James E. Bryan, F.A.G.O., dean of Pennsylvania Chapter; Lewis M. Stevens, member of Philadelphia City Council; the Rev. William J. Dietrich, rector of Calvary church, Germantown. 12—Lunch. 1:30—Curtis Institute of Music, recital by Doris Hamel. 2:45—Dr. T. Frederick H. Candlyn, chairman of the examination committee, will speak on Guild examinations. 3:45—Seth Bingham, F.A.G.O., national vice-president, will speak on "Choir Repertory." 4:45—St. Mark's Church, 1625 Locust Street, recital by Hugh Giles, Mus.D., organist and choirmaster of Central Presbyterian Church, New York. 5:30—Guild service, choral evensong sung by St. Mark's choir. Wesley A. Day, F.A.G.O., Ch.M., organist and choirmaster. 6—Dinner. 8:15—First Baptist Church, Seventeenth and Sansom Streets, recital, Robert Ege, F.A.G.O. J. Earl Ness, A.A.G.O., will conduct a performance of "Amahl and the Night Visitors" by Menotti. 10—Christmas party in the ballroom of Hotel Sylvania.

Wednesday's events will be as follows: 9—Buses leave Hotel Sylvania for visit to Christ Church in Philadelphia and Independence Hall. Recital by Francis Murphy, Jr., A.A.G.O., organist and choirmaster of Christ Church. 11—Recital by Virgil Fox in the grand court of the Wanamaker Store. 12—Lunch in the Wanamaker Crystal Tea Room. 1:30—Buses leave Hotel Sylvania for Valley Forge Memorial Chapel. Carillon recital by Arthur L. Bigelow, bellmaster, Princeton University. 3—Recital by Robert H. Elmore, A.R.C.O., L.R.A.M. 6—Dinner. 8—Academy of Music, Broad and Locust Streets, The Christmas Oratorio, the Bach Choir of Bethlehem (200 voices) accompanied by members of the Philadelphia Orchestra; Vernon DeTar, F.A.G.O., organist; Mary H. Givens, piano. Soloists, Ellen Faull, soprano; Eunice Alberts, contralto; John McCollum, tenor; Mack Harrell, bass. Dr. Ifor Jones will conduct.

The program for Thursday: 8—Hotel Sylvania, president's breakfast for regional and state chairmen, deans and regents. 9:30—First Presbyterian Church, Twenty-first and Walnut Streets. Dr. Elaine Brown, Temple University, will speak on "The Singing City". 10:30—Recital by Rudolph Kramer, Bach's "The Art of Fugue." 12:30—Lunch. 2—Buses will leave Hotel Sylvania for Girard College. 2:30—Recitals by Arthur Howes, F.A.G.O., Organ Institute, Andover, Mass.; Harry Wilkinson, F.A.G.O., organist and choirmaster St. Martin-in-the-Fields, Chestnut Hill, Pa., and Dr. Harry C. Banks, musical director of Girard College. 3:45—Vernon DeTar, F.A.G.O., organist and choirmaster, Church of the Ascension, New York, speaks on "Organ Playing for the Church Service." 6:30—Banquet, Hotel Sylvania, Dr. Henry S.

FESTIVAL OF MUSIC AND ART HELD AT NASHVILLE CHURCH

The McKendree Methodist Church in downtown Nashville, Tenn., was the sponsor of a festival week of art and music Oct. 9 to 14. Events included a dedicatory recital on the new twenty-five-bell carillon recently given to the church; a Guild service for the Middle Tennessee Chapter of the A. G. O. at which time the McKendree Choir sang the Requiem of Faure; an organ recital by Ralph Erickson, the minister of music at the church, and a sonata recital by Josephine Pardue, violinist, and Dorothy Hartmann, pianist.

During the week there was an exhibit of paintings by artists of Nashville in the lower foyer and classrooms of the church. One entire room was given to paintings by Mildred Neese, a member of the church. The Tennessee Art League and the Nashville Artist Guild cooperated in arranging the exhibit.

The McKendree Methodist Church is very old, having been founded in 1787, and is the mother church of Methodism in the middle Tennessee area. The minister of music, Ralph Erickson, has begun his third year at the church. He holds the B. M. degree from St. Olaf College and an M. A. from Columbia University. He is sub-dean of the Middle Tennessee Chapter of the American Guild of Organists. In addition to duties at the church, Mr. Erickson is professor of organ at Austin Peay State College in Clarksville and director of music at the Watkins Institute in Nashville.

Drinker, outstanding translator and founder of the Drinker Choral Library, will be the speaker. 8:30—First Presbyterian Church, Twenty-first and Walnut Streets, program of Christmas music by the full choir, accompanied by organ, harp and strings. Dr. Alexander McCurdy will play and direct.

**OHIO CONVENTION IS
PRAISED BY CRITICS**

LOUISVILLE CHAPTER HOST

Recitals, Choral Music, Choir Clinic, Studies in Analysis, Liturgy and Organ Design Are Featured on the Program.

The Ohio regional convention was held in Louisville, Ky., Oct. 17 to 19, with the Louisville Chapter, Philip Malpas, dean, as host. Gilbert Macfarlane, past dean of the chapter, was general convention chairman. It was a convention which offered much, first and foremost in organ playing, with programs that were broad in repertory by able recitalists, choral music and a valuable choir clinic on the volunteer choir, interesting illustrated studies in analysis, liturgy and organ design, inside and out, with the usual Guild service.

Dwight Anderson in the *Louisville Courier Journal* paid the following tribute to Guild conventions: "The American Guild of Organists is unique among musical organizations. It devotes more time in its conventions to listening to music than to wrangling about musical values. * * * This order of events is due to the radical premise that hearing music, either great or less than great, is of more value to the practicing organist than devising schemes to raise salary levels."

The first event was the regional organ playing contest held at St. Mark's Church Monday morning. Miss Willa Fae Williams of the Louisville chapter, a pupil of Francis Hopper and Philip Malpas, was ranked first of the able contestants. She played the E minor Trio-Sonata by Bach and a Toccata by Edmund Haines from his suite for organ.

The convention recitals got off to a brilliant start when the gifted young organist Joseph Miranda of Oberlin gave the following opening recital program at Christ Church Cathedral: Introduction and Toccata in G major, Walond; Three Preludes on the Chorale "Schmücke dich," Telemann, Homilius, Bach; Concerto in D minor, after Vivaldi, Bach; Fantasie in F minor, K.608, Mozart; Sketch in D flat major and Canon in B minor, Schumann; Suite Francaise, Langlais. "An organist of extraordinary technical facility * * * displayed an impressive command of both his instrument and the music he performed. His playing is clean and bold and springs from a mature musical conviction," was the comment of William Mootz in the *Courier Journal*.

After the recital the delegates visited the University of Louisville to hear a scholarly lecture on the Bach "Clavierübung" by Dr. Gerhard Hertz, professor of music history in the College of Arts and Sciences. Illustrations from the score were viewed on the screen as the music was played on the high fidelity equipment. Robert Crone, who was program chairman of the convention, directed his Collegium Musicum Chorus, under great difficulties, in the Mozart Requiem, the Herman Goetz "Psalm 137" and the conductor's beautiful Fantasie for Strings. A stirring performance of the Handel "The Trumpet Shall Sound," sung by Robert Fischer, baritone, and Leon Raper, trumpet, was heard. The soloist for the Requiem was indisposed but through difficult last minute shifts among the other soloists the work was given. The accompaniment was by members of the Louisville Symphony Orchestra, with Philip Malpas at the organ.

Tuesday morning was devoted to liturgical music. An interesting and informative talk on Jewish music with sung illustrations was given by Cantor Morris Pernick and this was followed by a chant demonstration by the schola cantorum of St. Meinrad's Abbey, Father Ambrose Frey, O.S.B., director. With a commentator giving the history and modality of the chants, examples from the music of the whole church year were sung by this excellent group of twelve monks. In the afternoon at St. Andrew's Church Klaus Speer played Part 3 of the Bach "Clavierübung," omitting only the four duetti which were written for harpsichord. This recital after the lecture of the previous day was a high point in the program of the convention.

From St. Andrew's the delegates went back to the Kentucky Hotel to hear an interesting and entertaining illustrated lecture on "An Organist in Germany" by Isa McIlwraith of the University of Chattanooga. The pictures were taken in west Germany on her 1953 trip and in-

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THE DIAPASON

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

cluded churches and organs of historic interest. The lecturer was assisted by her husband, Dr. Arthur Plettner, also of the University of Chattanooga.

In the evening, Wilma Hoyle Jensen played a program to a large audience in the Fourth Avenue Presbyterian Church. The organ in this church presents some difficulty to the recitalist in that it is lacking some of the modern mechanical devices. However, Miss Jensen surmounted these difficulties well and played with a steady beat, perfect timing of fermatas and pauses and the excitement that characterizes her playing. This latter characteristic may be responsible for some tempi which seemed to this reviewer to be a little too fast. Her numbers were Passacaglia in C minor, Bach; "Basse et Dessus de Trompette en Dialogue," Clerambault; "From God I Ne'er Will Turn Me" and Fugue in C major, Buxtehude; Chorale in B minor, Franck; Dorian Prelude on "Dies Irae," Bruce Simonds; "The Fountain," Delamarter; "Requiescat in Pace," Sowerby; "Rhythmic Trumpet," Bingham; "Gargoyles," Edmundson.

On Wednesday morning the convention opened with a volunteer choir clinic conducted by Willis Beckett, organist-choir-master of the Westwood Presbyterian Church, Cincinnati, and chorus master of the Cincinnati May Festival. Lecturing on "Rehearsal Technique and Training of the Volunteer Choir," Mr. Beckett discussed an organized method of rehearsal for volunteer choirs or choruses, as well as giving a demonstration of vocal production, the importance of vowels and consonants, tonal coloring and suggested ways to help in note reading. The convention delegates participated earnestly with Mr. Beckett in experimentation and it proved to be a most informative and interesting session.

After the choir clinic the delegates went to the Fourth Street Methodist Church for a program by the mixed chorus of du Pont Manual High School, directed by Catharine S. Higgins, with Ruth Corum accompanist and Willa Fae Williams organist. The program consisted of Bach's "O Rejoice, Ye Christians,

Loudly;" "David's Lamentation," by William Billings; "Adoramus Te, Christe," Palestrina. The girls' chorus sang "Thanks Be to Thee," Handel; "May Now Thy Spirit," Schütz, and "Glorious Is Thy Name," by Louis E. Johns. A contralto soloist then sang Franck's "Panis Angelicus," followed by the duet "Laudamus Te," by Vivaldi. The mixed chorus returned to finish the program with "Let Thy Holy Presence," Tschernokoff; "Deep River," arranged by John Verrall; "The Lord My Pasture Shall Prepare," Geoffrey Shaw; "A Virgin Unspotted," Billings; "Come and Hasten on to Bethlehem," Boruchia; "Sleeps Judea Fair," Mackinnon, and "As Lately We Watched," arranged by Black.

The group was invited to the Southern Baptist Theological Seminary for a luncheon, followed by a program in the seminary chapel by the Southern Baptist Seminary Choir, Dr. Walter O. Dahlin director, Paul R. Jenkins organist. The choir opened the program with four selections: "Christ Be Thine the Glory," Schütz; "Psalm 67," James H. Wood; "Send Forth Thy Spirit," Schütz, and Selections from "Twelve Folk Hymns" edited by John Powell. Mr. Jenkins, organist of the seminary, gave a brilliant performance of Honegger's Fugue in C sharp minor and the Pastorale by Roger-Ducasse. The choir then returned with a string ensemble to complete the program with "Veni Jesu," Cherubini; "Christ Rising Again," William Byrd, and "Ave Verum Corpus," Mozart.

Back at the Kentucky Hotel, the last session in the afternoon was a lecture and illustrated demonstration on "Contemporary Organ Design" by Robert Noehren. Mr. Noehren showed slides of organs he had photographed while on a recent trip to Germany and Holland and presented an interesting paper on modern organ design as related to the European organs.

After a banquet at the Kentucky Hotel the convention ended with a recital by Dr. George William Volkel and a Guild

[Continued on page 4]

THE KING of INSTRUMENTS

VOLUME VII—*Marilyn Mason* in Recital

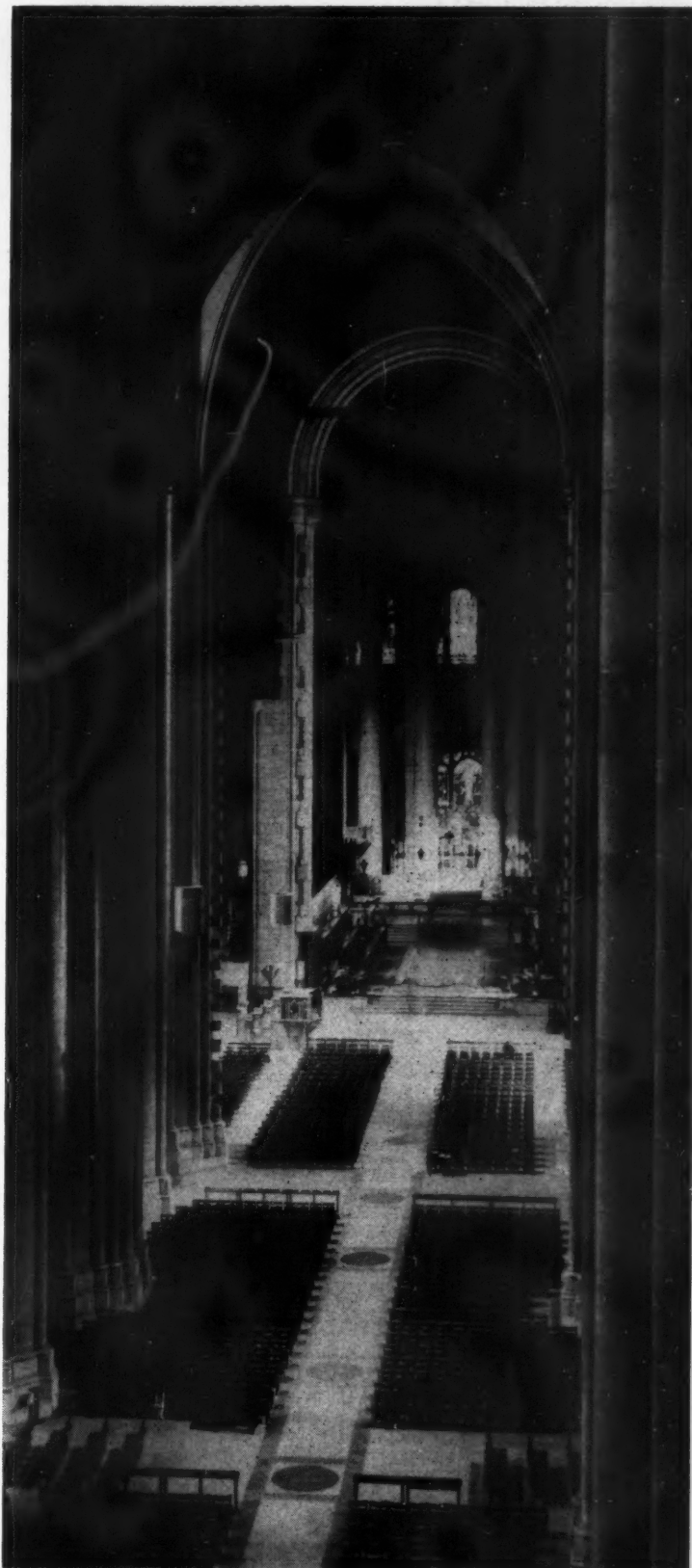
at Groton School, Groton, Massachusetts

- Concerto Del Signor Torelli.....Johann Gottfried Walther
- Capriccio, Cucu.....Johann Kaspar Kerll
- Partita, Christus, Der ist Mein Leben.....Johann Pachelbel
- Prelude and Fugue in D Major.....Johann Sebastian Bach
- Carnival Suite for Organ.....Robert Crandell
- Episode.....Aaron Copland
- Carol—Prelude, Greensleeves.....Searle Wright
- Prelude on Brother James Air.....Searle Wright

VOLUME VIII—*Norman Coke-Jephcott*

at Saint John the Divine

- Trumpet Voluntary.....Henry Purcell
- Prelude and Fugue in E Minor,
The "Cathedral".....Johann Sebastian Bach
- Toccata on "St. Anne".....Norman Coke-Jephcott
- Ich Ruf' Zu Dir, Herr Jesu Christ.....Johann Sebastian Bach
- Trumpet Tune and Air.....Henry Purcell
- Heut' Triumphiret Gottes Sohn.....Johann Sebastian Bach
- Bishops' Promenade.....Norman Coke-Jephcott
- Canzona.....Louis Vierne
- Prelude.....Louis Vierne



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**OHIO CONVENTION DRAWS
PRAISE FROM THE CRITICS**

[Continued from page 2]

service in Christ Church Cathedral. Dr. Volkel began his recital with the Concerto in B flat major by Handel, after which he played Introduction and Passacaglia in G minor, Noble; Finale, Trio-Sonata in E flat, Bach; Fantasie in A major, Franck; "Pensee d'Automne," Jongen, and Finale, Symphony 5, by Vienne.

The combined choirs of St. Francis in-the-Fields, St. Mark's and Christ Church Cathedral were heard in a beautiful service of choral evensong with the Very Rev. John P. Craine, dean of Christ Church Cathedral, Indianapolis, as the speaker. This service gave the convention a most fitting conclusion, pointing toward the spiritual as well as the musical responsibility of the members of the American Guild of Organists.

RUTH GRAHAM.
HERBERT GOLDSMITH.

HOMER A. FRANK



HOMER A. FRANK has joined the staff of the Reuter Organ Company in Lawrence, Kan., as a special representative and consultant. Mr Frank is a native of Grand Island, Neb., but later resided in Denver, where he was graduated from the East Denver High School. He attended Colorado College for one year, where he studied organ with Dr. Frederick Boothroyd. Mr. Frank joined the United States air force in world war 2 and for three years served as a photographer in this country, England, France, and Germany. After being discharged he attended Colorado University for a short time and then transferred to the Oberlin Conservatory of Music, where he majored in organ, receiving his bachelor of music degree in January of 1951.

Mr. Frank then attended the University of Kentucky, where he received the master of music degree with a major in organ in 1952. Study was done with Arnold Blackburn. While attending the University of Kentucky Mr. Frank also taught organ and organ literature at Transylvania College in Lexington. After graduation he went to Southwestern College, Winfield, Kan., where for three years he was assistant professor of organ and theory.

Mr. Frank's duties with the Reuter firm consist of work in organ design, as well as the regulation and finishing of the instruments after they are installed. In addition to this, he also does recital work, records, and handles all the photographic work for the Reuter Company.

Mr. Frank has held the following church positions: First Christian Church, Grand Island, Neb., organist; First Baptist Church, Boulder, Col., assistant organist and choirmaster; Christ Episcopal Church, Oberlin, Ohio, organist and choirmaster; Second Presbyterian Church, Lexington, Ky., organist and choirmaster; First Presbyterian Church, Winfield, Kan., organist; Trinity Lutheran Church, Lawrence, Kan., organist.

Mr. Frank has twice been elected dean of the Kansas Chapter of the American Guild of Organists and served in this capacity from 1953 to 1955. He has given recitals in the states of Nebraska, Colorado, Ohio, Kentucky and Kansas, at colleges, churches and A. G. O. conventions. His wife, Sylvia Jean Frank has her degree in organ and also studied at Oberlin Conservatory and the University of Kentucky. Mr. Frank has two children, Carolyn, who is 2 years old, and Donna who is 1 year old.

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PEDAL ORGAN

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- 16' Bourdon
- 16' Spitzflöte
- 10 3/4' Spitzquinte
- 8' Octave
- 8' Fugara
- 8' Bourdon
- 8' Spitzflöte
- 5 1/3' Twelfth
- 4' Super Octave
- 4' Spitzflöte
- 16' Fagotto
- 8' Fagotto
- 4' Fagotto

GREAT ORGAN

- (Unenclosed)
- 8' Diapason
 - 8' Spitzprincipal
 - 8' Hohflöte
 - 8' Spitzflöte
 - 4' Octave
 - 4' Spillflöte
 - 4' Spitzflöte
 - 2 3/4' Twelfth
 - 2' Fifteenth
 - IV Mixture
 - 8' Liturgical Trumpet
 - Tremolo

SWELL ORGAN

- 16' Spitzflöte
- 8' Fugara
- 8' Rohrflöte
- 8' Viole Celeste
- 8' Spitzflöte
- 8' Flute Celeste
- 4' Principal
- 4' Harmonic Flute
- 4' Spitzflöte
- 2 3/4' Spitzquinte
- 2' Doublette
- 2' Spitzflöte
- 1-3/5' Spitzterz
- 16' Fagotto
- 8' Trompette
- 4' Hatubois
- Tremolo

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- (not shown in photograph—unenclosed in rear gallery—also playable from its separate gallery keyboard, with exception of the Liturgical Trumpet)
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 - 4' Principal
 - 4' Zartflöte
 - 2' Nachthorn
 - II Mixture
 - 8' *Liturgical Trumpet
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Quintaton	16'	61
Principal	8'	61
Bourdon	8'	61
Salicional	8'	61
Quint	5 1/3'	61
Octave	4'	61
Rohrflöte	4'	61
Tierce	3-1/5'	61
Octave Quint	2 2/3'	61
Octave	2'	61
Furniture	IV Rks	244

SWELL ORGAN

Bourdon	16'	12
Bourdon	8'	61
Viole de Gambe	8'	61
Viole Celeste	8'	61
Principal	4'	61
Flute Harmonique	4'	61
Nazard	2 2/3'	61
Octavin	2'	61
Plein Jeu	IV Rks	244
Bassoon	16'	61
Trompette	8'	61
Hautbois	8'	61
Vox Humana	8'	61
Schalmei	4'	61
Tremulant		

CHOIR ORGAN

Erzahler	16'	12
Cor de Nuit	8'	61
Erzahler	8'	61

Erzahler Celeste	8'	49
Koppelflöte	4'	61
Nazard	2 2/3'	61
Blockflöte	2'	61
Tierce	1-3/5'	61
Krummhorn	8'	61
Tremulant		

POSITIV ORGAN (Choir Manual)

Unenclosed

Nasonflöte	8'	61
Nachthorn	4'	61
Principal	2'	61
Larigot	1 1/3'	61
Siffelöte	1	61
Cymbel	III Rks	183
Tremulant		

ANTIPHONAL ORGAN

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Diapason	8'	61
Echo Flute	8'	61
Viole Etheria	8'	61
Vox Angelica	8'	49
French Horn	8'	61
Vox Humana	8'	61
Chimes		20 tubes
Tremulant		

POSITIV ORGAN

(Antiphonal Manual)

Nasonflöte	8'	61	Notes
Nachthorn	8'	61	61
Principal	2'	61	61
Larigot	1 1/3'	61	61
Siffelöte	1'	61	61
Cymbel	III Rks	183	183
Tremulant			

PEDAL ORGAN

Contrebasse	16'	Pipes	32
Chimney Flute	16'		32
Quintaton	16' from Great		
Bourdon	16' from Swell		
Erzahler	16' from Choir		
Spitzprinzipal	8'		32
Flute Dolce	8'		32
Quint	5 1/3'		32
Octave	4'		32
Cor de Nuit	4'		32
Octavin	2'		12
Furniture	II Rks		96
Bombarde	16'		32
Bassoon	16' from Swell		
Trompette Harmonique	8'		32
Bassoon	8' from Swell		
Krummhorn	8' from Choir		
Clarion	4'		32

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DEBUNKS MUSIC TRADITION

The Rev. Alvin Kershaw, Priest Who Appeared on TV Quiz, Is Featured Lecturer at Conference in Richmond, Ind., Oct. 22.

A beautiful fall weekend and an expertly-planned program combined to make the fourth annual church music conference at Earlham College, Richmond, Ind., a real success Oct. 22. As in former years, the conference, under the direction of Lawrence Apgar, associate professor of music at Earlham College and the Indiana state chairman for the A.G.O., combined sessions of a workshop nature with a talk and worship service that were inspirational and uplifting.

The Rev. Alvin Kershaw, who recently gained national recognition as a jazz authority on the "\$64,000 Question" TV program, spoke on the current situation in church music. The Rev. Mr. Kershaw, rector of Holy Trinity Episcopal Church, Oxford, Ohio, and professor of philosophy at Miami University, had thoroughly penetrated the dilemma that faces ministers and church musicians today. He apologized for having to appear negative in his criticism, but said, "The church today is saddled by tradition, the tradition that was established around 1910. Our worship today is without color because we are in what Professor Tillich calls, 'The Post-Protestant Era'. The true spirit of Protestantism is dead because the church has lost the outgoing spirit and does not worship God in ways that are, as God is, ever new and ever more perceptive." Many of Mr. Kershaw's happy turns of phrase would make excellent quotes; especially his references to "Freud's theme song, 'I Come to the Garden Alone,'" and "Hymns from St. Victoria."

Workshops were held on specialized topics of interest: choral conducting, organ, voice technique and repertory, the electronic organ and youth choirs.

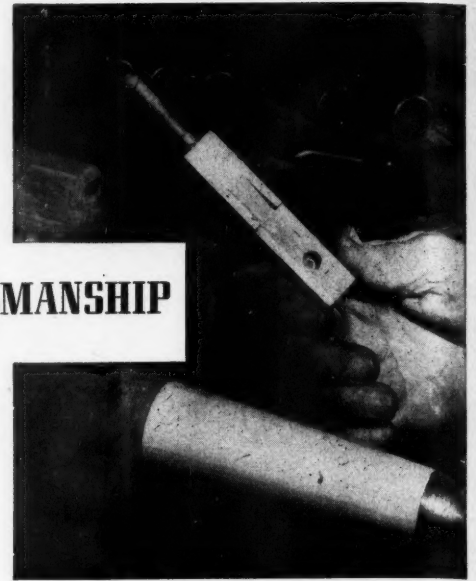
The highlight of the afternoon was a discussion of chorale preludes by Berniece Fee Mozingo. Mrs. Mozingo, who was responsible for the index of hymn-preludes included in the "Hymnal 1940 Companion," quickly and thoroughly covered the entire area of chorale-based compositions, playing selections from many, and accomplishing much in a short time.

Mrs. Mozingo, Leonard Holvik and Mr. Apgar together participated in the worship service, in which the conference group acted as the choir to sing some lesser-known anthems. A very real spirit of worship pervaded the atmosphere of the Goddard Auditorium as the day closed. The final event of the conference was a recital by Richard Carlson, minister of music of Trinity Evangelical Lutheran Church, Fort Wayne, Ind., at St. Paul's Lutheran Church.

FREDERICK SWANN MARRIED IN JAMES CHAPEL, NEW YORK

The marriage of Mina Belle Packer and Frederick Lewis Swann took place Oct. 15, in the James Memorial Chapel, Union Theological Seminary, New York City. The betrothal service was conducted by the father of the groom, the Rev. Theodore Swann. The Rev. Dr. Henry Pitney Van Dusen read the marriage service. Subsequently, during the communion service, Farrant's motet, "Lord, for Thy Tender Mercies' Sake," was sung. Hugh Porter was organist and played the following compositions: Canon, Gabrieli; "Benedictus," Reger; "What God Doth, That Is Surely Right" and Fugue in E Flat (St. Anne), Bach; "Carillon," Vierne. The congregation joined in the singing of the hymns "Praise, My Soul" and "Now Thank We All."

Both Mr. and Mrs. Swann are graduate students of Union Theological Seminary. Mr. Swann, assistant organist-director at the Brick Presbyterian Church, is also assisting at St. Bartholomew's, where each Sunday afternoon choral evensong is sung and major organ recitals are played on the five-manual Aeolian-Skinner instrument.



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Then talk it over with your minister. Give him an opportunity to contribute to this service by selecting and reading brief passages from the Scripture, so that the music and narration complement and strengthen each other, alternating throughout the service.

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You'll find a few suggestions below. Some of these anthems are brand new, others have been offered before. But they fit well into this idea. For reference copies at no charge, just check the ones you want and send in the coupon.

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Please send reference copies, at no charge, of the anthems I checked:

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- (Christmas) How Far Is It to Bethlehem?
- (Epiphany) Three Kings in Splendor Went R'ding
- (Lent) O Come and Mourn With Me Awhile
- (Easter) Early in the Morning
- (Ascension) Peace I Leave With You
- (Pentecost) Go Ye Into All the World

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Address _____
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he earth has grown old
with its burden of care,
But at Christmas it always
is young;

The heart of the jewel burns
lustrous and fair,
And its soul, full of music, breaks
forth on the air
When the song of the angels is sung.

It is coming, Old Earth, it is
coming tonight!
On the snowflakes which cover thy sod
The feet of the Christ-child fall
gentle and white,
And the voice of the Christ-child
tells out with delight
That mankind are the children of God.

—PHILLIPS BROOKS

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CATHARINE CROZIER



CATHARINE CROZIER stands beside the piano in New York which took her to England and Scotland for a recital tour in October. Miss Crozier had the distinction of being the first American-born organist to be booked for a recital at the Royal Festival Hall in London, where she played Oct. 26. She also played at Pem-

broke College, Cambridge, Oxford University and Peterborough Cathedral. Miss Crozier's program at the Royal Festival Hall was as follows: Passacaglia and Fugue in C minor, Bach; "Arabesque," "Dialogue for the Mixtures" and "Te Deum," Langlais; "Les Anges," Messiaen; Communion and Sortie from Mass for Pentecost, Messiaen; "Requiescat in Pace," Sowerby; Fantasia and Fugue on "B-A-C-H," Liszt.

NOTABLE WORKS TO BE SUNG
BY CALLAWAY'S CHORUS IN D.C.

Paul Callaway, conductor of the Washington and Cathedral Choral Societies in Washington, D. C., has announced the program of the chorus for the 1955-56 season. The first concert was given in the Washington Cathedral Nov. 9. The work was Bach's Mass in B Minor.

On Sunday afternoon, Jan. 22, the concert will be under the auspices of the National Symphony Orchestra in Constitution Hall, with Mr. Callaway conducting. The chorus will sing Mozart's Requiem, and Rossini's "Stabat Mater." The concert will be in the Washington Cathedral April 18 and will consist of Mozart's C Minor Mass and Barber's "Prayers of Kierkegaard." On Sunday, May 27, the concert will again be in the Cathedral and the work will be Honegger's "King David."

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Saturday, Dec. 17, at 11 A.M.

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Sundays at 11 A.M. and 4 P.M.
Christmas Eve at 11 P.M.

Carol Services, Dec. 25 and Jan. 1 at 4 P.M.

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From Canada Farm to School in London; Farnam's Early Days

[Twenty-five years ago this month the death of Lynnwood Farnam was reported in *The Diapason*. To mark the anniversary of the death of one of the greatest organists the world has known this story of Farnam's boyhood is published.]

by JOHN G. GREENE

The road leading south out of the village of Dunham in the Province of Quebec rises sharply almost before the last houses are left behind. High up on the hill, about a third of a mile from the village, and 100 yards up a side road that branches off to the east, stands the farm where Lynnwood Farnam spent most of his early years. The country is hilly, and the hills form the northern continuation of the Green Mountains of Vermont, which begin some eight miles to the south.

This farm, of 100 acres or so, stretches back about a mile from the main road. Like most of the farms in northern Vermont, it has a beautiful situation, but the soil is not propitious. Cattle feed at home there, though; and so the agricultural economy is (in the local parlance) mixed—in other words, the farming is of various sorts: milk and dairy products, beef, fodder for the cattle, and vegetables for the people.

The farm belonged to the mother's family, and had been settled by her grandfather some decades previously. The farm house, a large comfortable brick building surrounded on three sides by a veranda, had been built in 1867 by her father, and from the windows to the west there was a magnificent view of a broad valley and hills many miles away.

Lynnwood Farnam was born Jan. 13, 1885, in the town of Sutton, some ten miles to the west and about equally distant from the Vermont line. The house is still standing on Pleasant Street near the center of the town. At the time Mr. Farnam and his wife, who had started life together as the proprietors of a small country store, then owned a tin and hardware store in the town.

A. I. Farnam was a descendant of a family noted for its business ability. His great grandfather, Walter F., "Sir" Walter, as he would humorously style himself in his later years, was a man of considerable ability in business, and was the inventor of a plough with a cast iron mould-board (metal point) which brought him a considerable fortune, said to have amounted to between \$75,000 and \$100,000. After retiring from business he purchased a farm and raised stock, at one time owning the fastest trotting horse in all of Canada. He is now buried in a cemetery in Dunham.

Mr. Farnam had always been of an inventive turn of mind, and when he still lived in Sutton he invented, with his uncle, an evaporator for boiling maple syrup, but characteristically did not exploit the invention in a business way; and it was left to others to make money out of the evaporator. In fact Mr. Farnam sometimes had a good deal of money, and at other times had very little!

From his mother's family, a family of Ingalls, Mr. Farnam inherited his interest in music. He had always wanted to be a professional musician. His first musical experience began with an investment of \$7.50 in a battered brass cornet. At first progress was fair. His lips not being of such formation to make a good cornet player, no great progress was made, but after a hard day's work on the farm he would practice faithfully or drive some ten miles away to practice with the band in a nearby town. His love for music was so great that for years he still struggled on, knowing that all odds were against him.

While he worked the farm in Dunham and "traveled" for the Bedford Manufacturing Company (which made axes and scythes and other implements) he had his cornet as a source of comfort. Lynnwood Farnam obviously inherited from his father the determination to succeed that took him to the top of his profession.

Lynnwood's mother, a sweet, dainty, methodical, practical little woman, was herself passionately fond of music. She

was an accomplished pianist with a remarkable musical memory that stayed with her until she was well along in her eighties. It was unquestionably from her that Lynnwood inherited most of his musical gift, his extraordinary memory and his methodical habits.

Lynnwood had one sister, two years younger than he, his beloved Arline. The Farnams did not usually have much money, but they lived a happy life together in the large farmhouse near the top of the hill. One of the reasons it was a happy life was that each member of the family had daily tasks to perform. When little Lynnwood was old enough, he had to get up in the morning while it was still cold and dark and go up to the cow barn with papa to help milk the cows and perform the other necessary tasks. Lynnwood was a dainty little fellow, and looking after cattle was not a pleasant task for him, but he accepted it, smells and all, quite cheerfully—except when "Miss Rairy" or "Old Bellwood", or one of the other more lively bossies took it into her head to kick over the milk pail or otherwise misbehave. That was an experience hardly to be endured, and on such occasions he would doubtless have dispensed with the milk and the whole smelly cow business altogether.

Sometimes the cattle were even more lively. Once there was almost a serious accident when Lynnwood was assigned the task of taking a couple of heifers off the pasture for the season. The two heifers had been tied together, and a long rope attached to them held at the other end by Lynnwood. On the way something happened to frighten the heifers and they suddenly started to run. Lynnwood could not hold them back. He fell down on the road, got caught in the rope and turned round again and again. Fortunately, he soon got free, having suffered no injury; and as usual he remained calm and collected.

Indeed he had very little fear. One spring his father wished to send a 2-year-old bull to his grandfather some three miles away. The task was entrusted to Lynnwood. As soon as his father was out of sight he promptly mounted the young bull and rode quietly and comfortably along to the amusement of passers-by. In all probability he had ridden the young bull the preceding year and was quite used to the experience. At any rate, he would even ride cows to the pasture and back—a mode of locomotion not favored by his mother, whose job it would be to mend the resultant damage to his clothing. Sometimes Lynnwood and his sister trained the calves and rode them all over the farm.

Lynnwood also became acquainted with horses. It was his task to catch old Nellie, saddle and bridle her; and that was a chore indeed when Nellie became temperamental. Now and then she would "bust out" her sides so much that it was impossible to get the surcingle around her, and she had to be led around for awhile and taken unawares. In winter the bits would be so cold that the bridle had to be taken into the house and the frost thawed off of them; and even then it sometimes took two people to get the bits into Nellie's mouth. These and similar tasks he did without particular joy, but cheerfully. He would have been greatly relieved if someone else had been responsible.

Young Lynnwood was up to a boy's usual share of mischief. One summer he went in for making bonfires, and one day when he and his sister were left at home alone he got together materials for a fire under the veranda. Some good fairy directed Arline that a better place could be found, and they had their fire in the driveway where it did no harm. He was not an unsociable child and when the chores were done he would inveigle Arline and some of the neighbor's children into playing "hi spi" or some other game, and would never tire of these diversions.

He would do anything to make a little money. He was very fond of collecting stamps and trading them; and there were probably few books and boxes in the village of Dunham or in the surrounding countryside which he did not investigate personally with a collector's and trader's eye. He kept his stamps in perfect order. There were carefully labeled boxes and homemade ledgers, and the duplicate stamps were tied in packages of 100; and all this was arranged on a big stand in his

bedroom. His love of order was shown in the diary that he kept faithfully, even when he was a very little boy.

He would also solicit subscriptions to magazines and pester all the visitors to his home for subscriptions to the point of embarrassing his parents. On one occasion he won a zither as a premium, but soon found that he had no liking for it and gave it away. Anything resembling a harp never appealed to him then or in later years.

The earliest recollection that Lynnwood's father has of his son's musical tastes is of a trip to the Dunham Town Hall to hear a band concert. Lynnwood was then hardly old enough to be considered out of his mother's arms. The concert had begun, and as they climbed the stairs to the hall on the second floor the band was playing. Lynnwood suddenly began to cry and was so upset that it hardly seemed wise to attempt to get him to enter the hall; so his mother took him to a private home nearby, where they remained until the concert and entertainment was over. The band was composed of local boys who had very little chance to practice or have instructions on the instruments they were playing, and there may have been discords. His parents could not decide whether this was the case or whether he was overcome by the music.

At the age of 5 Lynnwood began to pound the keys of the piano. Perceiving his interest, his mother began to help him in an unsystematic way. This was soon followed by regular lessons which resulted in rapid improvement. It was soon afterwards that it was discovered that Lynnwood had "absolute pitch". He never had regular hours for practice, nor did he make a point of practicing a given number of hours each day. In this respect, strangely enough, he was most unmethodical. After practicing a while he would jump up and be at something else, and that would be something that suggested machinery. One was a strong box with empty spools nailed to it with wrapping twine around different spools, and by turning one he could make them all spin and so imitate a machine in operation.

One of Lynnwood's other playthings was a wooden wheel with a bolt through the off-center to which he attached a stick about a yard long. He would push the wheel along the veranda floor. The wheel and stick would represent a locomotive driving wheel and piston; and by attaching a chain to one foot and trying to run around the veranda with his heavy shoes a considerable commotion could be stirred up. The noise could be increased by odd sounds from his throat and lungs, sounds such as only small boys can produce. And then he would go back to the piano perfectly happy.

In fact, Lynnwood loved engines, and he loved noises. He was always looking up something with which to make a noise. He had an old sewing machine and box full of spools connected by bands, and this contraption he would run with great satisfaction. The effect was that of a threshing machine, pleasant to little boys if not to their families. It occupied the large hall upstairs, and between periods of practice on the piano Lynnwood would hop up the stairs, two or three stairs at a time, run the machine as fast as he could and then come down the stairs on his heels, striking every one as hard as possible.

Another noise-maker was a chain attached to his foot and dragged along, while he pushed in front of him a wheel on a stick, and choo-chooed with all the strength in his little lungs. The veranda ran the full length of the house on one side and across the front. Its cross-boards made a resonant sounding board for Lynnwood's locomotive noises. He would come up the steps on the far end and scuffle and choo-choo along, usually in 4/4 time. He would slow down at the corner, then go full speed ahead. The dynamics varied with the presence or absence of the older members of the family. When papa and mama left the place, he lost no time in giving full vent to a long pent-up urge to produce all the majestic noises of a locomotive at full speed. The variations in tempi as the locomotive gathered speed were numerous, but finally the rhythm would even out into majestic smoothness as his hands and arms imitated the drive-wheel.

His father tried to break him of these noisy habits; but although Lynnwood was an obedient little fellow this urge was so strong it could not be suppressed. Telling him he must not do this sort of thing was like telling a boy he must not take a full breath after being under water.

Every day during the week Lynnwood would start off early in the morning to walk down to school with his lunch in a dinner pail, and carefully tucked away in one of his pockets would be a small sum of money (which he always earned) ready to make small purchases at the general store in the village, or to swap part of the contents of his dinner pail, particularly ginger cookies and other delicacies not usually procurable at home. (Lynnwood could hold his own in the trading that went on at school with the contents of dinner pails!) Sometimes a friendly neighbor would be driving by and would give the little boy and his sister a ride to the village, and in winter the children always slid down the big hill on their sleds. On other occasions they would walk down with other school children.

In villages in the province of Quebec, one can usually tell whether the original settlers were French, English or Scotch. One can do this by noting the position of the respective churches. Farther to the north the villages are always dominated by a great stone Catholic church situated squarely in the midst of things; but in the southern part of the province the Catholic church is apt to be on the out-

[Continued on page 24]

"Helen's Holiday"

"Helen's Holiday," an album of ten delightful selections, just released by Replica Records, was recorded by Helen Westbrook, the well-known radio and TV performer, on the four-manual Wurlitzer organ in the Oriental Theatre, Chicago. Miss Westbrook's numbers run the gamut from "Sleepy Lagoon" to "The Hot Canary." The "hi-fi" recording has admirably captured the sounds of this unusual instrument. Miss Westbrook's playing is skillful and sparkling. Theater organ enthusiasts will consider this a "find" and everyone else enjoying "good fun" will be delighted by Miss Westbrook's imagination and musical wit.

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ST. MARK'S, SHREVEPORT, WILL HAVE HUGE ORGAN

AEOLIAN-SKINNER ORDERED

Episcopal Church of Which William Teague Is Organist Builds Large Gothic Edifice—Chancel, Gallery Divisions.

St. Mark's Episcopal Church in Shreveport, La., one of the largest Episcopal churches in the South, has placed an order with the Aeolian-Skinner Company for an organ of eight divisions. The instrument will consist of a four-manual chancel organ of eighty-eight ranks and a two-manual gallery instrument of sixteen ranks. Both organs will be playable from the main console, which is to be of a special design to facilitate conducting by the organist. There will be a two-manual console in the gallery.

The new edifice is being built as the second phase of a multi-million-dollar program which will not be completed until 1957 or 1958. The church is to be of Gothic design.

William Teague, organist and choir-master at St. Mark's, assisted Roy Perry of the Aeolian-Skinner staff in designing the instrument. Mr. Teague has won a wide reputation as a concert organist.

The tonal resources of the organ will be as follows:

GREAT ORGAN

- Violone, 16 ft., 61 pipes.
- Prinzipal, 8 ft., 61 pipes.
- Spitzprinzipal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Quint, 2 2/3 ft., 61 pipes.
- Superoctave, 2 ft., 61 pipes.
- Plein Jeu, 6 ranks, 366 pipes.
- Furniture, 4-6 ranks, 282 pipes.
- Cymbel, 4 ranks, 244 pipes.
- Major Trumpet, 8 ft., 61 notes.
- Major Trumpet, 4 ft., 61 notes.
- Chimes, 25 tubes.
- Harp.
- Celesta.

SWELL ORGAN.

- Nason Gedeckt, 16 ft., 68 pipes.
- Geigenprinzipal, 8 ft., 68 pipes.
- Gedeckt, 8 ft., 68 pipes.
- Viole de Gambe, 8 ft., 68 pipes.
- Viole Celeste, 8 ft., 68 pipes.
- Flauto Dolce, 8 ft., 68 pipes.
- Flute Celeste, 8 ft., 68 pipes.
- Prestant, 4 ft., 68 pipes.
- Chimney Flute, 4 ft., 68 pipes.
- Octavin, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Scharf, 3 ranks, 183 pipes.
- Fagotto, 16 ft., 68 pipes.
- Trompette, 8 ft. (French), 68 pipes.
- Trumpet, 8 ft. (Willis), 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Oboe, 4 ft., 68 pipes.
- Vox Humana, 8 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

- Salicional, 16 ft., 68 pipes.
- Rohrflöte, 8 ft., 68 pipes.
- Viola, 8 ft., 68 pipes.
- Viola Celeste, 8 ft., 68 pipes.
- Kleinerzähler, 8 ft., 2 ranks, 136 pipes.
- Fugara, 4 ft., 68 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Rohrnat, 2 2/3 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Terz, 1 3/4 ft., 61 pipes.
- Blockflöte, 1 ft., 61 pipes.
- Zymbel, 3 ranks, 183 pipes.
- Cromorne, 8 ft., 68 pipes.
- Clarinet, 8 ft., 68 pipes.
- Rohrschalmel, 4 ft., 68 pipes.
- Harp.
- Celesta.
- Tremulant.

SOLO ORGAN.

- Flute Harmonique, 8 ft., 68 pipes.
- Violoncello, 8 ft., 68 pipes.
- 'Cello Celeste, 8 ft., 68 pipes.
- Gamba, 8 ft., 68 pipes.
- Gamba Celeste, 8 ft., 68 pipes.
- English Horn, 8 ft., 68 pipes.
- French Horn, 8 ft., 68 pipes.
- Major Trumpet, 8 ft. (unenclosed), 68 pipes.
- Major Trumpet, 4 ft., 12 pipes.
- Chimes.
- Tremulant.

PEDAL ORGAN

- Bourdon, 32 ft., 12 pipes.
- Contrebasse, 16 ft., 32 pipes.
- Violone, 16 ft., (Great).
- Bourdon, 16 ft., 32 pipes.
- Salicional, 16 ft., (Choir).
- Gedeckt, 16 ft., (Swell).
- Principal, 8 ft., 32 pipes.
- Violone, 8 ft., (Great).
- Bourdon, 8 ft., 12 pipes.
- Salicional, 8 ft., (Choir).
- Gedeckt, 8 ft., (Swell).
- Choralbass, 4 ft., 32 pipes.
- Cor de Nuit, 4 ft., 32 pipes.
- Salicional, 4 ft., (Choir).
- Furniture, 3 ranks, 96 pipes.
- Contra Ophicleide, 32 ft., 12 pipes.
- Ophicleide, 16 ft., 32 pipes.
- Fagotto, 16 ft., (Swell).

- Trumpet, 8 ft., 12 pipes.
- Fagotto, 8 ft., (Swell).
- Cromorne, 8 ft., (Choir).
- Clarion, 4 ft., 12 pipes.
- Rohrschalmel, 4 ft., (Choir).
- Chimes (Solo).

GALLERY GREAT ORGAN

- (Enclosed)
- Stopped Diapason, 8 ft., 61 pipes.
- Flauto Dolce, 8 ft., 61 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Tremulant.

GALLERY SWELL ORGAN.

- Viola, 8 ft., 68 pipes.
- Viola Celeste, 8 ft., 68 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Tremulant.

GALLERY PEDAL ORGAN.

- Principal, 16 ft., 32 pipes.
- Gedeckt, 16 ft., 32 pipes.
- Octave, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Choralbass, 4 ft., 32 pipes.

LAURETTA COTTON DIRECTS MILWAUKEE VESPER MUSIC

Lauretta Rossiter Cotton directed a vesper musicale at the Calvary Presbyterian Church in Milwaukee Nov. 6. The program included works for organ and piano by Demarest, Guilman, Clokey, Rubinstein and Weber. Patricia Manon, soprano, sang solos by Mozart, Henschel and Frances Allitsen. Mrs. Cotton played the following organ selections: "Grand Jeu," DuMage; "Now All the Woods Are Sleeping," Frances McColin; "God Himself Is with Us," Bitgood; "Autumn Song," Elmore; "Cortege et Litanie," Dupré; "Largo Eroico," Edna Frida Pietsch.

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PACHELBEL—*Tocatta in C, Fugue in C, Tocata in F; Jesus Christus unser Heiland; Wie schön leuchtet der Morgenstern; Warum betrübst du dich, mein Herz? Ein feste Burg ist unser Gott.*

J. G. WALTHER—*Concerto del Sigr. Meck Ach Schönster Jesu, mein Ver langen; Aus meines Herzens Grunde; Warum betrübst du dich, mein Herz? Allein Gott in der Höh' sei Ehr'*

"This time again one's ear is delighted by the extraordinarily beautiful and clearly reproduced sound of the Holtkamp organ in Yale's Battell Chapel; then one notes the fine use of the instrument and the sensitive treatment of the music by Luther Noss; and then the quality of the music itself". . . . B. H. Haggin (*The Nation*)

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Sixteen selections including: *O Leave Your Sheep (arr. Hazelhurst); Christmas in the Wood (Daniels); Morning Star (Praetorius); The Holly and the Ivy (arr. Davies); O magnum mysterium (Vittoria); In the Bleak Midwinter (Darke); Lullay my Liking (Holst); Patapan (arr. M. Shaw); In dulci júbilo (arr. Pearsall).*

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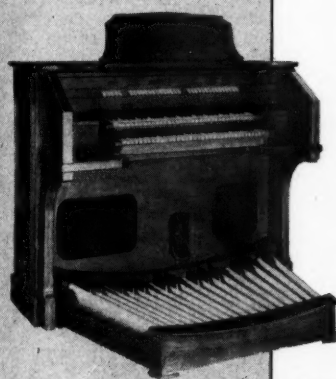


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The President's Column

"The Singing City" will be the title of the address to be given by Dr. Elaine Brown of Temple University in Philadelphia as one of the many attractive programs of the annual national mid-winter conclave of the A.G.O. Dec. 27-29. Dr. Brown is an expert in choral art and an enthusiast, as she has demonstrated so ably on so many occasions. "Organ Playing for the Church Service" will be the subject of Vernon de Tar, F.A.G.O., whose rich talent, background and experience have enabled him to do such superior work at the Church of the Ascension in New York City, where thousands attend the annual series of services of music, when major choral works are performed. A.G.O. examinations will receive the attention of Dr. T. Frederick H. Candlyn, the chairman of the examination committee, who is particularly well equipped to speak on this important topic and illustrate any details connected therewith.

It will be a privilege indeed just to see the magnificent Chapel of Girard College, in addition to hearing the wonderful program. These are only a few of the rare program numbers in store for the delegates who attend the conclave during Christmas week. See advance program in another column in this issue. We suggest that you register early, sending check for \$15 to A.G.O. Conclave Headquarters, Hotel Sylvania, Philadelphia. Registration fee includes a \$4 ticket for the great Bach program in the Academy of Music. See you in the "City of Brotherly Love"!

A suggestion was made in this column a year ago that members of the A.G.O. and other admirers write felicitations to Dr. Albert Schweitzer in Africa on the occasion of his eightieth birthday, Jan. 14, 1955. Many letters were sent to Dr. Schweitzer by chapter deans and others, including the president of the Guild, in the name of the national organization. A touchingly beautiful letter of appreciation of all the messages received has come to national headquarters from Dr. Schweitzer, who wrote two large sheets in longhand. Mimeograph copies in French and English have been distributed.

Several chapters which had been on the inactive list for years have recently become reactivated and are thriving. Former members greatly missed the chapter meetings and opportunities, and plenty of new members were happy to become affiliated with the chapters. The following new chapters have been organized: Staten Island (New York City); Alexandria, Va.; Cape Fear Valley (North Carolina), and Monroe, Mich. Guild student groups have been formed in St. Paul's Convent, St. Petersburg, Fla.; the University of Illinois, Urbana; Flora MacDonald College, Red Springs, N. C.; the Clunas School of Music, Detroit, Atlantic Union College, Lancaster, Mass.; and Oakwood College, Huntsville, Ala.

Interest in the Guild student group movement is continually growing nationally. One group student president has suggested a convention. A national G.S.G. newsletter is to be edited, mimeographed and distributed to all the groups by the G.S.G. in the Bible Institute, Los Angeles, Rayner Brown supervisor.

Program chairman Searle Wright adds the following information about the 1956 national biennial convention in New York City, June 25-29: Plenty of choral work;

Canon Ellinwood in Western Pa.

The Western Pennsylvania Chapter started the season at the First Baptist Church, Pittsburgh, with a clergy-organist dinner Sept. 26. Alan Floyd was host. Nan Cloake Neugebauer conducted the business at her initial meeting as dean, Josiah Smith gave us a brief account of the Deerwood Music Supervisor's Camp as conducted by Dr. James Allen Dash this last summer.

After dinner we assembled to hear the Rev. Leonard Ellinwood, canon of the Washington Cathedral, Washington D. C., and author of "The History of American Church Music." By asking the first question of the catechism, "What is the chief end of man?" Canon Ellinwood centered his theme to apply to church music. "The worship to which we put our church music should be to glorify God and enjoy Him forever. The four points to test church music are: first, to ask very conscientiously if the material is to attract the congregation or to glorify God? second, is it worthy of the text as music? third, is the text worthy of praise? and lastly, where is it to be used?"

The October meeting was held at the East Liberty Presbyterian Church with Donald Kettinger as host. After Dean Neugebauer conducted a short business session we adjourned to the church for a recital. From Syracuse University where he is currently studying for a master's degree with Arthur Poister came the 1955 regional convention organ contest winner, Edwin Flath. Having studied at the Royal Conservatory at Toronto, his home town, and having won the gold medal for the highest mark in the Dominion in organ, he has played many recitals in Canada, including some for the C.C.O.

ANN LYNN YOUNG.

panel discussions with expert directors, specializing in practical subjects; recitals in addition to those previously announced by Clarence Mader, Claribel Thomson, Oswald Ragatz, George Faxon, E. Power Biggs, Donald McDonald and the winner in the organ playing competition. Also, Chairman Wright announces "Surprises" and "Lighter Moments."

S. LEWIS ELMER.

Conference Held in Cleveland.

The Cleveland Chapter began its fall season with a highly successful fourth annual conference on church music Sept. 17, 18 and 19. Registrations numbered over 150 and we had visitors from Youngstown, Canton, and Sharon, Pa.

At the initial session on Saturday afternoon Theodore Schaefer of the National Presbyterian Church in Washington, D.C., introduced us to several splendid anthems, using each one to point up some particular phase of choral training. He stressed the fact that the organist-choirmaster must have alerted his singing group to every musical detail, so that he is relatively free to give attention to the organ accompaniment. The entire group gathered in the choir loft and front of the First Methodist Church and Mr. Schaefer conducted them.

The Sunday afternoon session was devoted to a lecture on music for the small organ. Our speaker was Dr. Julian Williams of St. Stephen's Church in Sewickley, Pa., and his list of service music was exhaustive. Later in the afternoon he demonstrated several of the pieces he had recommended, using a small, new two-manual Möller organ. After a fine dinner at the Windermere Methodist Church the group returned to the First Methodist Church, where Mr. Schaefer gave a splendid organ recital.

On Monday afternoon our sessions were held at the Church of the Covenant and Mr. Schaefer continued his lectures on choral repertory and choral technics. We were fortunate to have music exhibits from the Schirmer and Sheldon music houses in Cleveland, and also from the Wagner-Bund Company of Pittsburgh. The chapter acquired fifteen new members during the conference week-end, and enthusiasm for the Guild's program was certainly greatly helped by the spirited leadership given by our two guest instructors.

A social committee from the chapter, under the chairmanship of Mrs. Charles Miller, arranged a lovely social hour at the home of Mrs. Norman Goldsword, sub-dean. Our conference committee included Miss Joy Lawrence, chairman; Mrs. Norman Goldsword; Mrs. Charles Carroll; Mr. and Mrs. Robert Clippingier, registrars; Robert Stofer; Dr. Homer Blanchard, and the undersigned.

W. WILLIAM WAGNER.

Boston Starts Second Half Century.

The Boston Chapter has begun its golden jubilee season, having been organized fifty years ago as the New England Chapter and known later as the Massachusetts Chapter. Under the leadership of our new dean, Mrs. Eleanor P. Jackson, and with the cooperation of an active program committee, our chapter looks forward to beginning our second half-century with a year of outstanding events. At the first business meeting of the new season Dean Jackson introduced Past Dean Ruth Barrett Phelps, chairman of the program committee, who outlined the events planned. Mrs. Phelps' enthusiasm convinced all present that each event would be of high standard.

The first concert preceded the meeting and was held in the contemporary surroundings of the new Kresge Chapel at the Massachusetts Institute of Technology Oct. 17. Melville Smith directed from the new Holtkamp organ a string quartet composed of Wolfe Wolfinson, violin; Florence Freeman, second violin; Klaus Liepmann, viola, and Virginia Bacon, cello. The music of Mozart (four Sonatas) and the Minuet No. 1 by Antoni Soler, though of an entirely different period from the architecture of the chapel, formed a program of exquisite taste and wonderful execution. The acoustics of the building were fully displayed and appreciated by the audience in the ensemble as well as in the eight Chorale Preludes from the "Klavierübung" of Bach played by Mr. Smith. The clarity of each voice in the organ was a revelation to anyone used to organ tone produced in cavernous churches everywhere.

For the second event, the chapter heard Michael Schneider, professor of organ at the Northwest Music Academy in Detmold (West Germany), who is in the United States on a three-month exchange professorship in the School of Music at Yale University. Mr. Schneider's program was given on the Aeolian-Skinner organ in the Church of the Advent October 26. Of particular importance to the large number of organists and music-lovers present was Mr. Schneider's playing of a group of relatively rarely heard pieces. Most outstanding in this reviewer's opinion was the Chaconne by David, a piece of major importance which gave the organist ample opportunity to display a dazzling technique along with a respect for the varied potential of effect and color present in this composition. The intricacies of the Penning Toccata and Fugue in E major were capitalized upon to produce an effect first of motion, then of perfect build-up of voices in the frame. Everyone present could justifiably feel that he had heard an artist of high stature and musical responsibility.

At the close of the recital chapter members and guests were invited to a reception for Mr. Schneider, followed by coffee and refreshments.

MARSHALL S. WILKINS.

NATIONAL MID-WINTER CONCLAVE PHILADELPHIA

December 27, 28, 29, 1955

To be assured of a reservation for the Christmas Oratorio, presented by the Bach Choir of Bethlehem, accompanied by the Philadelphia Orchestra, early registration is advised.

The registration fee is \$15.00 and includes a ticket for this performance. For students under 21, the fee is \$8.00. Registrations should be sent to Mr. Will Beck, 311 S. Hicks Street, Philadelphia 2, Pa.

Room reservations now being received by Conclave Headquarters,

Hotel Sylvania, Philadelphia 7, Pa.

Rates: Single room with bath, \$5.75 to \$8.50;

Double with bath, \$9.00 to \$12.50

LONG BEACH, CALIF. CHAPTER—A barbecue at the home of Mr. and Mrs. J. W. Jabbett opened the season in September. A dinner-meeting at Immanuel Baptist Church Oct. 4 included a recital of music especially suitable for church services. Those performing were: Shelby Barnard, Earl Lambson, Esther Scott, Bernice Baker and the Rev. R. Merrill Jensen, pastor of the host church. Other members were asked by Dean Marcia Pannath to send in nominations for preludes, offertories and postludes to be used in a mimeographed list.—ESTHER SCOTT.

News of the American Guild of Organists—Continued

Examiners' Report

The following report on the candidates' work in the 1955 Guild examinations has been issued by T. Frederick H. Candlyn, chairman of the examination committee:

ASSOCIATESHIP.

Counterpoint: It is better to follow one textbook, although it is well to be familiar with other points of view.

Fugal Subjects: Some candidates persist in ending the answer on the supertonic. Several did not realize that it is necessary to join the counter-subject to the subject in order to make the whole continuous.

History: There was a general lack of knowledge and particularly of the works of American composers. Candidates do not seem to realize the practical benefits of this branch of musical study.

Dictation: Examples ranged from poor to excellent. A long and graded course of study in this subject is necessary.

Melody and Bass: These showed considerable improvement and candidates had a much better command of harmony.

String Test: There were some absurd examples of bowing.

Descant: Not very satisfactory. It must be remembered that the descant must not, for the most part, lie in the upper portion of the voice.

Response: This question brought forth some trivial examples. There was too much unison writing for so brief a composition.

FELLOWSHIP.

Counterpoint: Most of the solutions were mediocre, probably owing to the fact that the question was stated incorrectly. The examiners made every allowance for this error in the examination paper.

Fugue: The harmony was often crude.

Essay: Candidates are urged to be economical in the use of words. The work of Mendelssohn was not treated very comprehensively.

String Quartet: Often, the texture was too thin and the musical interest was not well distributed among the instruments. However in several cases real artistic writing was demonstrated.

Response: There were a few good examples, but in general the result was not impressive.

Ground Bass: Each repetition should show a different type of variation. Please examine the article on page 33, Examination Booklet, for further information, and study the solutions issued by the A.G.O.

Orchestration: This showed some good examples in both (a) and (b).

Every candidate, successful or otherwise, should secure a copy of the solutions published by headquarters; also the Examination Booklet. Compare your work with these publications and see where the individual who set the questions does not see eye to eye with you. The study will be both valuable and instructive, particularly in regard to the ground bass and string quartet. We regret that an error appeared in the strict question and the recitative. We can only say that examiners were promptly notified and that due allowance was made accordingly.

Some candidates in both divisions showed real musicianship and artistry, although there were a number who took the examinations without adequate preparation. Some candidates wrote very carelessly, omitting rests, stems in the wrong direction etc. On the whole the paper work showed a noticeable general improvement in both Associateship and Fellowship.

The tests showed extremely fine playing and also work that was very bad. Many candidates were weak in regard to transposition, modulation and the harmonization of melody and bass. However, the examiners feel that, judging from the marks, the standard of playing throughout the country is high, but regret the fact that the work in transposition, modulation etc. is so deplorable. Candidates should carefully check the metronome rates in all tests. In several cases failure to do so resulted in low marks.

CHOIRMASTER (A)

Most candidates were prepared in the actual training of choirs but did not always insist on the choir carrying out their wishes. They should realize that they have complete authority at the examinations. The answers regarding plain-song showed the greatest weakness, but it was felt that, in many respects, the work was superior to that of former years. As a whole, the candidates had not learned the full meaning of "rehearsal." To rehearse means to present to the examiners the same type of conduct that would occur in their own choir room. Failure to do this is the weakness of the practical section of the examination. In the *voce* candidates seemed unfamiliar with church music as a whole, though they fared well in regard to the music of their own particular church. All students should learn as much as they can about the services of the liturgical as well as the non-liturgical churches. Most of the paper work was a decided improvement over previous years.

Repertory is still an unsatisfactory feature of the examination. Some candidates are

JOHN WILLIAMS AND FLORA MACDONALD G.S.G.



JOHN WILLIAMS, who recently returned from a year's study in England, is shown here with members of the Guild student group at Flora Macdonald College, Red Springs, N. C., where Mr. Williams has been head of the organ department for the last three years. Those in the picture are Gaddis McDonald, Judith Brown,

Sarah Brawley, June Ferguson, Mary Frances Ross, Martha Steppe, Ann Eller, Mr. Williams, Betty Jo Trent, Sylvia Williams and Julia Lee Ribet. Since returning from England Mr. Williams has had a busy recital schedule. He is dean of the new Cape Fear Chapter of the A.G.O.

Vermont Chapter Holds Festival.

The Vermont Chapter held its annual choir festival Oct. 23 at Rollins Chapel of Dartmouth College, Hanover, N. H. Nearly 200 singers from over the state participated. The organists were: Prelude, David Fuller; offertory, Katrina Munn; service and postlude, Harriette Slack Richardson. The choir, under the inspired leadership of the Rev. Harry G. Ford, sang anthems by Bach, Baird, Berlioz, Beethoven, Brahms, Tschesnokoff, Vaughan Williams and Sowerby.

HARRIETTE RICHARDSON, Dean.

WATERBURY, CONN., CHAPTER—The Waterbury Chapter held its meeting Oct. 23 in the form of a recital on an old Johnson organ. This organ, which is being used at the Sacred Heart Church, is sixty years old, but can still produce effective results. Mrs. Ernest Carosella, organist at the church, was hostess. Works by Bach, Guilman, Nieland, Walther and Franck were performed by Mrs. Theresa Parks, Mrs. Jeannette Brown, Mrs. Carosella and Dean Robert A. Regua, who also presided at a short business meeting. A social hour was enjoyed in the parish hall.—MRS. LUCIEN A. DEROUIN.

BANGOR, MAINE, CHAPTER—The Bangor Chapter held its November meeting at the Parish house of St. Saviour's Church, Bar Harbor. Etelle Peterson, dean, presided at the business meeting and at the ceremony of recognition of new members. Welcomed into the Bangor Chapter were Mrs. Gertrude Bragg, Clayton Rogers, Edward Healey, Kenneth Burton, and Miss Marilyn Dolliver. Following the business meeting members and guests attended an organ recital by Frank Bartlett.—ETELLE PETERSON, Dean.

still thinking exclusively of the nineteenth century, while others have a very meagre knowledge of contemporary church music. Candidates should realize that, with some exceptions, nineteenth century church music is dated and had best be ignored. The following books will be of great assistance: "Choir Loft and Pulpit," Clarence Dickinson; "Report on Church Music," Committee of the Archbishop of Canterbury.

CHOIRMASTER (B).

As this was the first attempt on the part of the examination committee to admit both "playing" and "non-playing" choirmasters as candidates for both "A" and "B" examinations, there were a few slight misunderstandings which, with the experience now gained, will be eliminated in the future. As the examination for a Roman Catholic choirmaster must embrace a multiplicity of skills including chant and the liturgical aspects of the Roman rite, we have been not a little amazed and heartened at the accuracy with which questions pertaining to liturgy and chant were answered. There is still the large stumbling block of harmonizing not only a chant melody, but even a simple eight-measure theme. This is a phase of the choirmaster's work which should receive far more careful study both at the keyboard and away from it. As to these and other defects, the general tone of the Ch.M(B) examination is definitely improving.

EASTERN NEW YORK CHAPTER—The new roof garden room in the First Methodist Church, Schenectady, was the scene of the season's second meeting Oct. 14 attended by twenty chapter members. In the business portion of the program, Dean Stewart announced that Miss Winifred Wagner has been appointed chairman of the publicity committee for the regional convention of 1957. When the question: "Should we sponsor a noted concert organist this season in a recital in this area?" was put before the assembly, an open forum debate flared over the subject of what does and does not constitute an appealing organ recital program! Likes and dislikes differed widely, but in general most of the nation's top-flight concert organists received biting criticism for performing programs which frighten and alienate, rather than appeal to the present day audience at large. Finally it was suggested that each member submit to our secretary, A. Chamberlain, one or more tentative programs of organ music he would like to hear played by the famous organists of our day. As a special feature of the evening, our host, J. Stanley Lansing, played: "Cantabile" from Clokey's "Symphonic Fantasy" and "Jesus' Tender Mother." Dupré, Cider and doughnuts were provided by Miss Wagner and Mrs. Doris Hayes before the meeting adjourned.

EASTERN NEW YORK CHAPTER—Fifty-six members and friends of the Eastern New York Chapter gathered Sept. 20 at Trinity Methodist Church, Albany, for a roast pork dinner and the initial meeting of the new season. After the dinner our new dean, H. Wellington Stewart, extended greetings to all and presided over a business session in which much of the discussion revolved around the fact that this chapter will be the host for the regional convention in May, 1957. Mr. Stewart revealed skeleton plans for the formation of many needed committees, and it was indicated that from the beginning of the two-year period of preparation, the enthusiasm and assistance of every chapter member is essential to insure the successful destiny of the convention. Each person attending the meeting was given a number upon entering the church, and as a surprise climax to the business meeting five persons whose numbers corresponded to those drawn at random from an envelope were called upon to give three-minute speeches on any topic! Tales of summer vacations that stretched from Maine to Florida were stop-watched by our secretary, Allan Chamberlain. Host and hostess for the evening were Roland Truitt and Miss Betty Valenta, A.A.G.O. As a final gracious offering, Miss Valenta introduced us to the four-manual Möller in the church by performing a short recital.—CAROLYN EYLES-SHIMER, Registrar.

CENTRAL NEW YORK CHAPTER—The Central New York Chapter celebrated its forty-second anniversary Oct. 4. Horace Douglas, who toured Europe this summer, spoke about the organs and churches he visited. Recordings of some of the organs visited were heard. The Nov. 1 meeting was held at the Munson-Williams-Proctor Institute with the new officers in charge. They are: Dean, Nellie D. Snell; sub-dean, Cornelia Griffin; secretary, Doris Brenner Hurd; registrar, Edward Anthony Roe; treasurer, Harry Weston. John Low Baldwin, Jr. was recitalist for the evening, followed by a social hour with refreshments. The chapter sponsored a recital by Robert Noehren at Grace Church, Utica, Nov. 15.—EDWARD ANTHONY ROE.

WHITEWATER VALLEY CHAPTER—The third monthly meeting for the Whitewater Valley Chapter was held Nov. 1 at the First Presbyterian Church in Liberty with sixty-seven present. The opening service was conducted by the Rev. Paul Hannaford, chaplain. Music was provided by Robert Byrd, dean, at the organ, and a small choir directed by William Giles. Mrs. Robert Simen announced that the following members have enrolled in the study class for the choirmaster examination next June: Lillian Adams, Wilberta Pickett, William Giles, Marjorie Lohman, Lucille McNutt, Eugene Emrick, Lois Simen, Ann Canes and Robert Byrd. Mrs. John Pickett, program director, introduced Mrs. W. B. McWilliams, organist of the host church, who gave a paper on "The Background of Music and Culture in Hoosier Small Towns." The group then adjourned to Mrs. McWilliams' home for a social hour. Robert Dafer provided background music on the electronic organ.—ANNA MAE HERBICK.

YORK CHAPTER—The York Chapter opened its season with a dinner meeting at the Yorktowne Coffee Shop Oct. 18. Plans were discussed for the meetings and activities of the coming year. One of the outstanding events of the year was held in the Zion Lutheran Church Nov. 8 in the form of an organ recital by Edward Linzel. The program was open to the public. The newly elected officers are: Dean, Ada Hamme; sub-dean, Mrs. Edgar Wareheim; secretary, Mrs. George Neff; treasurer, Marion Senft; registrar, Mrs. W. G. Berkhelmer, and publicity chairman, Frederick Brandt. This begins the twenty-first year of the York Chapter.—MRS. GEORGE E. NEFF, Secretary.

HARTFORD CHAPTER—Robert Owen, organist and choirmaster of Christ Church, Bronxville, N. Y., opened the fall season for the Hartford Chapter with a recital on the newly reconstructed Johnson organ at the First Church of Christ, Congregational in New Britain Oct. 23. After completing ten years of service as organist and choir director of the West Hartford Baptist Church, Mrs. Grace D. Berry was lauded by the Rev. Richard Hardy at the Sunday morning service Sept. 25. She received the title of Minister of Music at the recognition service. Mrs. Berry is a member of the Hartford chapter and was dean in 1951-52. In October a group of church soloists known as "Solo-Chor," under the direction of Dean Jack Byron Grove, gave a series of benefit concerts for the Hartford chapter at three area churches. This choral program consisted of folk songs, Brahms to Stephen Foster, and ballads. From the summer some pleasant and some near-tragic experiences were noted by members of the chapter. Florence Skiff heard Mozart in Salzburg and Vienna; Genevieve Brooks drove 8,000 miles out of flood waters into 110-degree California heat; Lyman Bunnell and his wife refused to be "helicoptered" off their summer villa, even though the idyllic brook surrounding their Chicken Coop became a raging torrent, tossing ten-ton boulders about; Esther Ellison, at high flood tide played for a fashionable wedding for which the bride's father waded in water up to his wallet carrying the bride's dress; at the Cape Cod Organ Institute, Madelene Gay and Muriel Davis found themselves quieting a hysterical child at midnight in somebody's else room at the inn; Gordon Stearns fell twenty-five feet from scaffolding of his summer cottage in New Hampshire, landing on his back and breaking a rib; George Swanson, trod through mountainous country, out-stared a bear that came dashing down a tree in front of him, and both ambled casually in opposite directions; and Jack Bryon Grove, dean, was heard over station WTIC, in an interview concerning guild activities.—TERESA D. FITZGERALD, Publicity Chairman.

WILKES-BARRE CHAPTER—The Wilkes-Barre chapter met for supper at the Central Methodist Church Sept. 19. Mrs. Lloyd George, chairman, Miss Marion E. Wallace, dean, presided at the business session with reports given by Robert Dudeck and Carl Roth. The highlight of the evening was the playing of organ recordings by Henry Johnson. The second meeting of the chapter was held Oct. 3 at the Memorial Presbyterian Church. Ralph F. Paul was chairman. The dean presided at the business session at which the year's plans were discussed and yearbooks, made by Miss Zlata Tuhy, were distributed. An unusual opportunity was afforded those present when Walter J. Boyle, chief of staff of the music and recreational program at the veterans' hospital, gave an interesting talk on "musical therapy." Mrs. Ruth Turn Reynolds, organist and choir director of the Firwood Methodist Church, has given many recitals at the hospital, and other members were urged to cooperate in doing more of these. New Officers are: Dean, Marion E. Wallace; sub-dean, Zlata Tuhy; secretary, Mrs. William R. Blackman; treasurer, Carl F. Roth; registrar, Mrs. Allan H. Bare; publicity, Walter W. Rickert; chaplain, the Rev. Burke Rivers.—MRS. R. BLACKMAN, Secretary.

News of the American Guild of Organists—Continued

LEXINGTON, KY., CHAPTER—Invitations were sent to approximately fifty organists in Lexington and the surrounding towns to attend the meeting of the Lexington Chapter Nov. 15 in the Kentucky Utilities Auditorium. This was the first step in our expansion program. Mrs. Paul Westcott, dean, welcomed the guests and presided at the business session. Announcement was made of the completed plans for the lecture-recital, "Organ Composition in 20th Century America," to be given by Professor Edward G. Mead, F.A.G.O., of Miami University, Oxford, Ohio, Nov. 22 at Christ Church. Mary Lyons, secretary, as the delegate from the chapter, presented a report on the regional convention held in Louisville in October. As a result, tentative arrangements are being made by several of our members to attend the national convention in New York City next June. . . . The Lexington Chapter opened its fall and winter season with a dinner-meeting Oct. 11 at the Lafayette Hotel. Mrs. Paul Westcott, the new dean, welcomed thirteen members and one guest and presided at the business meeting which followed. Mrs. Eleanor Brogie Knox, sub-dean, outlined the calendar for the year. Of particular interest is the organ recital by a member of the local chapter, Mrs. Faye McCreedy, at her church in Winchester and the "organ work-shop". Both programs are scheduled for 1956.—**MARY E. LYONS.**

CENTRAL FLORIDA CHAPTER—The Central Florida Chapter opened the season Oct. 4 at the Congregational Church of Winter Park with a program of organ music by Carolyn Trivett, organist of the First Presbyterian Church, Orlando, and a preparation for the vesper service and the hymn festival. A few business items were discussed by Dean Baker, who presided. A social hour honored Miss Trivett as well as Catharine Crozier and Harold Gleason, now members of the chapter. Mr. Hufstader is offering evening courses in prerequisites for degrees in Guild membership.—**BEATRICE F. WHITE.**

DELAWARE CHAPTER—The Delaware Chapter met at the home of Dr. and Mrs. Harold Springer Sept. 26. The meeting was called to order by Dean Sarah Hudson White who outlined the meetings and dates for the season. Dr. Harold Elley gave a report on the June regional meeting at Reading, Pa. We were happy to have Miss Caroline Budd bring the student groups from Wesleyan Junior College, Dover, Del. Dr. Harold Springer was chairman of the program which was a piano recital by Mrs. Matilda Samluk and an organ recital by Firmin Swinnen.—**CAROLYN CONLY CANN.**

COLUMBUS, GA., CHAPTER—At the first meeting of the season, held at St. Luke Methodist Church, the Columbus Chapter installed new officers. Carey O. Brinson, organist and choirmaster at the East Highlands Methodist Church, is dean for the second year of this new chapter. Sub-dean is John C. Miller, organist for the Infancy Center Chapel at neighboring Fort Benning. Other officers are: Miss Frances Arnold, secretary; William A. Chadwick, treasurer; Mrs. Edwin T. Rios, registrar; Mrs. J. H. Mordic, corresponding secretary; Mrs. Tom Parish and Robert Eakle, auditors; and the Rev. Robert B. McNeill, chaplain. Admitted to the chapter were ten new members. The chairman of the program committee announced a varied and interesting series of programs planned for the monthly meeting. Plans were made for a sacred concert Nov. 21 by the Columbus Symphony Orchestra and the Community Chorus.—**Mrs. EDWIN T. RIOS.**

CHESAPEAKE CHAPTER—The Chesapeake Chapter met Oct. 10 at the Hunting Ridge Presbyterian Church, Baltimore. After a brief business meeting the evening was devoted to discussion and reading of new music. Rodney K. Hansen, organist and choirmaster of the Cathedral Church of the Incarnation (Episcopal), was the principal speaker, giving a short survey of contemporary organ and choral music. Mr. Hansen, a former student of Richard Purvis, who is continuing his study at Peabody, has an especially keen appreciation of the modern idiom in church music. He and three other choir directors then led the group in singing two or three anthems that each had chosen. The others were William Chalmers of Grace Methodist Church, Emile Serpos of the Third English Lutheran Church and Richard Kuenker of Hunting Ridge Presbyterian. The opportunity of singing under the four directors and the variety in their choice of music afforded the members a most stimulating experience. Refreshments brought the evening to a close.

BIRMINGHAM CHAPTER—Two news items inadvertently omitted from our October column: first, the recital by Claude Murphree, F.A.G.O., organist of the University of Florida, who played at the Central Park Baptist Church on the evening of Aug. 28; second, Gordon and Grady Wilson, organists and equally versatile as pianists, gave a beautiful duopiano program at the first open meeting of this chapter at the home of Dean Myrtle Jones Steele and Mr. Steele on the evening of Sept. 20. They played: Variations on a Theme, Beethoven; "Romance," Rachmaninoff; "Ritmo," In-

fante; "Cradle Song" and "Dance of the Tumblers," Rimsky-Korsakoff, arrangements by Babin. . . . At the Independent Presbyterian Church on the evening of Oct. 7 Sam Batt Owens played his recital as candidate for the master of music degree at the Conservatory of Music of Birmingham Southern College. His program: "Agincourt Hymn," Dunstable; Prelude and Fugue in G minor, Buxtehude; "Benedictus," Solemn Mass for Parish Use, Couperin; Sonata, Hindemith; "Ninety-fourth Psalm," Reubke; "Tumult au Pretre," da Maleingreau; "Chant de Paix," Langlais; "Rhythmic Trumpet," Bingham; Passacaglia and Fugue in C minor, Bach. . . . The University of Alabama announces the installation of a new studio organ built this fall by the Holtkamp Organ Company. They have initiated a series of broadcasts from station WUOA, played every Monday evening at 7 o'clock by Warren Hutton, instructor in organ at the University. . . . In deference to other areas of Alabama and at the suggestion of headquarters, the chapter is now the Birmingham Chapter. This action was taken at the business meeting held Oct. 7 at the Independent Presbyterian Church.—**LAURA JACKSON LEMMON.**

RICHMOND, VA., CHAPTER—The October meeting of the Richmond Chapter was held Oct. 4 in the historic Second Presbyterian Church, where members and guests enjoyed a delicious meal prepared and served by Mrs. Louis Weitzel, wife of a former dean of the chapter. John M. Lewis, organist-choirmaster of the host church, gave a lecture on "Rehearsal Techniques", using his own church situation for illustrations. Later we went to the organ loft to inspect the new Casavant organ which had been dedicated the previous Sunday.—**MARY HOLTZ McDOWELL.**

PORTSMOUTH, VA., CHAPTER—The Portsmouth Chapter opened the new season with a joint banquet meeting for organists, choir directors, and ministers of the area Sept. 22 in the social hall of the Elm Avenue Methodist Church. Dr. James Graham, pastor of the First Presbyterian Church, spoke on: "What a Minister Expects of Church Music". The Rev. D. N. Calvert, pastor of the Park View Methodist Church, was the toastmaster. Dean Cedric Lyon presided and Mrs. E. E. Martin presented a music program. At the October meeting Dr. Charles Vogan, dean of the Norfolk Chapter, minister of music of the Royster Presbyterian Church and head of the music department of William and Mary College, Norfolk Division, played a recital. A large crowd was in attendance to hear this fine program of organ compositions from all periods of music history. The recital was played on the new three-manual Reuter at the Port Norfolk Baptist Church. A choral program by the NACA Men's Chorus was held Nov. 22 at St. John's Episcopal Church in Hampton.—**HERBERT G. STEWART.**

LOUISVILLE, KY., CHAPTER—The Louisville Chapter met Oct. 11, with St. Mark's Episcopal Church as host church. Philip Malpas, the new dean, choirmaster of the church, welcomed the members of the Guild. After a delicious dinner the first part of the program took place in the church, where the group heard the Louisville entrant in the regional organ playing competition play her pieces. The entrant is Willa Fae Williams, a student of Francis Hopper at the University of Louisville, who played the Trio-Sonata No. 4, in E minor, by Bach, and Toccata, by Haines. After enjoying the short performance, the Guild adjourned to the social hall, where there was a discussion of plans for the regional convention and a report from each of the committees involved.—**DORIS BOWMAN BROWN.**

MOBILE, ALA., CHAPTER—The first fall meeting of the Mobile Chapter was held Oct. 4 at the Government Street Methodist Church with J. C. Gould presiding. Members participated in planning the program for the year. New officers are: Dean, Joseph C. Gould; sub-dean, Mrs. J. R. Crosby; secretary, Mrs. G. L. Brown; treasurer, Richard de Neef.—**JANE C. BROWN.**

NORTH MISSISSIPPI CHAPTER—The North Mississippi Chapter met Oct. 8 in Holly Springs. The meeting opened in the morning at the First Presbyterian Church with devotions followed by four groups of organ selections for worship services. For each group there was a separate mimeographed sheet listing the numbers played, the builder and specifications of the organ, and additional pieces and collections suggested by the performer. Miss Esther Oelrich played at the First Presbyterian Church, Mrs. Valerye Bosarge at the First Methodist Church, Mrs. J. E. Buchanan at the First Baptist Church, and Harry McCord at Christ Episcopal Church. After lunch Miss Claire Williamson led the group in the reading of excerpts from a number of carefully selected anthems. The final program of the day was a recital by Cochrane Penick at the First Baptist Church. A reception was held at the parish house of Christ Church by the Thursday Club, which was most helpful in making all necessary local arrangements for the meeting. There are no Guild members

in Holly Springs, but it is hoped that the enthusiasm shown at the meeting will result in applications for membership. Performers were from Oxford, Meridian, Blue Mountain, Corinth and Columbus.—**COCHRANE PENICK, Secretary.**

MIAMI CHAPTER—The Miami Chapter held its first meeting of the new year Oct. 19 at the Philpitt Music Store. At the business meeting our new dean, Mrs. Ethel Tracy, presided. Mrs. Tracy spoke of the desire to have a choir directors' guild within the chapter to meet once a month and introduce new anthems. After the business meeting our host, Mr. Philpitt, introduced the new Wurliitzer electronic organ and a program of music was given by our members. Mrs. Mary Ellison played three organ pieces. Miss Junia Sells and Bruce Davis played four pieces for piano and organ. Mr. Hardman played two numbers at the organ. Mr. Philpitt served refreshments.—**ALICE M. PAUL.**

CHARLOTTE, N. C., CHAPTER—The first meeting of the season was held Sept. 19 at the Covenant Presbyterian Church. After dinner a business meeting followed with the new dean, Dan White, presiding. New members were introduced and reports of interest were made by several members including activities and travels from the summer. A news letter is to be mailed out to members each month.

A recital was played by Richard Peek in the church.—**VIRGINIA SINCLAIR.**

HUNTINGTON, W. VA., CHAPTER—The second meeting of the year was held at the First Presbyterian Church Oct. 18. Dean William Holby, minister of music of the First Presbyterian Church of Ashland, Ky., presided at the business session, and he announced the program plans for the entire year. Mrs. Josephine Eddowes, organist of the host church, entertained the members by playing the following on the new Moller: "Gelobet seist du, Jesu Christ," Bach; "Basso Ostinato," Karg-Elert; "Finlandia," Sibelius; "Carol Rhapsody," Purvis. The concluding part of the program was a paper by Page Allred entitled "Sound, Its Significance in Worship." The first meeting of the new year was held Sept. 19 at the Becker Music Store. Dean William Holby, minister of music of the First Presbyterian church in Ashland, presided at the business session at which plans for the coming year were discussed. The program featured E. Power Biggs' latest album, "The Art of the Organ," Robert Owen in Volume 3 of "The King of Instruments," and the blind organist, Helmut Walcha, playing Bach's Prelude and Fugue in A minor.—**ALMA N. NOBLE, Registrar.**

DANVILLE, VA., CHAPTER—The Danville Chapter met Sept. 19 at the Main Street Methodist Church. Officers for the year are: Dean, E. William Litzenberg; sub-dean, Mrs. Overton Harper; secretary-treasurer, John D. Hoffman. A business meeting was held and a junior choir festival was planned to be held in November. The meeting was devoted to a Christmas workshop on choral and organ music.

OKLAHOMA CITY CHAPTER—Approximately fifty-five members and guests attended the meeting of the Oklahoma City Chapter Nov. 7 at the Redbud Restaurant. The event was the annual clergy dinner. Foursome tables, at which a three-course dinner was served, were tastefully appointed with Thanksgiving decorations. Following the invocation and the serving of the meal, guests were introduced, and a short business meeting was conducted by sub-dean Robert Lee Moore. Dr. John Raines of the English department of Oklahoma University spoke in an interesting and instructive manner on "Hymns—Ancient and Modern." He stressed the importance of using hymns in which the music suits the words, and the need for cooperation between minister and director to select hymns correlating the theme of the service. He also brought out the importance of using hymns which will raise the people to a higher level of worship rather than lowering the standard of hymns to the present level of the worshippers.—**MARY SCHULZ.**

WICHITA, KANS., CHAPTER—The Wichita Chapter sponsored a recital Nov. 15 at St. Paul's Methodist Church by students of Guild teachers. Teachers represented were: Dorothy Addy, Wallace Dunn, Arnold Lynch and Robert Pellett. The pupils were: Diane Bish, Leah Dell Rakes, Katherine Markel, Gretchen Archer, Jerry Garfield, Cleo Wilson, Marilyn Nease, Tony Godding and John Thomas.

TEXAS CHAPTER—The Texas Chapter held its monthly meeting Oct. 17 at the Tyler Street Methodist Church, Dallas. This meeting was "minister's night" and the members had as their guests the clergy of their respective churches. After dinner the chapter held its business meeting and voted to sponsor a concert in Dallas by the Concordia Choir, Moorhead, Minn., Paul Christiansen, director. The concert will be in early 1956 and is in addition to the chapter's regularly scheduled recital series. The first part of the program was a short

recital by Mrs. James Kilgore, Jr., organist at Tyler Street Church. Mrs. Kilgore played the following: Praeludium and Fugue in G, Bach; Prelude on a Spanish Chant, Edmondson; Rondo, Concerto for Flute Solo, J. C. H. Rinck; and "Chartres," Purvis. Following the recital the Rev. T. J. Barcater and David W. McCormick discussed "A National Fellowship of Church Musicians." This was about a conference held by the ministers of music of the Methodist Church this summer at Estes Park, Col., and the problems, situations and possible solutions which confront the ministers of music of congregations everywhere.—**ROBERT S. EKBLAD.**

FORT SMITH, ARK., CHAPTER—With J. Glenn Metcalf, state chairman, as speaker, the Fort Smith Chapter held its fourth annual dinner for the clergy at the Goldmann Hotel Oct. 17. Covers were laid for approximately sixty members and guests, each place being marked by attractive choir boy program cards and new yearbooks. Mrs. George H. Carnall, Jr., dean, presided. The Rev. Alfred A. Knox, pastor of the Goddard Memorial Methodist Church, Fort Smith, gave the invocation. The guests were introduced by Mrs. Knox. The Rev. Kenneth L. Teegarden, chaplain and pastor of the First Christian Church, installed three new colleagues: Mrs. John Gilbert, Mrs. Charles McDonald and Mrs. Arnold Reed. Mrs. Harry W. Bryan, sub-dean, welcomed the guests. . . . Preceding Mr. Metcalf's address Miss Carolyn Cleavenger, contralto, sang, accompanied by Miss Edna Earle Massey. Mr. Metcalf's talk on church music was informative, interesting and, at times, amusing, as he related incidents—familiar to each—of what may happen to offset the "serene front" of a choir. He discussed the relationship between choirmasters, organists, clergymen and the congregation. . . . Mrs. Carnall called a brief business meeting, at which time the name of the chapter was changed from that of "Northwest Arkansas" to "Fort Smith." This chapter was represented at Fayetteville Oct. 25 at the University-Fayetteville Symphony Orchestra concert which featured Poulenc's Concerto in G minor with Kenneth Osborne as organ soloist and Marx Pales as conductor.—**ALEX LOUISE DAVIES, Secretary.**

TULSA, OKLA., CHAPTER—The Tulsa chapter held its first meeting of the season Oct. 4 at the home of Mr. and Mrs. E. H. Benedict. A large group enjoyed the dinner served buffet style. Committees for the year were announced and an interesting group of programs for the coming meetings was outlined. Plans were made for a Guild service in the spring and for two recitals to be given by members of the chapter. A social hour followed the business meeting. The chapter met again Nov. 1 at the Y.M.C.A. After the dinner and a short business meeting, Mrs. Dorothy Reedy told the group about her visit to South America in the summer and showed colored slides of the trip. Bob Lewis of the Allen Organ Company was a guest of the chapter at this meeting. Mr. Lewis has just completed installation of a new Allen electronic organ in the auditorium of the Will Rogers High School. At the close of the meeting he invited the organists to go to the school and inspect the organ and also to attend the dedicatory recital the following Sunday.—**MARY BRANTLY.**

GALVESTON, TEX., CHAPTER—To begin the season's activities a combined business and social meeting was held on the evening of Aug. 26 at the home of Mrs. Adam J. Levy. The dean, Thomas J. Smith, Jr., introduced the officers, namely: Mrs. John Hamilton, sub-dean; Miss Daisy Belle Walker, treasurer; Mrs. Adam J. Levy, secretary; the Rev. Wayne A. Selsor, chaplain. Plans for the winter were the main topic of discussion, with emphasis on the fine programs to be scheduled, as outlined by the program chairman, Ernest Stavenhagen, III. A program of progressive American music was heard at the Westminster Presbyterian Church, preceded by dinner, Oct. 10. It was enthusiastically received.—**Mrs. ADAM J. LEVY.**

TEXARKANA CHAPTER—The choir of St. James' Episcopal Church sang a program of sacred music for members of the Texarkana Chapter Oct. 29. The meeting was held at the First Methodist Church. The choir of men and boys, under the direction of Wendell Blake, sang the following numbers: "Rejoice in the Lord Alway," Purcell; "O Lord, Increase My Faith," Gibbons; "Psalm 84" and "Psalm 97," Schütz; "Bless the Lord, O my Soul"; Ippolitto-Ivanoff; "O Pray for the Peace of Jerusalem," John Blow, with Lee Kizer, soloist; "Jesu, Joy of Man's Desiring", Bach; "Glorious is Thy Name", Mozart. Mr. Blake played: "Noel in G" and "Noel in D Minor", d'Agui. Miss Ruth Turner, dean, presided over the business meeting.—**DOROTHY ELDER, Registrar.**

TUCSON, ARIZONA, CHAPTER—The fall season opened with a patio party at the home of Mr. and Mrs. Andrew Buchhauser. The officers for the new year are: Dean, Andrew Buchhauser; sub-dean, Camil Van Hulse; secretary, Mrs. Dorothy McGee; treasurer, Mrs. Carroll Rinehart; registrar, Mrs. Walter Fleming. New board members are Mrs. Mary Z. Kamp and David McDowell.

News of the American Guild of Organists—Continued

Splash Opens California Season.

The Redwood Empire Chapter began the season with a big splash, the whole gathering of organists joining in water music, not by Handel. That is, the first meeting of the year, on Sept. 6, followed a pleasant annual custom and took the form of a picnic. But this time, thanks to the generous invitation of Mr. and Mrs. William McGregor, it was held at their country home in the Valley of the Moon, with the added feature of a swimming pool, which was heartily enjoyed.

Organists dried, with appetites whetted, did hearty justice to a potluck picnic supper, to which the hosts contributed delicious barbecued chickens. After such festivities, the formalities of an ordinary "meeting" were waived, the dean, Gordon Dixon, A.A.G.O., merely outlining the plans for the season. Then, by unanimous request, he entertained the gathering with selections on the electronic organ. A good time was had by all guests and organists—tracker, electric, electronic, and, for the nonce, hydraulic.

The October meeting of the Redwood Empire Chapter, on the 4th, also had some unusual features and added attractions. It was held at the Bethlehem Lutheran Church in Santa Rosa and was combined with the program of an organization of the church—an "international tea" and entertainment. Selections by three young accordion artists and by three performers on two marimbaphones were enjoyed. Then Inez Kaartinen showed and talked interestingly about a large number of color slides from Europe. After this delightful entertainment the organists and guests dutifully set about following the injunction to sample the delicacies from every one of the tea tables of the dozen-odd nationalities represented, a veritable gastronomical United Nations. So it was only with difficulty that Dean Gordon Dixon was able to drag his group of well-fed organists away for the more serious business of a chapter meeting, with an unusually late adjournment.

So, having swum and eaten in September, and look-listened and feasted some more in October, the Redwood Empire Chapter organists are—or should be—ready to settle down to their organ and choir work for the season. The chapter is currently under the leadership of, besides Dean Dixon, Mrs. Verna Tischer, sub-dean, and Mrs. Agnes Kinne, secretary-treasurer.

FRED BEIDLEMAN.

SAN JOAQUIN VALLEY CHAPTER—The first meeting of the San Joaquin Valley Chapter for the fall was held at the First Lutheran Church. After an enjoyable potluck supper we had an interesting meeting at which our new dean, Jane Keene, presided. After the meeting, we were treated to a panel discussion, "Church Music Is More than Hymns," by our program chairman, the Rev. Tryon Richards. Other panel members were K. Stafford, Al Kenny, Mayo Rish and Hazel Petersen. We celebrated the tenth anniversary of the founding of the chapter Oct. 3. A pot-luck dinner was enjoyed in the social room of the First Presbyterian Church. Mrs. Ruth Rockwood, responsible for creating the enthusiasm to start a chapter and our first dean, was present at this meeting, and she spoke of

the early chapter formation in Fresno, Cal. Also at this meeting, a recital of preludes, offertories and postludes was played by Ruth Rockwood, James Kohfeld, Lola Armev, Esther Frankian and Barbara Finch. After the recital there was a large display of organ music and choral anthems for us to examine. Three organ recitals were played by members recently on the Roeding Park organ in Fresno. This organ had not been in use for some time and was recently renovated by the city. The chapter recently decided that this organ could be put to good use for the benefit of everyone and recitals were played by: Virginia Harkin, Barbara Finch and the Rev. Tryon Richards.—TERESA CECILIA CRITZ, Secretary.

SANTA ROSA STUDENT GROUP—The Santa Rosa Junior College Student Group, Santa Rosa, Cal., held its first meeting of the school year Oct. 11. After the potluck dinner new members were initiated and officers for the ensuing year were elected. They are: President, Mary Planting; vice president, Diane Powers; secretary-treasurer, Darlene Philbrook. Gordon Dixon, organ instructor, welcomed the new members and told the group of some of the activities tentatively planned for the year.—DARLENE PHILBROOK.

SACRAMENTO, CAL., CHAPTER—New officers of the Sacramento Chapter are as follows; Dr. Lucas W. Empey, dean; Grace Morse, sub-dean; Florence M. Paul, secretary; Helen Kilgore, treasurer. The October meeting was held at the home of Mrs. Ethel Sleeper Brett Oct. 10. The business meeting was presided over by Dean Empey. After the business meeting Ken Bartlett played the Aeolian-Skinner recording "King of Instruments." The chapter sponsored Alexander Schreiner in a recital Nov. 29 at the First Methodist Church. The meeting adjourned with high hopes for a successful year.—FLORENCE M. PAUL, Secretary.

PASADENA AND VALLEY DISTRICTS CHAPTER—The chapter held its first dinner-meeting of the season Oct. 10 at the Calvary Presbyterian Church, South Pasadena. Willard Kisling, choirmaster, directed a choir concert and Mary Patricia Duemler played Adagio, Trio-Sonata, Bach and the fourth movement of "Symphonie Gothique," Widor. Dr. Charles Jester, assistant pastor of the host church, who has spent several years in Europe, lectured upon the subject "Old Organs in Europe."—ETHEL WOOLLEY.

ALBUQUERQUE, N. M., CHAPTER—The Albuquerque Chapter held a meeting at the new First Presbyterian Church Sept. 27. The Rev. Omer Goulet was appointed chaplain. Mrs. Virginia Simpson, dean, suggested beginning a news letter. Mrs. Lloyd Johnson volunteered to mimeograph it and Miss Charlemaude Curtis promised to collect news items. Following the business meeting Ernest White of New York City demonstrated the new four-manual Möller organ, which was dedicated last Sunday. The annual clergy-organist dinner took place in October, and Mr. Willy Hardmeyer played a recital Oct. 14.—OMER GOULET.

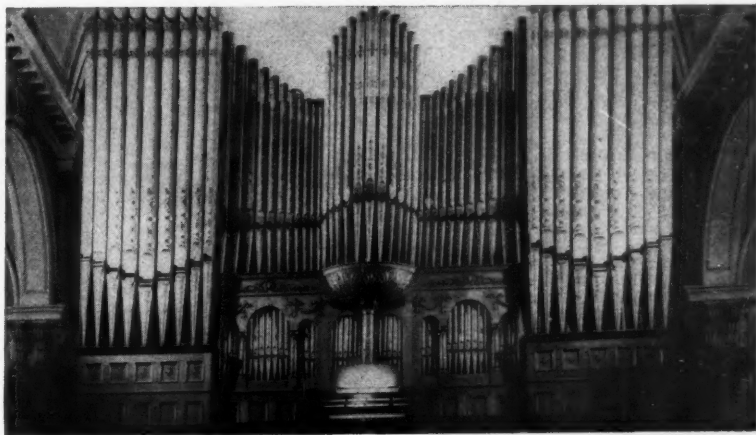
CENTRAL CALIFORNIA CHAPTER—Volume 2, Number 1 of "The Unenclosed Cymbalstern" (unenclosed because it is cheaper to mail) invited members to a meeting in the home of the dean to discuss plans for the season. There was discussion of bringing Claire Coci and Alexander Schreiner. The chapter may also present a university art professor to speak on modern church architecture, a music critic of a San Francisco newspaper, a program of Jewish music, a Mozart program, a Guild service and a program of final works of great composers for the organ, including portions of Bach's "Art of the Fugue". . . . The next meeting will in-

clude discussion of placing a bid for the 1957 Far-Western regional convention, to be held on the campus of the College of the Pacific, where Allan Bacon is professor of organ, and bringing Maurice John Forshaw, a former pupil in Paris of Jean Langlais, who teaches at Mills College. . . . After the meeting, the dean showed colored slides of his summer trip to Europe, and played organ and choral recordings purchased in Paris.—FRED TULAN, Dean.

PORTLAND, OREGON, CHAPTER—The first meeting in September, at Bethlehem Lutheran Church, was well attended, with Martha Grant as hostess. Mary Hazelle, dean, presided and introduced several new members. The chapter is anticipating a stimulating year outlined as follows by Florence Abel, program chairman: Oct., Portland Rose Chorale, rehearsal and demonstration at Stone Tower; Nov., Alexander Schreiner at Stone Tower; Dec., Christmas party at Hazelle Studios, piano and organ program by Mildred Gilbert and Mary Hazelle; Jan.,

annual banquet; Feb., Dr. Schnelker recital and demonstration of new Aeolian-Skinner at Salem; March, workshop, and recital by Nita Akin; April, white elephant music exchange and Gale Enger organ recital; May, election of officers and program by new members. Final reports on the regional convention held last summer were enthusiastically received. Richard Randolph, a newcomer from Colorado and an instructor at Laurelwood Academy, played a delightful organ program. New officers for 1955-56 are: Mary Hazelle, dean; Howard Backlund, sub-dean; Brenda Ruth Rohrbaugh, secretary; Frida Haehlen, treasurer.—JEAN SHIBLEY.

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News of the American Guild of Organists—Continued

LEHIGH VALLEY CHAPTER—The Lehigh Valley Chapter resumed its 1955-56 season with a dinner at Walp's Restaurant, Allentown, Pa., Oct. 8 at which approximately fifty members and guests were present. Professor Ludwig Lenel, director of music at Muhlenberg College, the newly-elected dean, presided at a business meeting after dinner. He outlined the program prepared by the executive committee, which will feature recordings and discussion of organ music by prominent organists and composers, proper programings, a recital on the new Aeolian-Skinner organ in Trinity Episcopal Church, Bethlehem, and a meeting featuring twentieth century choral music, which will be in charge of Dr. Ifor Jones. . . . Stoddart Smith reported on the regional convention, which was attended by about ten members of the chapter.—**SUE ENRIGHT**, Secretary.

MONMOUTH, N. J., CHAPTER—The Monmouth Chapter held its annual organist-clergy banquet in the parish hall of the Evangelical Lutheran Church of the Atonement, Asbury Park. Arthur J. Reines, organist of the church, was host. Dr. Walter N. Hewitt, A.A.G.O., Ch.M., F.T.C.L., minister of music at the Prospect Presbyterian Church, Maplewood, was guest speaker. His topic was "The Organist's Responsibility to His Minister—the Minister's Responsibility to His Organist." James R. Scull, dean of the chapter presided. Sixty attended the dinner including clergymen and their wives. A musical quiz was conducted by Barbara Fielder Mount, A.A.G.O. and Lillian B. Connelly.—**JOAN COVERT MILLER**, Registrar

SUFFOLK BRANCH—On Sunday, Oct. 30, Charles Drexler brought to brilliance and beauty an otherwise dank afternoon with his recital on the new Wurliitzer electronic organ in the charming little St. James' Episcopal Church, St. James, Long Island, N. Y. The communicants of the parish and members of the Suffolk Branch felt that Mr. Drexler's program tastefully displayed the possibilities of the instrument. A very pleasant social hour was held after the recital.—**HAZEL LEE KIRKUP**, Secretary.

CENTRAL PENNSYLVANIA CHAPTER—Walter Kelley, organist of the First Presbyterian Church, Altoona, was the host for the first meeting of the Central Pennsylvania Chapter for the season Sept. 21. Election of officers was the main business of the evening. Mrs. Donald E. Taylor, organist of the Episcopal Church of the Holy Trinity, was named dean. Elected as sub-dean was Professor Hayden C. Oliver; registrar and recording secretary, Esther Yingling; corresponding secretary, Jack R. Rowland; treasurer, Frederick Wagner. Other members elected to the executive committee were: Mary Wertz, Evelyn Thomas, Harry Hitchen and David Behrens. An informed recital was played on the three-manual Austin in the church. A social hour followed.—**JACK R. RADLUND**.

NORTHEASTERN PENNSYLVANIA CHAPTER—The Northeastern Pennsylvania Chapter met Oct. 25 at St. Luke's Parish House, Scranton, Pa. Thanksgiving, Advent and Christmas music were demonstrated and discussed. The members of the chapter formed a chorus and sang numbers which Helen Bright Bryant played and discussed. Ruth A. White played both standard and new compositions for organ. Members of the chapter brought favorite seasonal numbers, both choral and organ, and they were exchanged and discussed. Tea was served by Mrs. Oliver and Mrs. Henkleman.—**HELEN FITZGE RAWLINGS**, Secretary.

BRIDGEPORT CHAPTER—The Bridgeport Chapter opened its season Oct. 11 with a buffet supper at St. Charles' Church. Albert Tordorff, organist and choirmaster, served as host. Mrs. Florence Beebe Hill, program chairman, arranged for the speaker, who was the Rev. Thomas Murphy of Fairfield University. Father Murphy spoke of his early interest in music and his learning to play the violin, the cello, the piano and organ. After entering the Society of Jesus he had extensive musical training here as well as abroad. He spoke particularly of the part played by the organist in the celebration of the Mass and the need for appropriate music. A question period followed the talk. Over fifty were in attendance. A short business meeting was conducted by our dean, Phyllis McCurry of Norwalk.—**GERTRUDE P. BAYERS**.

STAMFORD, CONN., CHAPTER—The Stamford Chapter held its first meeting of the fall Sept. 19 at the North Stamford Congregational Church. Deane Edwards, president of the Hymn Society of America, was the guest speaker. A gift was presented to Claude Means, retiring dean. The October meeting, held at St. John's Episcopal Church, was devoted to a recital by Samuel Walter, organist of St. John's Church, and his wife, Janet Wheeler, lyric soprano. Mr. Walter was formerly chapel organist at Boston University. A coffee hour followed in the parish house.—**NANCY SELINGER**.

BUFFALO, N. Y., CHAPTER—The fall banquet and opening meeting of the season of the Buffalo Chapter was held Oct. 4 at the Lenox Hotel. An informal "get acquainted" period preceded the dinner. Two chapter members were especially honored having passed the A.A.G.O. examinations: Roy Wallace Clare and Hulit Madora Curry. The ceremonial form for the presentation of certificates was used and was very impressive. Dean Hans Vigeland then gave an outline of the program for 1955-56. Following the meeting a varied program of skits, etc. was presented. Fun and sociability were enjoyed by the large group in attendance. Volume one, number one, of the *Buffalo Chapter A.G.O. News Sheet* came out in September. It contains chapter news, events in neighboring chapters, announcements of concerts and opportunities of interest to our members. Raymond Glover is editor of the bulletin.—**EDNA L. SPRINGBOSS**.

SYRACUSE CHAPTER—The Syracuse Chapter met in October in Crouse College, Syracuse University. About 100 were present, with a full roll call of officers. The meeting was called to order by Dean Hazel Shoemaker. The group voted a contribution to the community chest and voted in three new members. Announcements were made of the lecture by Mr. Ketting of the West Liberty Presbyterian Church in Pittsburgh Nov. 14 at St. Paul's Lutheran Church in Syracuse. The speaker of the evening was Professor Arthur Poister of Syracuse University, who gave an able and illuminating talk on organ registration. Stoptists of the organs at Weimar Castle, Sainte Clotilde in Paris and Crouse College were passed to each one and studied. The lecture on the history and theory of registration was illustrated by Professor Poister on the Crouse College organ, after which refreshments were served in his studio.—**NORMA W. CADY**.

HARRISBURG, PA., CHAPTER—The Harrisburg Chapter enjoyed a covered-dish supper the evening of Oct. 11 in the social hall of the Memorial Lutheran Church. Approximately forty members and guests were present. The meeting was a get-acquainted session with everyone wearing an identification tag. A fine spirit of fellowship and congeniality prevailed and an earnest desire among those present to make this a "banner" year was evidenced. The dean, Arnold S. Bowman, and sub-dean (program chairman), Miss Violette Cassel, presented for discussion the tentative program for the year.—**LAURA E. GARMAN**, Registrar.

AUBURN, N. Y., CHAPTER—The first meeting of the new season took the form of a spaghetti supper Sept. 26 at the Second Presbyterian Church, at which time the new dean revealed the unexpected talent of a first-rate chef. After routine business the group discussed the tentative program. A further business meeting was held Oct. 10 at St. John's Episcopal Church, where it was announced that the meeting Nov. 14 would be addressed by Robert Huey of Watertown. One new member, Mrs. Wilson Askew, organist of the First Presbyterian Church, Skaneateles, was elected.—**GLADYS E. GRAY**, Registrar.

NEW HAMPSHIRE CHAPTER—The New Hampshire chapter sponsored the second choir festival Nov. 6 at the beautiful gothic chapel of St. Paul's School in Concord. More than 200 singers from church choirs all over the state participated. Organ soloists were: Professor Irving D. Bartley, Miss Ruth Sisson and Mrs. Rebecca H. Dole. The December meeting will be a Christmas party in charge of the secretary, Mrs. Mary Schow.—**HELEN M. LOMBARD**, Registrar.

LANCASTER, PA., CHAPTER—The Lancaster Chapter met at the First Methodist Church, Reginald Lunt, dean, presiding. Frank A. McConnell, F.A.G.O., was the speaker of the evening. His subject was entitled: "Choral Art in the Church". Announcement was made by Abram Longenderfer of the recital by Robert Elmore in the First Presbyterian Church Nov. 7, the Lutheran and Methodist Reformation rallies Oct. 30 and the joint recital of Earle Echtermach, pianist, and Reginald Lunt, organist, Oct. 23.—**ABRAM LONGENDERFER**.

METROPOLITAN NEW JERSEY CHAPTER—The chapter enjoyed a European tour in retrospect via colored slides and commentary at its Oct. 10 meeting which was held at the Ridgeview Presbyterian Church, West Orange, with David Adamson host. Dean Ernest F. White, a perceptive and highly competent photographer, spoke not only of the beautiful churches and the unusual views seen on the trip but also the humorous situations which arose. The atmosphere for the evening's trip abroad was provided by a short musical program sung by Grace Auer, soprano, and John Windrum Strahan, tenor, assisted at the piano by Cornelia Seward Hunter. Miss Auer opened the musical program with a group of Viennese songs which provided continental flavor, and the two artists collaborated to bring a British accent with solos and duets from various Gilbert and Sullivan operettas.—**LEAH DAVIS MEAD**.

INDIANAPOLIS CHAPTER—At the October meeting it was unanimously voted to change the name of the Indiana Chapter to the Indianapolis Chapter. The chapter was the guest of the Meridian Street Methodist Church Nov. 7 for a dinner and recital by Arthur D. Carkeek, A.A.G.O. Dean Clarence F. Elbert gave a report on the expansion program of the chapter which has resulted in twenty-three new members. The film "Singing Pipes" was shown by the Casavant representative Aldo Bertorelli. We then adjourned to the church for the recital.—**MRS. FLORENCE M. MILLET**.

CENTRAL OHIO CHAPTER—The opening meeting of the Central Ohio Chapter was held Oct. 10 at St. Mark's Lutheran Church, Columbus. Mrs. Fred Brobst, organist of St. Mark's, was hostess and a potluck-dinner was held. Mrs. Walter Leupold, who went on the organ tour of Europe last summer, gave an interesting talk about some of the old organs that were visited by the group.—**J. B. MCGREGOR**.

WESTERN MICHIGAN CHAPTER—The Western Michigan Chapter was invited to meet in Holland to hear Vernon de Tar of New York City. Mr. de Tar was guest of honor at the dinner preceding the recital, and host for the dinner, held in the Juliana Room of Durfee Hall, was Roger Rietberg. Mr. Rietberg is minister of music at the Third Reformed Church and is on the faculty of Hope College. Mr. de Tar's recital, which was open to the public, was played in the Hope College chapel.—**HELEN HAWES**, Corresponding Secretary.

SPRINGFIELD, ILL., CHAPTER—The Springfield Chapter met at the First Congregational Church Nov. 12. The dean, Frank Perkins, outlined final plans for the Christmas organ music which will be provided by Guild members during noon hours at the John Bressmer Department Store the two weeks before Christmas. A Baldwin electronic organ will be installed in the store for these recitals.

Tentative plans were also discussed for a choral clinic in February and a recital next spring. The movie "Cauturing the Wind", produced by the Wicks Organ Company, was shown following the business meeting.—**MISS DOROTHY L. WIEMER**, Secretary.

DEPAUW UNIVERSITY CHAPTER—The DePauw University Chapter started its 1955-56 meetings with a luncheon for new members Sept. 28 with twenty-two present. The purpose of this organization was given by Arthur Carkeek, of the organ faculty at DePauw, and he also mentioned projects for the year. The first of these was the sponsorship of Dr. Ruth Graham, Hanover College, in a recital Oct. 30. Nineteen students went to Indiana University Nov. 9 to hear Mr. Carkeek in a recital at the auditorium. The plans discussed for the year also included sponsorship of the Christ Church Cathedral Choir, Indianapolis, Nov. 20, and investigation of many organs in the state.

DAYTON, OHIO, CHAPTER—The Dayton Chapter held its second meeting of the year Oct. 23 by presenting three of its members in a recital at St. Andrew's Episcopal Church. The recitalists were Ross Reimuller, Miss Eleanor McCann and Miss Marjorie Strelt. They played numbers of Bach, Gabrieli, Bonnet, Schumann, Karg-Elert and Pierre. On this day, Miss Street was honored for having served thirty years as organist of the First United Presbyterian Church in Xenia, Ohio. Following the recital, tea was served to members and their families in the parish hall. Several persons, who attended the regional convention at Louisville, gave highlights of the program there. Mrs. Edythe Livinstone was chairman of this meeting.—**MRS. KATHRYN ALLEN**, Registrar.

ST. JOSEPH VALLEY CHAPTER—The St. Joseph Valley Chapter opened the season with a dinner meeting at the Mayfair Restaurant in Mishawaka, Ind., Oct. 11. After a fine dinner a short business meeting was called by Dean Albert Schnaible and plans were noted and discussed. After the business meeting Mrs. Madge Clayton, organist of the First Methodist Church, gave an account of her trip to the summer school at Estes Park in Denver. Mrs. William Harnisch of St. Paul's Memorial Methodist Church attended both the De Pauw summer workshop and the one at Pomona College. She gave us a resume of them. Both speakers were quite enthusiastic over opportunities offered them at the schools.—**CHESTER S. COLLIER**.

WESTERN IOWA CHAPTER—The Western Iowa Chapter met Nov. 5 for dinner at the Arcadia party room and a concert of Christmas music at Trinity Lutheran Church. John Eltzen played: "Toccata in E minor" and "From Heaven High to Earth I Come," Pachelbel; "All Praise to Jesus' Hallowed Name," "Jesus, Priceless Treasure," "In Dulci Jubilo," Bach; "In Dulci Jubilo," Glug-Luvaas. Charles Longval, director of music at St. Jean Baptiste Church,

played the following selections: Medley, "Reverie" and "Prayer," Stieckler; Prelude, Pachelski; "Prayer," "Supplication" and "Faith," Van Hulse. His choir sang: "Asperges me" and "Mass in Honor of the Nativity of the Child Jesus," L. A. Dobbeltstein; Credo, "Mass in Honor of St. Anthony," Richard Keys Biggs; "To Christ the King." The chapter sponsored Alexander Schreiner in a recital Oct. 26 at the First Presbyterian Church. It was a magnificent experience for the several hundred persons who attended.—**V. DUCCOMUN**, Secretary.

MINNESOTA CHAPTER—The executive board of the chapter met Nov. 8 at St. Clement's Episcopal Church. Among the subjects discussed was the setting up of a procedure to award a yearly scholarship to worthy organ students of chapter members and tentative plans for the coming recital of Jean Langlais in February. It was noted that in four years the chapter will celebrate the fiftieth anniversary of its founding, and that now is the time to start preliminary plans for a suitable celebration. The chapter met at the Westminster Presbyterian Church Nov. 14 for a recital by Clark B. Angel.—**GEORGE T. CARTRAGE**.

SPRINGFIELD, ILL., CHAPTER—A steak fry at Washington Park Oct. 1 for members and husbands or wives heralded the opening of the fall season of the Springfield Chapter. The new dean, Franklin Perkins, presided at the business meeting at which plans for the coming year were announced by Mrs. Walter Stehman, sub-dean.—**MISS DOROTHY L. WIEMER**.

NORTHEASTERN WISCONSIN CHAPTER—The opening event of the year for the Northeastern Wisconsin chapter was a program of organ music played by Dr. Michael Schneider, German organist, who is on an exchange fellowship at Yale University. The recital was held at All Saints Episcopal Church, Appleton. Dr. Schneider played the following program: Passacaglia in D minor, Buxtehude; Variations on a Flemish Folk Song, Sweelinck; Prelude and Fugue in D major, Bach; Sonata 2, Hindemith; Chorale in A minor, Franck. Members of the Guild will attend the Christmas program of music and entertainment held under the auspices of Lawrence College in its memorial union Dec. 11. That evening the Guild will present Gunnar Johansen, professor of music at the University of Wisconsin, in a demonstration lecture on "The Art of Improvisation". The program committee consists of Clinton DeWitt, Miriam Duncan and Gladys Michaelson. Officers for the year are: Dean, The Rev. G. C. Claridge; sub-dean, Gladys Michaelson; corresponding secretary, Mary Lou Trautmann; secretary, John Skidmore; treasurer, Mrs. Madge Graverson.—**MARY LOU TRAUTMANN**.

DUBUQUE, IOWA, CHAPTER—The Dubuque Chapter held its October meeting at St. Peter Lutheran Church. The program was by Mrs. Jan Dickey, who read a paper on Christmas music. Miss Lillian Staiger played "Christmas Evening," Cottone, and Pastorate, Corelli. Mr. Mark Nemmers was heard in "O Holy Night", Adam, and "In dulci Jubilo", Bach. Miss Helen Stuber sang two vocal selections. The Rev. Gerhard Bunge played "Shepherds in the Field", Malling, and his own arrangement of the carol "Angels We Have Heard on High". Mrs. Dickey closed the program with a modern setting of the traditional English carol "Greensleeves." Alec Rowley, and "I Wonder As I Wander", John Jacob Niles. A very large group of members of the chapter met in the home of the dean, Miss Doris McCaffrey, for its opening meeting of the season. Miss Lillian Staiger played Widor's Fourth Symphony and Mark Nemmers played "Up the Saguenay," Russell; "A Night in Monterey" and "The Little Clocks", Purvins. Piano and organ duets were played by Irma Klauer, pianist, and the Rev. Gerhard Bunge, organist. Group singing with Bob Gribben accompanist followed, and refreshments were served at the close of the entertainment.

LINDSBORG, KAN., CHAPTER—The Lindsborg Chapter held a minister-organist dinner meeting at the Messiah Lutheran Church Oct. 24. About fifty persons attended, including members from Lindsborg, McPherson, Ellsworth and Salina, several ministers and other guests. Miss Mayme Porter, dean of the chapter, presided at the meeting, which was followed by a brief recital by Lambert Dahlsten, professor of organ at Bethany College. The Rev. Joel Lundeen, pastor of the Messiah Lutheran Church, spoke on the subject of liturgical practices.—**HARRY H. HUBER**.

INDIANA UNIVERSITY CHAPTER—The chapter met Sept. 26 and elected officers for the current season: Dean, Charles Smith; sub-dean, Donald Kilmer; secretary, Sylvia Sparks; assistant secretary, Arlene Combs; treasurer, James Fitzpatrick. Plans were made to sponsor a recital Oct. 4 by Dr. Harry Gay.—**ARLENE COMBS**.

News of the American Guild of Organists—Continued

Pennsylvanians Hear Wyton.

The November meeting of the Pennsylvania Chapter was held at the First Baptist Church in Philadelphia and was planned by the young members of the chapter. Alec Wyton, organist and master of the choristers of the Cathedral of St. John the Divine in New York City was the guest speaker and gave an inspiring and challenging address on the qualifications of a good organist-director. A recital program followed Mr. Wyton's address. Thomas Dunn played "Suite du Deuxieme Ton," Karg-Elert, and Rowley's "Ritornello." Bach's "All Praise to Jesus' Hallowed Name," "Lord God, Now Open Wide Thy Heavens" and the Prelude in G Major were played by Cynthia Eney; "Supplication," Purvis; "Invocation," Dallier; and Mulet's "Carillon Sortie" by John Henzel.

Two bus-loads of organists from the Pennsylvania Chapter visited five New York City churches Oct. 15. Starting downtown with historic Trinity Church, a green oasis in the heart of the Wall Street financial district, the group was welcomed by Dr. George Mead, organist and choir-master of the church, who gave a short history of the church and demonstrated the resources of the organ. Assistant organist Robert Arnold played Bach's Prelude and Fugue in E Minor. Temple Emmanu-El was the next stop. In this very impressive building Cantor Arthur Wolfson sang some of the service music and organist Robert Baker played several numbers planned to show the most noteworthy features of the instrument. Nearby Central Presbyterian Church was visited next. Here Dr. Hugh Giles gave a very interesting short recital.

Then to Morningside Heights, with a short stop at St. Paul's Chapel of Columbia University, and the remainder of the time was spent at the Riverside Church. Here Virgil Fox talked and played, enthusiastically demonstrating the resources of the new organ. The chapter is very grateful to all these churches and musicians who were such gracious hosts and who gave so generously of their time. It was an event that was outstanding for interest and inspiration.

EMILY DICKSON PEARCE.
MARGUERITE KRAUSS.

D. McK. Williams Speaks in Denver.

David McKay Williams, formerly organist and choir-master of St. Bartholomew's Episcopal Church in New York City, was the guest speaker at the Oct. 11 meeting of the Rocky Mountain chapter in Denver. The meeting was a dinner honoring clergy and guests. It was held in the dining room of the University Club. There were more than 100 present, including those from the Colorado Springs and Boulder Chapters.

The toastmistress, Miss Marian Scofield, dean, introduced the officers and guests at the speakers' table before she introduced the speaker. Mr. Williams gave a most interesting talk on "Music and the Arts in Religion." Those present felt they had received an inspiration to continue in their work, whether it be in music or in the ministry.

INDIANA CHAPTER—The Indiana Chapter opened its season Oct. 11 at the Zion Evangelical Reformed Church, Indianapolis. Hostesses furnished name cards and served tomato juice cocktails as members arrived. The officers' table was decorated with an unusual centerpiece of organ pipes banked with flowers. Small tables were decorated with small lyres. Dean Clarence F. Elbert presided at the business meeting. Mr. Frank S. Watkins gave a report on the program for the year, and Dean Elbert introduced Malory W. Bransford, recitalist of the evening. Mr. Bransford is organist and choir-master of Zion Church and head of the organ department of the Jordan College of Music, Butler University. Dr. Frederick R. Daries, pastor of Zion Church, spoke on his recent trip to Europe. We adjourned to the church where Mr. Bransford played a recital using the new antiphonal organ.—Mrs. FLORENCE M. MILLET.

FORT WAYNE CHAPTER—The Fort Wayne, Ind., Chapter held its meeting Oct. 25 in the new St. John the Baptist Catholic Church. Frederick Jackisch, dean, conducted a short business meeting. Several new members were introduced and Neil Thompson spoke briefly of the plans for the forthcoming Christchild festival, to be held the first three days in December in the War Memorial Coliseum. As in the last three years, organists and choirs from the A.G.O. will

furnish appropriate music throughout the evenings. Raymond Smith, organist and choir-master of the church, conducted the group through the church and gave each member and guest a beautiful booklet descriptive of the edifice, containing a history of the parish. Mr. Smith then gave a short organ recital, displaying the resources and beautiful tone of the new three-manual Killgen organ. Richard Carlson showed slides of the beautiful places he had visited last summer in central Europe. This was followed by a very enjoyable hour with coffee and doughnuts.—FLORENCE H. FIFE.

CLEVELAND CHAPTER—The Oct. 10 meeting of the Cleveland chapter was held at the Lakewood Congregational Church. A wonderful roast-beef dinner was enjoyed by nearly 100 members and friends of the chapter and was followed by a lecture-demonstration by Miss Esther Keller of the Cleveland public schools. The topic for the evening was materials and methods for junior choirs. After Miss Keller's talk the Rev. Carlton S. Young, minister of music of the Church of the Saviour, spoke on the same subject and gave us the names of books and pamphlets which he had found helpful in junior choir work.—PATRICIA ALLAMAN, Treasurer.

LANSING, MICH., CHAPTER—The Lansing Chapter held its October meeting in Christ Lutheran Church with a dinner and program. The speaker of the evening was Professor Henry Overley, state chairman and head of the music department of Kalamazoo College. He was introduced by James P. Auterith, dean of the chapter. Mr. Overley spoke on the subject "Taste and Practice in Church Music." He stressed the effect of radio, TV, etc. on the musical taste of the general public and urged his listeners to be more charitable toward those with whom we disagree. He said our problem is twofold: to raise the standard of hymns and hymn-tunes without the loss of spiritual performance, and to instill some of this spiritual warmth into the singing at the more formal service.—Mrs. S. S. VAN WAGENEN, Registrar.

WHITEWATER VALLEY CHAPTER—The October meeting of the Whitewater Valley Chapter met Oct. 4 at the Central Christian Church in Connersville, Ind. Dean Robert Byrd presided over the business meeting. The Rev. Paul Hannaford, rector of St. Paul's Episcopal Church, Greenville, Ohio, led the devotions and Robert Beckman directed an opening hymn-sing. Roll call was answered by stating plans for Christmas music. "Recommended Music for the Small Church" was the program topic. Robert Grove led the first half of the program dealing with suitable organ music from which he played selected portions. William B. Giles was in charge of the second half of the program dealing with choir music. He directed the group in reading through a number of representative anthems.—ANNA MAE HERRICK.

CENTRAL IOWA CHAPTER—Dr. Michael Schneider, German organist, gave a recital Oct. 7 at Herrick Chapel, Grinnell College, under the sponsorship of the College and the Central Iowa Chapter. Dr. Schneider, professor and vice-president of the Northwest Germany Academy of Music at Detmold, is in this country under the auspices of Yale University to study American organ construction and design. The chapter held its first fall business meeting and program at St. Peter's Lutheran Church, Grimes, Oct. 10. The program of the evening was given by Ronald Baer, organ builder, who outlined his ideas of organ construction and design. He invited the forty members and guests to his shop to observe devices and innovations he is incorporating in a rebuilt organ and later demonstrated features of another rebuilt organ in the church.—Mrs. EMIL H. JEBE, Secretary.

NEBRASKA CHAPTER—Members of the Nebraska Chapter were guests of the Reuter Organ Company Oct. 10 at the Blackstone Hotel. Frank Green and Franklin Mitchell played a number of sound tapes of several organs in different parts of the country together with picture slides in color of some of the interesting installations. Both men gave considerable explanation, and a discussion period ensued after each section of the program. A brief business meeting preceded the program, and several new members were introduced. A comprehensive series of activities has been programmed for the coming season.—HELEN MANNING, Secretary.

PEORIA CHAPTER—The Peoria, Ill., Chapter held its annual Guild service at the First Federated Church Oct. 23. The Rev. Robert L. Stubbs and Dean James E. Cluskey presided and Grace Scatterday Bone was the organist. The church choir, under the direction of Howard Kellogg, sang three anthems, and a quartet composed of Bettyanne Clayton, Betty Kellogg, Howard Kellogg and Elmer Luthy sang Willan's "I Looked and Behold a White Cloud." After the service the members and their friends were guests of the choir for a social hour in the church parlors.—AGNES W. CHRISTOPHER, Registrar.

SPOKANE CHAPTER—The Spokane Chapter sponsored Dr. Heinz Arnold in a recital of clavichord and organ music Oct. 9 at the Westminster Congregational Church. Dr. Arnold is professor of organ at Montana State University, Missoula, and he is dean of the Missoula Chapter. Great interest was shown in the clavichord. The Spokane Chapter of the Washington State Music Teachers' Association came in a body and Dr. Arnold lectured informally on the history and use of the clavichord. After the program Mrs. Edward Getoor, dean, presided at a reception for Dr. and Mrs. Arnold.—BERNICE GAMBLE.

SEATTLE CHAPTER—The Seattle Chapter joined with the University Presbyterian Church Oct. 10 in sponsoring a recital by Winston Johnson, A.A.G.O. After a brief business meeting the chapter members joined the audience to hear Mr. Johnson's brilliant rendition of a varied program of the works of old masters and contemporary composers, including numbers by two local Guild members. A reception honoring the recitalist followed the program. Proceeds from the offering went to the chapter's scholarship fund.—VERA M. PIERSON.

TACOMA CHAPTER—The October meeting of the Tacoma Chapter was held in the Asbury Methodist Church. The program centered around the theme of "Appropriate Music for Church Weddings." The date was Oct. 10. Mrs. Rose Gardner, Frank Nurdling and Miss Orpha Moser played music used in the Catholic, Episcopal and Lutheran Churches. The Rev. Mr. Albertson, pastor of the Asbury Methodist Church, gave the minister's viewpoint. After the meeting there was a social hour, in charge of Mrs. M. F. Fuson, Miss Elinor Holmes and John J. LaRue.—ESTHER A. FLOSTROM.

REDWOOD EMPIRE CHAPTER—The November meeting, held in the Methodist Church, Santa Rosa, was devoted to a demonstration choir rehearsal. The conductor was Normal Mealy, director of music at St. Mark's Episcopal Church in Berkeley. For the occasion he was provided with a choir of twenty-four voices. The singers were members of the Methodist choirs of Santa Rosa and Sebastopol and had kindly volunteered to serve as choral "guinea pigs". Gordon Dixon, A.A.G.O., dean of the chapter, acted as accompanist. Mr. Mealy worked an hour and a quarter with this group, rehearsing in turn: "My Shepherd Will Supply My Need," a Southern U.S.A. traditional hymn-tune arranged by Virgil Thomson; "A Sacred Concert," Heinrich Schütz; "What Wondrous Love Is This," by the pioneer American composer William Billings. All in all, it was a demonstration of "how to win friends and influence choristers" which pleased and impressed the Guild members and friends present, and led to a long, animated, and enthusiastic question-and-answer period.—FRED BEDLEMAN.

CENTRAL ARIZONA CHAPTER—The Central Arizona Chapter met Oct. 31 at the Desert Sun for a social hour and dessert. After dessert at the Desert, all went to the First Presbyterian Church for a recital by Dr. Orpha Ochse. Her program consisted of: Prelude and Fugue in G Minor, Buxtehude; Three Chorale Preludes, Bach; "Committo", Nielson; Fantasie in F minor, Mozart; Italian Air, Bossi; "Diversion," (First Phoenix Performance) Mader; "Outburst of Joy," Messiaen.—RUTH BAUERBACH, Secretary.

AUGUSTA, GA., CHAPTER—A dinner meeting at the home of Betty DeLoach in Aiken, S. C. was enjoyed by members and guests Sept. 21. Dean Roystan Merritt presided over a short business meeting. Norris Freed, new organist of the First Presbyter-

ian Church, Miss DeLoach, and Emily Remington, who earned her A.A.G.O. this year, played several organ numbers. The October meeting was held at the Trinity-On-The-Hill Methodist Church. The Rev. Brooks Ramsey, pastor of the Curtis Baptist Church and chaplain of the Guild, offered the invocation. John Terwilliger talked on "Improvisation and Hymn-Playing in the Service". Mr. Terwilliger is a master of improvisation himself, and his illustrations were an inspiration. Alroyse Beall, program chairman, announced two classes on Guild examinations to be given Nov. 14 and Nov. 21 by Emily Remington. The first recital of the season will be played by Betty DeLoach Nov. 20th at the Lutheran Church of the Resurrection.—EMILY REMINGTON.

NORTH TEXAS CHAPTER—The annual dinner honoring the pastors of Guild members was held Oct. 29. Broyles Hall, dean, presided. An inspiring program included talks on minister-organist relationship by Dr. Nita Akin from the organist's point of view and the Rev. L. McD. Kennedy, pastor of the Fain Memorial Presbyterian Church, from the minister's point of view. More than fifty members and guests were present. . . . The opening meeting for the season was Oct. 8 in the Episcopal Church of the Good Shepherd, Wichita Falls, with the dean as chairman. Dr. Claude Beesley, rector, was the guest speaker. The church choir demonstrated different types of Gregorian plainchants and Anglican chants. Also included were Shaw's "With a Voice of Singing"; "Psalm 67," Fryxell; "Let All Mortal Flesh Keep Silence," Holst. Mr. Hall played for the prelude "A Melody," Gibbons. Don Owens played Trio-Sonata 1, Bach, and an excerpt of the Finale, Symphony 1, Vienne. Dr. Beesley gave a very inspirational talk relating to his recent European tour, and he discussed the correlation between music and worship, stressing "if anything is to be for God, it ought to be fitting, appropriate, and logical."—ROBERT SCOGGIN.

ATLANTA CHAPTER—The Atlanta Chapter sponsored Edgar Hilliar of Mount Kisco, N. Y., in a recital Oct. 7 at the Lutheran Church of the Redeemer. The church, once Atlanta's newest and most beautiful, proved an ideal setting for the recital. The church was almost filled by members of the chapter and their guests. Mr. Hilliar demonstrated a rare combination of virtuosity of technique and musicianship. He played with deep insight of style, and included selections that would please enthusiasts of all schools.—RAYMOND J. MARTIN.

KANSAS CITY CHAPTER—The chapter met Oct. 14 at the Temple B'nai Jehudah. The evening service was attended, and the chapter was warmly welcomed by Rabbi Samuel S. Mayerberg. The musical service by Saminski was directed by Mrs. Edna Scotten Billings and was sung by the temple quartet. After the service, the members were the guests of the Temple Brotherhood in Bernheimer Hall for refreshments. After the social hour, Dr. Mayerberg explained the meaning of the sacred objects used in the service and also very kindly answered numerous questions asked him by some of the members.—GLADYS CRANSTON, Registrar.

MEMPHIS CHAPTER—The Memphis Chapter held its second meeting of the season Nov. 7 at the Speedway Terrace Baptist Church with Albert Johnson, dean, presiding. Following dinner, a short business meeting was held. L. T. Moore, a representative of the Baldwin Organ Co., opened the program with an illuminating talk on the electronic organ, after which a program of organ music was played by William S. Phillips, organist of the Union Avenue Methodist Church, and Mrs. Darrell Henning, organist of the Springdale Methodist Church.—RICARD WHITE, F.A.G.O., Registrar.

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**PARVIN TITUS ARRANGES
YEAR'S MUSICAL SERVICES**

During the rebuilding program at Christ Church, Cincinnati, Parvin Titus has arranged his musical services for the season at various locations. The Scottish Rite Cathedral and Wesley Chapel will be used as well as the Christ Church chapel. Mr. Titus directed his choir in the performance of the Brahms Requiem Nov. 13. The candlelight carol service will be Dec. 18, and the following events have been scheduled for the remainder of the season: Jan. 1, the Boar's Head and Yule Log Festival; Jan 29, "Mystical songs," Vaughan Williams and "What Men Live by," Martinu; Feb. 26, an hour of devotional music; March 25, "Stabat Mater," Palestrina and the Passion According to St. John, Schütz.

**VISIT TO UNITED STATES
COMPLETED BY SCHNEIDER**

Dr. Michael Schneider, the distinguished German organist, has completed a short visit in the United States. He came to this country under the auspices of the Fulbright Commission, and was affiliated with the School of Music of Yale University for the larger part of his stay. In addition to some research at Yale, Dr. Schneider played a series of recitals in the East and Middle-West, including: the National Cathedral, Washington; Woolsey Hall and Battel Chapel, New Haven; Rockefeller Chapel, Chicago; Grinnell College, Iowa; Oberlin College, Ohio; Trinity College, Hartford; Church of the Advent, Boston; Christ Church Cathedral, Springfield, Mass.; the Crescent Avenue Presbyterian Church, Plainfield, N. J.; Concordia Seminary, St. Louis; Appleton, Wis., and Sandusky, Ohio.

His concluding recital was in the Cathedral of Saint John the Divine, New

York City, where he played the following program Oct. 28: Passacaglia in D minor, Buxtehude; Variations, "Mein junges Leben hat ein Ende," Sweelinck; Toccata in F major, Pachelbel; Fantasie and Fugue in G minor, "Herzlich tut mich verlangen," Toccata and Fugue in D minor, Bach; Concerto 4, Handel; Chorale 3, Franck.

Dr. Schneider is a professor and director-assistant at the Nordwestdeutsche Musik-Akademie, the state school in Detmold, Germany. Previous to Detmold, he held important posts in Munich and Köln, and was sometime city organist in Weimar, the same post once occupied by Bach. His organ study included work with the eminent Karl Straube.

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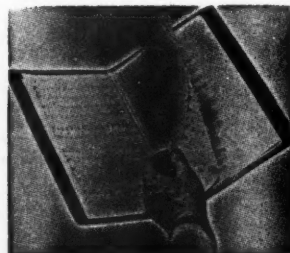
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Can It Be Taught? There Are Counter Points of View! . . .

By SETH BINGHAM

Can counterpoint be taught? Some people reply: "What do you mean, can it be taught? It is taught. I teach it." Or—"What kind of counterpoint?" or "Just what do you mean by taught?"

The last two questions are pertinent, for neither teaching nor counterpoint means the same thing to everybody. For one the teaching of counterpoint means laying down a set of rules and restrictions which the student must obey come hell or high water—a method usually followed in what is called "strict" counterpoint. For another (judging from the results) it means drilling the student in a kind of embellished harmony. A third takes it to mean practice in writing sixteenth century polyphony; for others it implies the study of "Bach" counterpoint or even "modern" counterpoint. Can or should any or all of them be taught? We shall try to answer some of these questions, but where do we start?

In the beginning was rhythm, and the rhythm was in man—in fact it was about all there was to man, and man became a rhythmic being (i.e. he banged out rhythms on a hollow log, on his mate's head or whatever was handy). And someone said, "Let there be noise" (sound), and there was noise, vocal noise of high and low frequency—grunts, squeals, roars, shrieks. And man—and woman—felt that it was good (or so they thought).

In the course of some millions of years they reached a stage—quite recent, only a few thousand years back—where the musicologists (and what would we do without 'em?) could take hold and trace more or less distinctly the course of events right down to the hydrogen era (I hasten to use that term while we're all still around), viz. A.D. 1955. Somewhere along in the later B.C.'s Greek choruses used background music for plays and theorists systematized the music. Even earlier, so they tell us, the tribes of Israel celebrated victories over their enemies with brass and percussion (accent on the second syllable) that for noise and numbers would make the famous Gilmore ensembles of the last century sound like a toy trumpet.

We doubt if there existed such a thing as vocal or instrumental counterpoint in this epoch, and what evidence we have is very fragmentary. But with the founding of the Christian Church we find ourselves on firmer ground. Any reader with sufficient curiosity may follow fairly well the growth of plainchant through its Ambrosian stage to its definite organization under Pope Gregory the Great in the sixth century.

This monophonic music of unearthly beauty, meant to be sung with no accompaniment whatsoever, reaches a perfection scarcely equalled by any other subsequent musical development either sacred or secular. Note that its inspiration, its design spring from the words. The unknown musicians were concerned with the future life, with eternity. With unburied and loving care they fashioned the exquisite lines and curves of the chant, having due regard for the mood and movement of the text, its rise and fall, accent and dynamic shading. One can only compare their work to the illuminated manuscripts of the Gospels mentioned in Daniel-Rops' "Jesus in His Time": "What guided the hands of those who copied them was not scientific curiosity but the liveliest faith, the desire to find in them the answer to eternal questions.***It seemed to the fathers that in order to match the beauty of the sacred text nothing made by human hands could be too fine."

But the musicologists can't tell us everything. Like the geologist reconstructing the skeleton of a dinosaur, or the archaeologist excavating and patiently piecing together every available shred of evidence, the musical researcher with copybook and microfilm pores over manuscripts in old churches, museums and libraries seeking for missing links in the musical chain. It's a safe guess that the Bibliotheque Nationale doesn't yet know just what musical treasures lie hidden away in its underground vaults! (Wit-

ness the comparatively recent discovery of the Couperin organ masses in the Carpentras Library.) One would like to know, for instance, how soon Gregorian chant began to be conducted, or when and why the practice of plainchant accompaniment grew up—a necessary evil in any case.

But time has a habit of marching on, and one day someone hit on the possibility of singing a melody simultaneously in fourths, fifths or octaves. One might call it a kind of "parapoint." Who or what started this? It could have been an accident, or a reversion to some prehistoric tribal custom. Most of us while auditioning singers in the lower echelons of voice culture have come across a person who sings G when you play C on the piano. The harder you strike the C the more earnestly he or she emits a G. What to do? Or you get the octave above or below the C; there is more hope for these. (I forbear to mention the monotonous, or the tone-deaf who hear and produce unclassified harmonics! Better ask the latter to walk, even run, to the nearest exit.)

Maybe two-part "parapoint" was of secular or profane origin, and perhaps some *maitre de choeur* encouraged its use in church. Composers apparently were tempted by the flavor of ripe red fifths, dazzling white octaves and fresh green fourths. Anyway the idea caught on, got organized (the theorists are always a couple of jumps behind) and ran its due course. Seemingly it was already a going concern in the early 900s. They even gave it a name: *organum*.

Judging from surviving examples, *organum* tended to slow up and simplify melodic design in contrast to that of the single-voiced chant. By adding another "parapuntal" voice a crude three-part harmony became possible. Eventually the pre-twelfth century left-wingers began to chafe at the unrelieved parallelism of the fourths, fifths and octaves. One spring evening, about the year 1082, we surmise, probably in a Medieval night club, some reckless spirit far gone in his cups slyly infiltrated the forbidden interval of a third (was it major or minor?) into the singing. This must have startled even a night club habitué. However, once having got its foot in the door, the third along with its inverted cousin the sixth was there to stay. Worse yet (or maybe better) it gave singers (egged on by composers) the notion of singing one melody against another in independent rhythm, resulting in dissonant passing notes and other complications—*discantus* they called it, and lo! primitive counterpoint was born, roughly A.D. 1100.

Things started to sizzle. Theorists codified, drew up laws and laid down rules, forbade this and allowed that. The composers violated the rules and the theorists turned the violations into fresh theories. The two-part *organum*, new style, was now joined by a third rhythmically independent voice. What with tugging of the *triplum* against the fast-holding *tenor*, the *cantus firmus* itself began to be pushed around—and soon the *motetus* was in process of development.

The next two centuries brought changes, evolution, progress; a new system of notation, "measured" music; the increasing importance of imitation; three and four-part polyphony such as the *organa quadrupla* and *conductus* of the thirteenth century master Perotin the Great; the *ars nova* tendencies of Guillaume de Machaut (1300-1377), whose remarkable "Messe de Notre Dame" was sung in Rheims Cathedral at the coronation of Charles V in 1365; the strict musical coordination between the several parts of the mass achieved by Guillaume Dufay (c. 1400-1474), whose best known work is his "Missa Sine Nomine" based on his own *cantus firmus*; the influence upon European music of the English composer Dunstable; the music of the Flemish Jan van Ockeghem (1425-1495), who continued Dufay's tradition but imparted a freer style to the polyphonic art of this century, which culminates in the work of his famous pupil Josquin Desprez (c. 1450-1521), who in turn laid the foundations for the great Renaissance school. We crave the reader's indulgence for rushing him so unceremoniously by century-long leaps over the contrapuntal path from pre-Adamic days to those of Palestrina, whose music should be familiar to every good church musician.

The 150-year period from 1200 to 1350 was one of intense activity and growth which kept the musical theorists busy. For example, an agonizing reappraisal of the "perfect" fourth classed it as a dissonance (with certain exceptions). Henceforth the doctrine of the dissonant fourth was fanatically preached as though it were a moral law. Even so bold an adventurer as Bach entertained a healthy respect for this classification, which still continues to plague the student of our own day. But we anticipate.

The musicological diggers have unearthed some examples of instrumental polyphony in the approximate period 1300-1500. A few specimens display rhythmic features peculiar to instruments. But choral polyphony largely predominates, and instrumental music closely resembles that for voices well into the fifteenth and sixteenth centuries, which witnessed the full flowering of vocal counterpoint in two, three, four or more parts.

Can or should this kind of counterpoint be taught, and if so, how? The answer is that whereas no one can teach a person to imitate the style of Dufay, Josquin, Lassus, Byrd or Vittoria so closely as to escape detection (even were that desirable), nevertheless every aspiring church musician should, under the guidance of a competent teacher, study the abundant source material now available, and should by all means, working from the simple to the complex, try his hand at imitating the style, as a vital part of his training as a composer or choir director. "Methods" of counterpoint, particularly those called "strict," will not get one very far toward a true feeling for the rhythmic freedom and expressiveness of this wonderfully flexible polyphony. Long experience with students has shown us that those who solve the "strict" problems most accurately usually produce the dullest music.

From 1594 (death of Palestrina) to 1685 (birth of J. S. Bach) is ninety-one years, a tremendously important epoch embracing virtually the whole seventeenth century, during which the church modes gave way to our major and minor modes and instruments overtook and passed voices as a new medium of musical expression. Such contrapuntal masters as Frescobaldi, Titelouze, Scheidt, Purcell, Pachelbel, Couperin, De Grigny and Buxtehude were born in this period and left enduring works, heralding the advent of Bach, the great synthesizer and culminator of them all. The evolutionary process is strikingly shown in Volume I of Joseph Bonnet's "Historical Organ Recitals," with the compositions of Bach's forerunners arranged in chronological order.

No textbook known to the writer offers a course of study enabling the student adequately to grasp the technical and aesthetic phases of this active and fruitful era, when the chorale prelude grew up, the French clavecin-organ school got its start and the fugue made rapid strides, to mention but three important developments. Yet scant attention is paid to it in the education of many young church musicians. Ask one of them to state briefly the significant resemblances and differences in the polyphonic writing of Bach and Palestrina. Do the differences outweigh the resemblances or *vice versa*? If the polyphony of the relatively stable sixteenth century can and should be taught, it would seem obvious that the intensely dynamic and transitional seventeenth century cannot be so lightly leapt over by anyone hoping to understand and perform Bach's music.

For in Bach all the possibilities so splendidly prepared by his predecessors are realized: triple and quadruple counterpoint, sequence, stretto, thematic inversion, augmentation, unprepared dissonance, pictorial counterpoint in the chorale preludes, pedal point, fresh life in the cadence—these all characterize music such as the world had never yet heard; music which goes far beyond his own time and remains eternally modern. Yet without the prophetic utterances of these seventeenth century John the Baptists Bach could not have been Bach.

Can Bach's counterpoint be taught? Well, it can be imparted, communicated; in that sense it can be learned. An apt pupil will become so excited and enthusiastic that he almost teaches himself once he recovers from the shock of Bach's matchless versatility and begins to get the feel of certain logical principles that yield to patient study. Such as, for in-

stance, the vitality of Bach's bass line in relation to the upper voices. Or the way he makes two parts sound like three or four ("English Suites"); or the shaping of his counterpoint to a particular medium—strings, voices, organ. In common with Vivaldi and Handel, Bach finds three parts sufficient for a large portion of his orchestral works. (To a great extent this is true also of his son Karl Philip Emmanuel, and of Haydn and Mozart.) Incidentally more time should be spent by the student on two-part writing. It is not for nothing that Hindemith devotes a whole volume to this one phase, dwelling on its importance and countless possibilities, with many two-part exercises by way of drill.

While most of us can never hope to achieve the six-part contrapuntal splendors of a "Pleni Sunt Coeli," still we can with a teacher's help greatly profit from analysis of the inventions (two and three-part), the organ preludes and fugues, trio-sonatas and chorale preludes and certain of the orchestra works; we can gain a healthy discipline by writing short passages stressing given elements in Bach's style (not too many at a time!). It's exhilarating! It can even become creative. It will pay off in vital organ performance, clean-cut improvisation, inspiring choral direction and perhaps some worthwhile composition.

Lastly, can *modern* counterpoint be taught? Strictly speaking, no. But it can be studied with profit. What is modern counterpoint and who writes it? Well, how would you define the independent (and interdependent) melodic lines of a Vaughan Williams symphony or one of his large choral works? Or Peter Menin's "Cycle Symphony," or "Acclamations" and certain other organ music of Jean Langlais? Or Wallingford Riegger's Third Symphony, Hindemith's "Mathis der Maler," Britten's Choral Variations on a Christmas Carol, the organ fugues of Dupré, Normand Lockwood's string quartets or Sowerby's "Christ Reborn"?

A wise-crack or an emotional tirade is no answer. These works are not mere gaudily colored chordal structures, nor do they rely on that two-part cerebral concoction in slow motion sometimes misnamed "counterpoint." They constitute a vigorous reaction from the overstuffed chordal excesses of nineteenth century romanticism. The sound instinct of these composers (and we could cite many others) tells them that a strong contrapuntal framework is as necessary to music as lines are to painting or bones to the body.

In the final analysis, living counterpoint of whatever epoch is intuitive, at once inventive and controlled, as Beethoven, Mozart, Purcell, Lassus and Palestrina have shown us. It overrides man-made restrictions which would hem it in or hinder its progress, creating its own pattern and mood.

So the answer to the initial question is yes; it can and should be taught in all its phases, with as little pedantry and as much realism as possible.

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insertion in the issue for the next month.
For recital programs, etc., the closing
date is the 10th.

CHICAGO, DECEMBER 1, 1955

To A.G.O. Members

Dues for the fiscal year, from Oct. 1, 1955, to Sept. 30, 1956, of the A.G.O. were payable on Oct. 1. In order to continue to receive your copy of THE DIAPASON we must have a remittance for your subscription from the treasurer of your chapter by Dec. 15. It is very important that there be no further delay in the receipt of this payment and you are urged to avoid disappointment to yourself and a large amount of extra labor and expense to THE DIAPASON by taking care of the matter at once. Postal regulations do not permit us to keep you on the mailing list if this request is ignored. The majority of Guild members have made payment, but there are still a number who are delinquent.

Christmas, 1955

Before readers of THE DIAPASON receive the next issue of the magazine Christmas of 1955 will be an event of the past and the long-awaited period of the year will be over for another twelve months. Choirs of organists who are among our readers are busy rehearsing the special music that marks the Christmas season and though they are in the midst of hard work they do not seem to feel that they will be glad when the 25th day of December is past.

While we await the annual echo of "Adeste Fideles" and "Silent Night" we can express this word as we approach the season of the birth of Christ. The year has been marked by prosperity for nearly all of us; the world, though distressed by the un-Christian tocsins of war which remind us that peace on earth is not the goal or the ideal of some nations, is in the midst of economic wellbeing that has seldom been equaled. The possible shadow of an approaching depression appears to frighten few people in America. Let us hope that their complacency will prove to be justified.

Many new organs have been built in 1955 and their music will grace the services of Christmas. Our concert organists have won many engagements for the winter season. It is safe to say that everyone connected with church music who has enjoyed good health has reason to rejoice over the outlook for his profession. Before taking up the great number of anthems written especially for Christmas we well may sing and play the beloved chorale "Now Thank We All Our God."

With this thought, THE DIAPASON wishes all of its army of readers throughout the United States, Canada and the countries of Europe a very merry Christmas.

Fleischer Plays Reger

It is undoubtedly true that the organ compositions of Max Reger have never received the attention in America which they merit. Two of the obvious reasons for this are the technical demands which they make upon the performer and the large tonal resources which an instrument must possess to be a fitting vehicle for this music.

When Heinrich Fleischer played a recital of music by Reger Nov. 1 at the Rockefeller Memorial Chapel, University of Chicago, both the performer and the instrument were well suited to the task at hand. For many in the audience a new light was shed upon Reger. Not only did the performer meet the technical demands of the music, but he transcended them, playing with a freedom and expansiveness seldom heard from even the most capable of organists.

The program was as follows: Fantasy and Fugue on the Name "BACH," Op. 46; Prelude and Fugue in B minor, Op. 129, Nos. 8, 9; Three Chorale Preludes from Opus 67, "God, Who Madest Earth and Heaven," "Saviour of the Nations, Come" and "Farewell I Gladly Bid Thee"; Fantasy and Fugue on the Chorale "Wake, Awake, a Voice Is Calling," Op. 52.

Probably the most impressive works were those which opened and closed the program. The chorale preludes were played with an intimacy befitting their mood and message. The Prelude and Fugue did not win as many friends for Reger as other numbers, but this was through no fault of the performer. One might say that Dr. Fleischer "outdid himself" in the splendor which he imparted to the triumphant "Wake, Awake, a Voice Is Calling." It was an important recital in the annals of Chicago music.

J.S.D.

Teague at Stanford "U"

by HERBERT B. NANNEY

William Teague, making his first tour of the West Coast, appeared in a recital at the Stanford Memorial Church, Stanford University, Oct. 21. The occasion attracted a sizeable audience of organ music lovers from the San Francisco Bay Area. From the first measures of the opening selection, three movements of Handel's Concerto No. 10, in D, Mr. Teague's playing demonstrated his full command of the instrument. The allegro movements, in particular, were performed with great rhythmic vitality and clarity of registration. Two Bach chorale preludes which followed proved a splendid contrast to the Handel. In "Come, Saviour of the Gentiles" Mr. Teague combined sensitivity with restraint to bring out the inner subtleties of the work, and in "To God on High Be Praise" a transparent registration which revealed his clean technique.

The first climax of the recital was the Prelude and Fugue in A minor by Bach, which was given a brilliant and exciting interpretation. The Mozart Adagio-Allegro-Adagio in F closed the first half of the program. After the intermission the soloist offered an interesting variety of compositions by Willan, Dupré, Leach and de Maleingreau. Outstanding was Mr. Teague's interpretation of Willan's Introduction, Passacaglia, and Fugue. In this work the soloist brought out the full resources of the organ, with smooth transitions through many colorful changes of registration. His handling of the difficult passages was so capable that those unfamiliar with the composition could scarcely have been aware of its technical demands.

Rowland Leach's "Chollas Dance for You" contrasted delightfully with the Dupré "Berceuse" from the "Suite Bretonne" which preceded it, and the recital closed on an unusual note with the third movement of the rarely played "Symphonie de L'Agneau Mystique" by de Maleingreau.

Mr. Teague, organist and choirmaster of St. Mark's Episcopal Church in Shreveport, La., and a member of the music faculty of Centenary College, appeared on this occasion as guest organist in the second series of four recitals scheduled for the autumn quarter at Stanford. The final recital in the series will be played Sunday, Dec. 11, at 4 p.m. by Herbert B. Nanney University organist.

Goodman in Chicago

by BENJAMIN HADLEY

Kenneth Goodman played his initial recital in Chicago at the Rockefeller Memorial Chapel Nov. 14. He was sponsored by the Chicago Chapter of the A.G.O. For this reviewer the climax of the recital came in Mr. Goodman's own Biblical Symphonic Pieces. These four pieces, based on traditional Negro spirituals, gave the recitalist opportunity to display the rhythmic vitality and spiritual emotion inherent in the folk music of his race. "Bethlehem" opened this group and was probably the outstanding performance of the evening. Strains of "Go, Tell It on the Mountain" were heard weaving in and out of lullabies and a march of the Magi. Others in the group were: "The Baptism," "Parable on the Lost Sheep" and "Golgotha." In all of these Mr. Goodman's lavish use of tone color and facile technique displayed the rhapsodic character of these intensely emotional pieces.

The program opened with four pieces by Bach: Sinfonia to "Wir danken dir, Gott," "Erbarm' dich mein, o Herre Gott," "In dulci Jubilo" and the Prelude and Fugue in G major. The romanticism shown in his own works was carried over into his playing of early works as well. The big pieces were excessively big, and the constant changing of solo stops and the weaving of tone colors in the accompaniment of the first chorale prelude obscured the clarity and simplicity of this piece. In Couperin's "Soeur Monique" the sparkling rhythm and the clean ornaments were not enough to overcome the many unusual changes in registration. The Concerto in B flat major of Handel began with solemnity, but was followed with an Allegro that was more of a prestissimo in performance. In each movement Mr. Goodman found it necessary to end with full organ. In his "Cantabile" the weaving of tone colors was more appropriate and he made the most of orchestral contrasts. Mr. Goodman also played the Toccata on "Ave Maris Stella," Dupré, and closed the recital with an improvisation on a submitted theme.

Statement of The Diapason

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF THE DIAPASON published monthly at Chicago, Ill., for Oct. 1, 1955.

1. The names and addresses of the publisher, editor, managing editor, and business managers are: Publisher—S. E. Gruenstein, 25 East Jackson Boulevard, Chicago; Editor—S. E. Gruenstein; Managing editor—none; Business Manager—none.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)
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5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semi-weekly, and triweekly newspapers only.)

S. E. Gruenstein, Owner.

Sworn to and subscribed before me this 13th day of October, 1955, Geo. H. Kranz. (My commission expires June 30, 1959.)

Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of Dec. 1, 1910—

A series of thirty-five recitals in the principal churches of New York was arranged by the American Guild of Organists.

The four-manual organ built by the Austin Company for the Independence Boulevard Christian Church of Kansas City, Mo., was opened with a recital by Edward Kreiser Nov. 25. R. A. Long was the donor of the instrument.

Organists of St. Paul and Minneapolis met Nov. 23 to organize the Minnesota Chapter, A.G.O., with George H. Fairclough as dean.

Twenty-five years ago the following news was placed on record in the issue of THE DIAPASON of Dec. 1, 1930—

Lynnwood Farnam, one of the most famous organists of his day, died Nov. 23 at St. Luke's Hospital in New York City following an operation. He was born Jan. 13, 1885, in Sutton, Quebec, and came to the United States in 1913.

Government census figures showed that in 1929 1,695 pipe organs were built in the United States. The value of this output was placed at \$11,213,460.

A large four-manual Estey organ in the Central Memorial Temple of the Salvation Army in New York was opened with a recital by Henry F. Seibert Nov. 12.

Large organs the specifications of which were published included a Möller opened Oct. 20 at the First Methodist Church of Lancaster, Pa.; A Hinners in the First Presbyterian Church of Beaver Falls, Pa., and a Welte-Tripp for All Saints' Catholic Church, New York City.

The opening recital on the large Hook & Hastings organ in the Riverside Church, New York City, was played by Harold V. Milligan, F.A.G.O., organist of the church, Nov. 14. Additional recitals were played in November and December by Firmin Swinnen, Rollo Maitland, Clarence Dickinson and T. Tertius Noble. The specification of this organ was presented.

Grace Episcopal Church at Grand Rapids, Mich., opened its large Kimball three-manual and observed the twenty-fifth anniversary of Verne R. Stilwell as its organist and choirmaster late in October.

The first edition of William H. Barnes' book "The Contemporary American Organ" came from the presses.

Ten years ago the following news was recorded in the issue of Dec. 1, 1945—

The fiftieth anniversary of Carnegie Music Hall in Pittsburgh and its organ was observed Nov. 3 and 4. Dr. Marshall Bidwell was at the console for two anniversary recitals.

Dr. T. Frederick H. Candlyn, then organist and choirmaster of St. Thomas' Episcopal Church, New York City, and Mrs. Candlyn received awards for heroism, bestowed posthumously upon their soldier son.

Lauretta Rossiter Cole marked her tenth anniversary at Trinity Methodist Church in Milwaukee.

Dr. Rollo F. Maitland observed his twenty-fifth anniversary at the First Church of the New Jerusalem in Philadelphia.

Harry C. Whittemore was honored after fifty years as organist and choirmaster at Grace Church in Manchester, N. H.

Peters Music Calendar

Music lovers all over the world look forward to the annual publication by the C. F. Peters Corporation of their Music Calendar. The calendar for 1956 is of special interest because it is devoted to Mozart, in honor of the 200th anniversary of his birth. There are twenty-eight beautiful reproductions of Mozart memorabilia—contemporary paintings of the composer, facsimiles of original manuscripts and letters, several being reproduced here for the first time. Factual information appears on the reverse side of each two-week page. Mrs. Evelyn Merrell Hinrichsen, wife of the president of the C. F. Peters Corporation, was responsible for the editorial preparation of the calendar.

Chicago Women Organists

The Chicago Club of Women Organists held its first recital of the season at St. James' Episcopal Cathedral. The three members who performed are the winners of the past three years' organ contests for young women organists—Loretta Gabriel, Joan Friedman, and Ruth Fartig. Mrs. Friedman played a group of compositions by Bach, Oldroyd and Boellmann. Mrs. Fartig played two numbers by Widor and Franck. Mrs. Gabriel concluded the program with modern compositions by French, German, and American composers.

Marietta Burroughs, president of the club, announces that plans are under way for the fifth annual hymn festival, to be held in March at the Methodist Temple, for the artist recital to be played by Claire Coci, in April, and for the 1956 organ contest. Vera Flandorf is program chairman for the group, Edith Hefner Dobson is chairman of the hymn festival committee, and Mary Ruth Craven is contest chairman.

Letters to the Editor

Asks for Detailed Specifications.

Priddis, Alta., Sept. 11, 1955—
Dear Mr. Gruenstein:
I enclose \$1.75 for another year's subscription for THE DIAPASON. I felt very nearly like not renewing because, as I have complained so many times before, the specifications of organs that you publish are so incomplete that they convey nothing knowledgable to the average lay reader. They are just a list of stops with no wind pressures and no couplers or scale of the pipes, so that one hasn't the least idea of the potential of the particular organ described. Your contemporary, *The Organ*, published in London, besides giving the list of stops, wind pressures, couplers, etc., gives you a full account of the various departments of the organ under discussion and details of its tonal buildup that are really interesting. Your paper is full of ads of organists and organ builders, particularly the last one. There is not even a decent correspondence column. When Mr. Willis sent you a de-

**HAROLD LUCAS TO DO SERVICE
WORK FOR AEOLIAN-SKINNER**

The Aeolian-Skinner Organ Company has appointed Harold Lucas service representative for the Midwest area. Mr. Lucas comes from New York City, where he was associated with his father, Ernest Lucas, a well-known organ man in that city, and with whom he has worked at maintaining, rebuilding and repairing many of the better-known instruments, including that in the Cathedral of St. John the Divine and St. Thomas' Church.

With his wife and three children, Mr. Lucas has taken up residence in River Forest, Ill., where he has begun expanding the service work and undertaken the rebuilding and repairing of all makes of organs.

talled description of the new diapason chorus that he had added to the St. Paul's Cathedral organ I was glad to see that you published it. I followed with the wind pressures of the tubas in the dome and chancel, something that I am sure would have interested your readers and supplementing Mr. Willis' article on this very notable organ, and you never published it. Since then I have only seen one interesting description in THE DIAPASON and that was a very interesting and complete article by Mr. Phelps describing the new Aeolian-Skinner organ in the Mother Church for Christian Science at Boston, Mass., which he designed.

Quite recently Mr. Donald Harrison issued a booklet on the new organ in St. John the Divine in New York. It also was just a list of stops and I had to write to Mr. Harrison to find out the wind pressures. Mr. Willis also published a booklet on the Liverpool Cathedral organ. What a difference—all wind pressures are given and also a good descriptive article by Goss Custard on its tonal buildup. Mr. Donald Harrison must have deteriorated since he left the Willis factory to issue a booklet like that, leaving out all the interesting details.

If I were you I wouldn't accept from the builders such specifications of their organs as they send you, unless they are more complete than the ones that have appeared recently. I wish you would publish this letter. I am sure your readers would endorse my complaint.

Yours truly,

A. M. STEWART.

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GRAY-NOVELLO

Programs of Organ Recitals of the Month

Catharine Crozier, Winter Park, Fla.—St. Luke's Chapel of Trinity Parish, New York, sponsored Miss Crozier in a recital of rededication on the rebuilt organ Oct. 21. Her program was as follows: Voluntary in C minor, Maurice Greene; "Kyrie, Gott Heiliger Geist," "Ich ruf zu dir, Herr Jesu Christ," "Nun freut euch, lieben Christen g'mein," Bach; Chorale in B minor, Franck; "Te Deum," Langlais; "Requiescat in Pace," Sowerby; "Variations sur un Noel," Dupré. St. Luke's Chapel Choir, Clifford Clark director, sang "Hymn to St. Cecilia," Britten.

Clifford Clark, New York, N. Y.—On Sunday, Nov. 13, Mr. Clark played a recital at St. Luke's Chapel of Trinity Parish. His selections were the following: Mass for Organ, Couperin; Introduction and Toccata, Walond; Adagio and "Psalm 19," Marcello; "Rosace," Mulet; Elegy, Peeters; "Incantation for a Saint's Day," Langlais.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—A program honoring the Jewish Tercentary in America and the seventy-fifth birthday of Ernest Bloch was given in the University of Florida Auditorium Oct. 23 by Mr. Murphree and the University Choir, Clem Boatwright director. The organ numbers were: Sonata in F minor, Mendelssohn; "Kol Nidrei," Max Bruch; Andante, Concerto Grosso, Bloch-Marsh. The choir sang the sacred service "Avodath Hakodesh," Bloch.

John Hamilton, Wenatchee, Wash.—Mr. Hamilton gave an organ and harpsichord recital at the Church of Jesus Christ of Latter-day Saints Oct. 21. His organ selections were as follows: Prelude and Fugue in F sharp, Krebs; Two Sonatas for organ in C minor and C major, Scarlatti; Prelude and Fugue in E minor ("The Wedge"), Bach; "Solemn Melody," Davies; Meditation on the hymn "The Spirit of God Like a Fire Is Burning," Toccata, Symphony 5, Widor.

Winston A. Johnson, A.A.G.O., Seattle, Wash.—The Seattle Chapter of the A.G.O. sponsored Mr. Johnson in a recital Oct. 10 at the University Presbyterian Church. His selections were as follows: A Concerto Movement, T. S. Dupuis; Pavane, Byrd; "Awake, Thou Wintry Earth" and "Now Rejoice, All Ye Good Christian Men," Bach; Prelude and Fugue in D major, Bach; "Imagery in Tableaux," Edmundson; "In a Chinese Temple," Joseph H. Greener; "Echo," Yon; "Arietta Piacevole," McKay; Pastorale, Clokey; Allegro Vivace, Symphony 1, Vierne; Adagio, "Symphonie Gothique," Widor; Finale, Symphony 1, Vierne.

E. William Litzenberg, Danville, Va.—Mr. Litzenberg played a recital at a musical vesper service at the First Presbyterian Church Oct. 9. He was assisted by Rubia Holland, harpist. Organ numbers were the following: "Auf meinen lieben Gott," Buxtehude; Fantasie in G minor, Bach; "Fireworks Music," Handel; Cantilena, "Green Boughs," Purvis; "Rhosymedre," Vaughan-Williams; "I Need Thee Every Hour," Bingham; Chorale in A minor, Franck. Miss Holland joined Mr. Litzenberg in: "Ave Verum," Mozart; "Jesus, Joy of Man's Desiring," Bach; "Dutch Lullaby," Dickinson.

Brookes M. Davis, Cedar Rapids, Iowa.—The Cedar Rapids Chapter of the A.G.O. sponsored Mr. Davis in a recital Oct. 3 at St. Paul's Methodist Church. He played the following program: Chaconne, Couperin; "Sleepers, Wake!" Bach; "Flute Solo," Arne; "Ronde Francaise," Boellmann; "Seel-entrautgam," Elmore; "The Cuckoo," Daquin.

Edna Parks, Castleton, Vt.—A recital was played by Miss Parks Oct. 10 at the Castleton Federated Church for the Rutland district meeting of the A.G.O. Her program: Allegro Giocoso, "Water Music," Handel; "Blessed Are Ye Faithful" and "Blessed Jesus," Brahms; Rhapsodie on Two Christmas Carols, Langlais; Toccata and Fugue in D minor and "Ich ruf zu dir," Bach; Prelude, Fugue and Variation, Franck; "Soeur Monique," Couperin; Pastorale, Whitlock; "Tu Es Petra," Mulet.

Virginia Cox, San Diego, Cal.—Miss Cox, organist of the First Presbyterian Church, gave a recital there Oct. 16. Her program: Prelude and Fugue on "B-A-C-H," Liszt; Wedding March, Bloch; Gavotte from twelfth Sonata, Martini; Sonatina in F minor, Viola; Toccata, Adagio and Fugue in C major, Bach; Canzona, Barnes; "Skyland," Vardell; Pastorale, Milhaud; Finale, First Symphony, Vierne.

Students of Mallory W. Bransford, Butler University, Indianapolis, Ind.—Students of Mr. Bransford were heard Oct. 19, at Zion Evangelical Church playing the following compositions: Prelude on a Benedictine Plainsong, Edmundson (Phillip Thatcher); "Suite Gothique," Boellmann (Barbara Beatty); Trio-Sonata No. 2, Bach (Mona Curtis); Intermezzo, Op. 59, No. 1, Reger (Gertrude Lewis); "Now Thank We All Our God," Karg-Elert (Ruth Elkhorst); "Perpetual Motion," for pedals alone, Middelschulte (A'n Rehm); Rondo in G, Bull-Ellsasser (Evelyn Carpenter).

Robert Rayfield, Chicago.—The Gary Concert Association sponsored Robert Rayfield

in recital Oct. 15 at the City Church, Gary, Ind. The program: "Psalm 19," Marcello; "O Lord God, Heavenly King" and "Thou that Takest Away the Sins of the World," Couperin; Chorale in A minor, Franck; Prelude and Fugue in D major, Bach; "Fast and Sinsister," Symphony in G major, Sowerby; "Song of Peace," Langlais; Intermezzo, Symphony 6, Widor; "Lo, How a Rose E'er Blooming," Brahms; Prelude and Fugue in G minor, Dupré.

Preston Rockholt, Chicago.—Mr. Rockholt, chairman of the organ department of Moody Bible Institute, gave a recital in the Torrey-Gray Auditorium Oct. 30. He played the following numbers: Concerto 2, Handel; "Flute Solo," Arne; Passacaglia and Fugue, Bach; Cantabile, Franck; Suite, Smart; "Heroic Song," Langlais; "Song of Peace" and "Gregorian Rhapsody," Langlais; "Requiescat in Pace" and Toccata, Sowerby.

William H. Schutt, Richmond, Va.—A recital was played by Mr. Schutt at Grace Covenant Presbyterian Church Oct. 16. Priscilla Phillips, soprano, assisted. Organ numbers were as follows: Variations on a Sunday School Tune, Virgil Thomson; "Vendanges," Georges Jacob; "I Am Black, but Comely, O Ye Daughters of Jerusalem," Dupré; Concerto 4, Handel; "Comes Autumn Time," Sowerby; "Song of Peace," Langlais.

Robert Elmore, Bethlehem, Pa.—Moody Bible Institute sponsored Mr. Elmore in a recital at the Torrey Gray Auditorium, Chicago, Nov. 28. The following was his program: "The Ascension," Messiaen; "Nun komm, der Heiden Heiland" and "Wir glauben all' an einen Gott," Bach; "Roulette," Bingham; Prelude and Fugue on "B-A-C-H," Liszt; "The Night of the Star," Elmore; Fantasie, "Ein feste Burg ist unser Gott," Reger. Mr. Elmore played the following at Wheaton College's Pierce Memorial Chapel, Wheaton, Ill., Nov. 29: Allegro, Sonata in F sharp minor, de la Tombe; "Rejoice Greatly, O My Soul," Kauffmann; "Christ Lay in the Bonds of Death" and Prelude and Fugue in A minor, Bach; Sonata on the Ninety-fourth Psalm, Reubke; "The Chimes of St. Mark's," Russolo; "Suite in Rhythm," Elmore.

Herbert B. Nanney, Palo Alto, Cal.—In the Memorial Church of Stanford University Mr. Nanney, University organist, played this program of baroque music Oct. 16: Toccata in D minor, Froberger; "Come, Holy Ghost, Lord God" and "My Heart Is Filled with Longing," Buxtehude; Toccata, Adagio and Fugue in C major, Bach; Capriccio, Sweelinck; "Comest Thou, Jesus, Down from Heaven," Bach; "Grand Jeu," Du Mage; Concerto 5, Handel.

Jack Laurence Noble, Vermillion, S. D.—Mr. Noble played a faculty recital at the Slegle Auditorium of the University of South Dakota Nov. 6. His selections were: Introduction and Trumpet Tune, Boyce; Concerto in A minor, Vivaldi-Bach; Largo, Veracini; Three Pieces for a Musical Clock, Haydn; "Solemn Melody," Davies; "Prayer from Christ Ascending towards His Father," "The Ascension," Messiaen; Sonata on the Ninety-fourth Psalm, Reubke.

Maurice John Forshaw, Oakland, Cal.—Mr. Forshaw, faculty member at Mills College, was sponsored in a recital by the Central California Chapter of the A.G.O. at St. John's Episcopal Church, Stockton, Oct. 25. The program: "Caprice sur les Grands Joux," Clerambault; "Benedictus," Couperin; Sonata 1, Mendelssohn; Seven Chorale Preludes from the "Orgelbüchlein," Bach; "Priere," Franck; "Acclamations Carolingiennes," Langlais.

Charles Huddleston Heaton, Round Brook, N. J.—A recital by Mr. Heaton was played Oct. 9 in the Presbyterian Church. The program included the following: Trumpet Voluntary, Purcell; "The Musical Clocks," Haydn; Prelude and Fugue in D major, Bach; "Sister Monica," Couperin; Fantasie in F minor, Mozart; Prelude on "Bethany," Bingham; Fanfare, Richard Peck; "The Mirrored Moon," Karg-Elert; Rondo, Bull.

Harold Heeremans, F.A.G.O., Ch. M., F.T.C.L., Brooklyn, N. J.—Mr. Heeremans played an all-Bach recital at the First Unitarian Church Oct. 9. His selections: Prelude in E minor; "Nun komm der Heiden Heiland," "Gottes Sohn ist kommen"; "Herr Gott, nun sei gepreiset"; "Lob sei dem allmachtigen Gott"; Fantasie in G minor; Vivace, Trio-Sonata 2; "Erbarm' dich mein, O Herre Gott"; Prelude and Fugue in G major.

Frank Olney, Rutland, Vt.—Frank Olney, organist of the Rutland Baptist Church, played the following program there Oct. 2: Toccata and Fugue in D minor, "I Call to Thee Lord Jesus Christ," "Hark! a Voice Saith All Are Mortal," "In Thee Is Joy," Bach; "Rhosymedre," Vaughan Williams; "Abide with Me," Weinberger; Pastorale on "Forest Green," Purvis; "Benedictus," Reger; Chorale in B minor, Franck.

Wallace Dunn, Wichita, Kans.—Mr. Dunn played a faculty recital for the University of Wichita Oct. 28 at St. John's Episcopal Church. He was assisted by Robert Van

Nuys, trumpet, and the Wichita string quartet. Organ numbers included: Prelude and Fugue in A minor, Bach; Variations on "Weinen, Klagen," Liszt; "Eternal Designs" and "God among Us," Messiaen.

Edna Schaefer Harvey, Chicago.—Mrs. Harvey played the dedicatory recital on the Allen electronic organ at the Salem Lutheran Church in Flint, Mich., Sept. 25. The following was her program: Prelude and Fugue in A minor and "I Stand at the Threshold," Bach; Chaconne in E minor, Buxtehude; "Air Tendre," Lully; "Eli, Eli, Lamma Sabachthani," Tournemire; "West Wind," Rowley; "Invocation," Mally; "St. Francis Preaching to the Birds," Liszt-Saint Saens; Toccata, Bonset.

Gordon Flesher, Louisville, Ky.—Mr. Flesher played a faculty recital at the Alumni Memorial Chapel of the Southern Baptist Theological Seminary Oct. 10. He repeated the program at Christ Church Cathedral Nov. 20. The following numbers were included: Rigaudon, Campra; Adagio and Andante, Concerto in G major, Handel; Fugue in E flat major, Bach; Chorale in B minor, Franck; Andante Sostenuto, Symphonie Gothique, Widor; Pastorale, Rowley; "The Squirrel," Weaver; Toccata-Carillon, Francis Hopper.

Richard M. Gayhart, Topeka, Kans.—Mr. Gayhart played the dedicatory recital on the rebuilt organ at the College of Emporia Oct. 2. His program: Praeludium, Fugue and Chaconne, Buxtehude; Adagio, Flocco; "Aria con Variazione," Martini; Partita, "O Gott, du frommer Gott," Bach; Chorale in B minor, Franck; "Kleine Praeludien und Intermezzi," Schroeder; "I Am Black but Comely," Dupré; "Carillon-Sortie," Mulet.

Frank Bartlette, M. Mus., Bar Harbor, Maine.—The Bangor Chapter of the A.G.O. sponsored Mr. Bartlette in a recital at St. Saviour's Church, Bar Harbor, Nov. 1. He played: Rigaudon, Campra; Pavane and Gig, Byrd; Prelude and Fugue in B minor, "Rejoice Now, Christian Souls," "Come, Saviour of the Gentiles," Fugue in G major, Bach; "A Mighty Fortress Is Our God," "Ave Maria," "Iste Confessor," Peeters; "The Squirrel," Weaver; Prelude, Fugue and Variation, Franck; "Electa ut Sol," Dallier.

Robert Sutherland Lord, M.A., A.A.G.O., Bridgeport, Conn.—Mr. Lord played the following recital at the First Presbyterian Church Oct. 23: Vivace, Trio-Sonata 5, Prelude and Fugue ("Wedge") in E minor, Bach; Chorale in B minor, Franck; Scherzo and Finale, Symphony 1, Vierne; Prelude and Fugue in G minor, Dupré.

Wallace Seely, A.A.G.O., Seattle, Wash.—The Tacoma Chapter of the A.G.O. sponsored Mr. Seely in a recital Nov. 6 at the First Congregational Church, Tacoma. The Seattle Recorder Guild assisted. Organ numbers were: "Trumpet Tune and Air," Purcell; Arioso in A, Corelli; Fantasie in C minor, Bach; "Psalm 19," Marcello; Melody, "Orpheus," Gluck; "Piece Heroique," Franck; "Ronde Francaise," Boellmann; "Rhosymedre," Vaughan Williams; Toccata, "Suite Gothique," Boellmann.

Guy Criss Simpson, Lawrence, Kans.—At a faculty recital Nov. 6 at the Hoch Auditorium, the University of Kansas, Mr. Simpson played the following: Concerto 2 in B flat, Handel; Adagio Cantabile in G, Tartini; "Fugue a la Gigue," Buxtehude; Fantasie and Fugue in C minor, Bach; "Sonata Eroica," Jongen; "Shepherd's Dance," Edward German; Caprice, Kinder; "Evening Bells and Cradle Song," Macfarlane; Toccata, "Plymouth Suite," Whitlock.

Richard M. Peck, M.S.M., Charlotte, N. C.—The Charlotte, N. C., Chapter of the A.G.O. sponsored Mr. Peck in a recital Sept. 19 at the Covenant Presbyterian Church. He played the following selections: Toccata and Fugue in F, "We Pray Now to the Holy Spirit," Buxtehude; Fanfare, Peck; "In the Silent Night," Schroeder; Toccata on "Leoni," Bingham; Prelude and Fugue on "B-A-C-H," Liszt.

Heinz Arnold, Mus. D., F.A.G.O., Missoula, Mont.—Dr. Arnold was sponsored in a recital Oct. 9 by the Spokane, Wash., Chapter of the A.G.O. at the Westminster Congregational Church. His program was for clavi-chord and organ and included the following organ compositions: Toccata and Fugue in D minor, "My Inmost Heart Is Longing," Bach; "Piece Heroique," Franck; Rondeau "Les Fifres," Dandrieu; Little Preludes and Intermezzi, Schroeder; Finale Symphony 1, Vierne.

Mrs. Mildred L. Hendrix, Durham, N. C.—Mrs. Hendrix played the following program Oct. 2 at the Duke University Chapel: Partita in C minor, "Jesu, meine Freude," Walther; "Auf meinen lieben Gott" and "Ein feste Burg," Hanff; Prelude and Fugue in G minor, Buxtehude; "Ach Gott! erhöhr mein Seufzen," Krebs; Chaconne in D minor, Pachelbel.

Harold Fink, New York City.—Mr. Fink will play a Christmas-eve recital at the Fordham Lutheran Church with the following program: Rhapsodie on Christmas Themes, Gigout; Carol, Whitlock; "Rejoice, Ye Christians," Bach; Variations on "Puer Nobilis Nascitur" and "Noel Languedocien," Guilman; Fantasia on Old Christmas Carols, Faulkes; "The Nativity," Hokanson; "Christmas Dance of the Little Animals," Gaul; "Christmas," Dethier; "Greensleeves," Purvis; "Christmas Chimes," d'Antaffy.

Mildred Andrews, Norman, Okla.—Miss Andrews played the following program at a dedicatory recital at the First Baptist Church, Wichita, Kans., Nov. 6: Prelude and Fugue in F major, Lübeck; "O Sacred Head," Buxtehude; Prelude and Fugue in D major, Bach; Chorale in A minor, Franck; "In Paradisum," Daniel-Lesur; Sonata, Op. 92, Krenek.

Mary Dillon Scott, Murfreesboro, Tenn.—Mary Dillon Scott played a faculty recital for the Middle Tennessee State College at the First Presbyterian Church Oct. 30. Her program: "A Song for the Golden Harvest," Gaul; "Prayer," Jongen; "Carillon," Delamar; "Dedications," Weinberger; Toccata, Symphony 5, Widor; "The French Clock," Franz Borschein; "Chinese Boy and Bamboo Flute," James Spencer; "Sonata Cromatica," Yon.

Ruth Graham, S.M.D., Hanover, Ind.—The DePauw University Chapter of the A.G.O. sponsored Ruth Graham in a recital Oct. 30 at the Gobin Memorial Methodist Church, Greencastle, Ind. She played the following: Prelude and Fugue in F minor and Larghetto and Allegro, Concerto 10, Handel; Andante, Violin Sonata 3, "Anna Magdalena's March," Prelude and Fugue in A minor, Bach; "Benedictions," McKay.

Adolph Steuterman, F.A.G.O., Memphis, Tenn.—Mr. Steuterman played a faculty recital for the Southwestern University at Memphis at the Calvary Episcopal Church Nov. 6. He included the following in his program: "Psalm 18," Marcello; "Air Tendre," Lully; "Rondeau," d'Andrieu; Toccata and Fugue in D minor, "Come, Saviour of the Gentiles," "Sheep May Safely Graze," Bach; Chorale in A minor, Franck; "Benedictus," Reger; "Litanies," Alain; "Rhosymedre," Vaughan Williams; "Carillon de Westminster," Vierne.

Robert Pettitt, Boston, Mass.—Mr. Pettitt, assisted by Phyllis Skoldberg, violin, played the following recital on the new Holtkamp at the Massachusetts Institute of Technology Chapel Nov. 13: "Grand Jeu," Du Mage; Elevation, Couperin; Chaconne, Vitali; Partita, "Jesus, My Joy," Walther; Prelude and Fugue in D major, Bach; Sonata 6 in E major, Corelli.

Andrew J. Baird, A.A.G.O., Poughkeepsie, N. Y.—A recital at the Reformed Church Oct. 30 was played by Mr. Baird assisted by Emma Selfridge, soprano. The following organ numbers were included: "Concert Overture," Maitland; "Nocturne," Arthur Foote; Scherzo, Hoffman; "Lamentation," Guilman; Fugue in E flat ("St. Anne"), Bach; "Scherzo Symphonique," Faulkes; "Serenade," Rachmaninoff; "Lullaby," Herman Manthall; Meditation and "March Solenne," Suite in E minor, Borowski.

Arthur Carkeek, Greencastle, Ind.—The Indiana University Chapter of the A.G.O. sponsored Mr. Carkeek in a recital at the university auditorium Nov. 8. His program was as follows: "Grand Jeu," Du Mage; "Le Coucou," Daquin; "Soeur Monique," Couperin; Fantasie in F minor, Mozart; Two Sketches, Schumann; "Schmucke dich, O liebe Seele" and "Es ist ein Ros' entsprungen," Brahms; "Rhythmic Trumpet," Episcopal Church, was sponsored in a recital Hill," Sowerby; Prelude and Fugue in G minor, Dupré.

Barclay F. Wood, Waltham, Mass.—Mr. Wood, organist and choirmaster of Christ Episcopal Church, was sponsored in a recital Nov. 12 by the Eastern Nazarene College, Quincy, Mass., at the Canterbury Music Hall. His program was as follows: Grand Jeu, Du Mage; "The Fifers," d'Andrieu; Concerto 2 in B flat, Handel; Fantasie 9 in A major, Telemann; Toccata in D minor (the "Dorian"), Bach; "Herzlich tut mich verlangen," "Schmücke dich, o liebe Seele," Brahms; Sketch in D flat, Schumann; Sonata 2, Hindemith; "Chant de Paix," "Te Deum," Langlais.

Arthur Polster, Syracuse, N. Y.—Mr. Polster was sponsored in a recital Nov. 8 by the Nebraska Chapter of the A.G.O. at the Kountze Memorial Evangelical Lutheran Church. His program was as follows: Prelude and Fugue in E major, Lübeck; "Benedictus," Couperin; "Flute Solo," Arne; Passacaglia and Fugue in C minor, Bach; Andante in F major, Mozart; Chorale in B minor, Franck; "Elegie," Peeters; "Mit Freuden zart" "Gen Himmel aufgefahren ist," "Gelobt sei Gott im höchsten Thron," Pepping; Sonata on the Ninety-fourth Psalm, Reubke.

Programs of Recitals

Edward D. Berryman, Minneapolis, Minn.
—Mr. Berryman, organist and choirmaster at the Cathedral Church of St. Mark, played a recital in the church Oct. 9. The program was as follows: Toccata and Fugue in F major and Passacaglia in D minor, Buxtehude; "Slumber Song," Christmas Oratorio, Bach; Concerto in F major, Handel; Prelude, Fugue and Variation, Franck; "Clair de Lune," Vierne; "Comes Autumn Time," Sowerby.

Stanley E. Walker, A.A.G.O., College Place, Wash.—Mr. Walker, head of the music department of Walla Walla College, gave the following recital at the United Presbyterian Church, Prosser, Wash., Oct. 2: "Trumpet Tune," Purcell; "The Cuckoo," Daquin; Andante, Stamitz; "Trumpet Tune and Air," Purcell; "Old Hundredth," Thompson; "Fair-est Lord Jesus," Edmundson; "Now Thank We All Our God," Karg-Elert; Adagio in C major, "Sheep May Safely Graze" and Fugue in G minor, Bach; "Cantabile," Franck; "Solemn Melody," Davies; "Rhythmic Trumpet," Bingham; "Festival," Willan.

Richard Enright, Evanston, Ill.—Mr. Enright was heard in a joint recital with Clara Mae Enright, soprano, Oct. 9 at the First Presbyterian Church. Organ compositions were: "Grand Plen Jeu," Clerambault; "The Cuckoo," Daquin; Fantasie and Fugue in G minor, Bach; Two Chorale Preludes, Armin Knab; "Song of Peace" and "Incantation for a Saint," Langlais.

Carolyn Nicholson, Columbia, Tenn.
Miss Nicholson played this program in the First Presbyterian Church Oct. 2: Chaconne, Couperin; Sarabande, Corelli; "Bell Symphony" and Tune on "Old Hundredth," Purcell; "From God I Ne'er Will Turn Me," Buxtehude; "Little" Fugue in G minor, Bach; Sonatina, Eugene Hill; "Benedictus," Reger; "Chant de Paix," Langlais; "Carillon-Sortie," Mulet.

Thomas J. Tonneberger, Toledo, Ohio
Mr. Tonneberger played the following recital at an organ vespers Oct. 9 at the Augsburg Lutheran Church: "Cantabile," Franck; Toccata in D minor ("Dorian"), Bach; Three Character Sketches, Van Hulse; "Parade of the Wooden Soldiers," Jessel; "Nocturne," Schumann; "Concert Study," Yan.

Joseph W. Kitchen, Dayton, Ohio—The Dayton, Ohio, Chapter of the A.G.O. sponsored Mr. Kitchen in a recital Sept. 11 at the North Riverdale Lutheran Church. He played the following numbers: Chorale-Paraphrase on "Ein Feste Burg," Whitford; "Ich ruf zu dir," Allegro, Sonata 1 in E flat and Fantasie and Fugue in G minor, Bach; Chorale in B minor, Franck; Prelude on "Rhosymedre," Vaughan Williams; Variations, Symphony 5, Widor.

Robert X. Bennett, Houston, Tex.—Mr. Bennett played the following recital Sept. 30 at Sacred Heart Dominican College: "Hark, a Voice Saith All Are Mortal" and Prelude and Fugue in A minor, Bach; Benedictus," Reger; Chorale in A minor, Franck; Antiphon 3, Dupre; "Carillon," Vierne; Toccata and Fugue in D minor, Bach; Concerto in F major, Handel; Fantasie on "Twrgrwyn," T. J. Morgan; "Communio," Purvis; Toccata, Symphony 5, Widor.

Aileen Adams, Laguna Beach, Cal.—At the Neighborhood Congregational Church, Mrs. Adams played a recital Oct. 9. She was assisted by Doris Shields, soprano. Organ numbers were as follows: Sonata No. 2, Mendelssohn; Allegro, Concerto 4, Thomas Sanders Dupuis; Sarabande, Violin Sonata 3, J. M. Leclair; Fantasie and Fugue, Bach; "Scherzetto" and "Lied," Vierne; Toccata Festiva "In Babilone," Purvis.

Michael Schneider, Detmold, Germany—Dr. Schneider, who is professor at the West-Deutsche Musik-Akademie, played a recital Oct. 18 at Rockefeller Chapel, the University of Chicago. His program was as follows: Fantasie and Fugue in G minor, Bach; Introduction and Passacaglia in F minor, Reger; Chorale in A minor, Franck; Chaconne in A minor, David.

Thomas Curtis, Elyria, Ohio—The Institute for Church Music sponsored Mr. Curtis in a recital at the First Presbyterian Church, Fremont, Ohio, June 22. He played these selections: "Psalm 19," Marcello; Largo in F sharp minor, Francesco Veracini; "A Lesson," William Selby; Introduction and Toccata in G major, Walond; Prelude and Fugue on "B-A-C-H," Liszt; Fantasie on "Ton-y Botel," Purvis; "The Transfiguration" and "The Good Shepherd," Benoit; Toccata in B minor, Gigout.

Edward Babcock, Corning, N. Y.—Mr. Babcock played the following chorale preludes in a recital before evensong at Christ Church Nov. 6: "Sleepers, Wake!" Bach; "O Sorrow Deep," Willan; "Humbly I Adore Thee," Purvis; "Song Thirteen," Whitlock.

J. B. Strickland, Hartford, Conn.—Mr. Strickland of the Austin staff played the opening recital on the Austin in St. John's Evangelical Lutheran Church, Catawissa, Pa., Oct. 9. His program: "A Mighty Fortress," Bach; Introduction and Toccata, Walond; Prelude, Violin Sonata 9, Corelli; Rondo, Concerto for Flute Stop, Rinck;

Toccata, Gigout; "Trumpet Tune," Purcell; Fugue in E flat ("St. Anne"), Bach; "The Bells of St. Anne de Beaupre," Russell; "The Squirrel," Weaver; "Carillon," Vierne.

Students of Val C. Ritschy, San Mateo, Cal.—Mr. Ritschy's students played a recital at the Church of St. Matthew Sept. 10. They were assisted by El Friede Oltmanns, soprano. Edward Eskilson played: "Liebster Jesu" and Fughetta "Glory Be to God on High," Bach; Voluntary in D minor, Thiman. David Rothe was heard in: Prelude and Fugue in E minor, Bach; "O World, Even I Must Leave Thee," Brahms; "Piece Religieuse," Ropartz. Phyliss Frank played: "Te Deum Laudamus," Buxtehude; "He Who Would Suffer God to Guide Him," Bach; Chorale, Vierne. The following were played by Margaret Herrera: "Christ Lay in the Bonds of Death," Bach; Meditation on a Theme of Tallis, Purvis; Prelude, Fugue and Variation, Franck; "In Peace and Joy," Willan.

Edward D. Berryman, Minneapolis, Minn.
—The dedicatory recital on the three-manual Hillgreen-Lane in the First Christian Church, Mason City, Iowa, was played by Mr. Berryman Oct. 23. His program: Rigaudon, Campra; Adagio, Vivaldi; "In Dulci Jubilo," "Christ lag in Todesbanden," Fugue in G major, and "Come, Sweet Death," Bach; Concerto in F major, Handel; Scherzo, Vierne; "Kamennoi Ostrow," Rubinstein; "Clair de Lune," Vierne; "Comes Autumn Time, Sowerby.

Arthur Hatch, Passaic, N. J.—An organ and voice recital was performed in honor of the twenty-fifth anniversary of the building of the First Presbyterian Church by Mr. Hatch and Cecile Hatch Oct. 30. Organ numbers were: Chaconne, Couperin; "We Pray Now to the Holy Spirit" and "From God I Ne'er Will Turn Me," Buxtehude; "Vexilla Regis," Purvis; Scherzo in E major, Gigout; "Berceuse" and Postlude in F, Thiman; Toccata in D major, Marcel Lanquetuit.

Theodore Schaefer, Washington, D. C.—The Cleveland Chapter of the A.G.O. sponsored Mr. Schaefer in a recital Sept. 7 at the First Methodist Church. He was heard in the following: Praeludium in E minor, Bruhns; "O Sacred Head," Kuhnau; "How Brightly Shines the Morning Star," Buxtehude; "O Blessed Jesus," Schroeder; Prelude and Fugue on a Theme of Vittoria, Britten; Two excerpts from "The Musical Clock," Haydn; Chorale in A minor, Franck; Antiphon 3, "I Am Black but Comely" and "Cortege et Litanie," Dupre; "Carillon" and Toccata, Sowerby.

Samuel Walter, Stamford, Conn.—The Stamford, Conn., Chapter of the A.G.O. sponsored Mr. Walter and Janet Wheeler, soprano, in a recital Oct. 17 at St. John's Church. The organ selections were: Prelude and Fugue in C minor, Bach; Fantasie in G minor, Telemann; Chorale in A minor, Franck; "Sonata da Chiesa," Andriessen.

Mrs. R. H. Crutchett, San Diego, Cal.—Mrs. Crutchett played the following recital Oct. 15 at the Spreckels Organ Pavilion in Balboa Park: Prelude and Fugue in F minor and Siciliano, Flute Sonata 2, Bach; Pastorale, Franck; Sonata in C minor, Gullmant; "The Fountain," DeLamarter; Meditation and Postlude on "St. Vincent," Walton; Pastorale and "Exultemus," Whitlock.

Dr. Charlotte Garden, M.S.M., F.A.G.O., Basking Ridge, N. J.—Dr. Garden played the dedicatory recital on the three-manual Austin organ in the First Presbyterian Church, Metuchen, N. J., Oct. 30. Her program included the following: Suite in C, Purcell; Air and Gavotte, Wesley; Chorale in A minor, Franck; "St. Francis Preaching to the Birds," Liszt; "Twilight at Fiesole" and "Bells of Riverside," Bingham; "Memories," Dickinson; Elevation in E, Dupre; "Te Deum," Langlais; "God, My Shepherd, Walks beside Me" and Fugue in E flat ("St. Anne"), Bach.

John L. Baldwin, Jr., A.A.G.O., Clinton, N. Y.—Mr. Baldwin, who is organist and choir director at Hamilton College, played the following recital at Duke University Nov. 6: Gagliarda, Vincenzo Galilei; Siciliana, 16th century; Rondeau, Daquin; Prelude in E flat major and Fugue in E flat major ("St. Anne"), Bach; "Flute Solo," Arne; Sonata 3, Hindemith; Postlude for the Office of Compline, Alain; Scherzo; Symphony 2, Vierne; Toccata, "Exquisses Byzantines," Mulet.

Herbert Stavely Sammond, Freeport, N. Y.
—Mr. Sammond played the following numbers at a wedding in the Middle Collegiate Church, New York City, Sept. 10: "Serenade," Schubert; "Salut d'Amour," Elgar; "Cavatina," Raff; Prize Song from "Der Meistersinger," Wagner; "Berceuse" from Jocelyn, Godard; "Londonderry Air," "Prayer" from "Lohengrin," Wagner; "The Bells of St. Mary."

Clifford Clark, New York City—Music for sopranos and organ was heard at St. Luke's Chapel of Trinity Parish Nov. 13. Mr. Clark's organ numbers were the following: Mass for organ, Couperin; Introduction and Toccata, Walond; Adagio and "Psalm 19," Marcello; "Rosace," Mulet; "Elegie," Peeters; "Incantation," Langlais.



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From Canada Farm to School in London; Farnam's Early Days

[Continued from page 9]

by JOHN G. GREENE

skirts of the town. In Dunham the Catholic church, a tall white wooden building, is situated part way up the big hill; and as the Farnam children walked down to school they would meet little French Canadian pupils struggling up to the parochial school in the rear of the church building. If there was time the children would rest for a while on the veranda of the nearby priest's house. Lynnwood and Arline were always a little afraid that the priest might discover them sitting there and were not quite sure of what he might do about such trespassing. One day he came out of the door and walked along the veranda to speak to them. Much to their relief he was quite friendly, and asked them about their lessons in very broken English. They never felt quite comfortable in his presence, but from now on they knew that nothing serious was likely to happen to them, and they thought him a very nice person.

Sometimes they would need some encouragement to enter the church and enjoy the images of Jesus, Mary and Joseph, and to stand in awe before the little red lamp and the burning candles. Once when they were passing by they saw a wedding from the outside. Thus they got used to the French priest and the French children and learned lessons in tolerance that were to prove useful later when the grown-up connoisseur of organs was to visit all kinds of churches.

So the little boy and the little girl would go on down through the village, past the general store and the Anglican Church, built of field stone, with its century-old cemetery in the rear, down past the Methodist church, likewise of field stone, and straight to the little stone school, with its squat tower and four lofty pinnacles, about a mile from where they lived.

People in Dunham who remembered him at school said that he was not bright in his studies, and was often impatient as the lessons dragged on, drumming on his school desk with his fingers, but when the recess came and the children went out to play the boy would hasten to the school organ and pretend to play on it. The boys would often tease him and call him a "sissy", but he did not mind and when he wasn't busy with his thoughts he would tease back. Even then Lynnwood Farnam lived for his music.

Regularly every Sunday the Farnam children were sent to the Methodist Sunday school, walking down an hour ahead of papa and mama who came to church with Nellie and the two-seated buggy or sleigh. As the Farnam children started out, there was a little ritual. Mama would say to Lynnwood, "Did you brush your teeth?", and Lynnwood would reply, "Yes, I brushed my teeth, combed my hair, washed my shoes and blackened my face, wound the clock, and put out the cat". He would play the organ at both meetings, and at the age of ten years, would substitute regularly for his mother when the regular organist could not attend. The organ was an imitation pipe organ, worked by foot pedals, and the little boy had to prop himself against the seat and stand straight up and then stretch out to reach the pedals. With his little boy's blouse and short pants and his big bow tie, and the little round straw hat nearby, he looked very young indeed! Such was the beginning of the career of the greatest organist of his day. Lynnwood's first opportunity to play a genuine pipe organ occurred when he was permitted to play on the tiny instrument in the Anglican church. There he spent many happy hours oblivious of the passing of time.

Meanwhile Mr. Farnam had secured a position as traveling salesman for the Bedford Manufacturing Company, and as this required only two trips yearly there was several weeks leisure time after each trip, and that gave him the opportunity to have many musical evenings with his brothers and sisters at their father's home. Several members of the family were musical, and before long the Farnam family orchestra of eight pieces was developed, Mr. Farnam playing the

cornet, Mrs. Farnam the piano and Lynnwood the 'cello, which he had been taught to play by his father. At his age he found the 'cello rather difficult to hold and his father made him a stand for it by the side of which the little boy stood and sawed away. The resulting music, if not of high professional standard, was at least a credit to the family and gave a good deal of pleasure to them and to many people in the surrounding countryside.

With three violins, a 'cello, a double bass, two cornets, and piano, the music must have sounded unusual to those who were accustomed to symphony orchestras; but neighbors would pay good money to hear the orchestra. There is a small poster advertising a "Grand Concert in Aid of Sutton Cornet Band" which states that a "Choice Selection of Music will be given by the Farnham (sic) Orchestra, Vocal and Instrumental, Solos, Duets, etc., By different members of the Farnham Family, including Piano Solo by Master Lynn Farnham (10 years old). Tickets for Admission, 25 Cents, Reduced Rates for Children and Families."

Lynnwood's passionate interest in organs manifested itself early in his life. Mention already has been made of the very old and small instrument in the Anglican Church and how he was allowed to play on it. As the boy grew older he learned about organs in nearby towns, and it was one of the chief pleasures in his life to visit them and play on them. His "radius of operations" was greatly increased when his father rented the farm and began his career as a traveling salesman, and any village in that part of Quebec with a pipe organ, once heard about, became a mecca to be visited.

The most interesting and helpful experience that the family could give the little boy was a visit to one of these organs; but the wind had to be supplied by the members of the family who could be persuaded to go along. True to later years, as music committees and vestries had to find out, he never seemed to tire while at the organ. He would send off for organ catalogs in such numbers that his parents naturally became a bit alarmed!

The little boy's passionate interest in music and his evident ability as a piano student became known to the people in the village; and among them were the authorities of St. Helen's School, then known as Dunham Ladies College. This was a "finishing school" for girls only; but the authorities were intelligent enough to grant the request of the boy's parents and admit him, at the age of ten, to the privileges of musical instruction offered by the "College". For the first year or so Lynnwood took lessons with Miss M. Lillian Jackson, the resident musical governess.

The earliest printed program in which Lynnwood's name appears goes back to this period: "A MUSICAL EVENING!" at Victoria Hall, Bedford, with Master Farnam (sic) down for two unnamed piano solos. (From the first appearance of his name in print, it was habitually misspelled—and in many different ways—in newspapers and sometimes even in programs.)

For the last two years of his work at the "College" he was a pupil of George W. Cornish, the director of music. Mr. Cornish was the organist of Calvary Methodist Church in Montreal, but went out to Dunham once a week. Although Lynnwood's carefully kept memorandum-books indicate that these weekly lessons usually did not last longer than a half-hour, it would be difficult to exaggerate the importance of the opportunity which was provided the boy in this way. It was Mr. Cornish, more than any other teacher, who laid the basis for Lynnwood's technical development; and it was Lynnwood Farnam's own testimony in his later years that he never varied from the standards laid down by this teacher in these two formative years.

Meanwhile Lynnwood took pupils of his own. At the age of eleven he already had several of them, earning some 25 cents a lesson and making him a comfortable financier. He was a conscientious teacher. One of the students, a girl older than he, would have her hair pulled when she did not play properly!

When Lynnwood was only 15 years old it was decided that he should take part in the forthcoming competition for a scholarship in the Royal College of Music in London, England. This scholarship,

which was offered by Lord Mount Stephen and Lord Strathcona every four years, was open to students under 18 years of age. For three months Lynnwood studied with Mr. Cornish in Montreal in preparation for the examination.

The competition was held in April, 1900, with eight young musicians taking part. Lynnwood's teacher was one of the examiners, the others being Messrs. Couture and Reyner. The boy was nervous; but his father was with him and rubbed his hands and fingers before his part in the examination. As his father was to write many years later, "these kindly acts were * * * greatly appreciated, and no matter how trifling they might be, they were never forgotten. No one could ever do him a kindness without his giving thanks, and like kindness returned in like manner if possible."

It was a thrilling day when a letter was received from the governor general approving of the examiners' decision to award the scholarship to Master Lynnwood Farnam. The prize consisted of fifty guineas a year for three years.

There was great rejoicing in the little village of Dunham when the boy returned, and the press of the region and in Montreal made much of the event. One paper described a musical given by pupils of Mr. Cornish and Miss Sargent at the Ladies College shortly afterwards, and added, "that Lynnwood was also present and delighted the company with several pieces without aid of note upon the new piano lately placed in the college. Dunham has special reasons to be proud of Mr. Farnam". Later we read of his playing at services in churches in the neighborhood, at a choir concert given by Miss Reyner in the Ladies' Ordinary of the Windsor in Montreal, and at a musical given in the same city at the home of Mr. and Mrs. Cornish.

In May, 1900, he sailed for England on the *Tunisian*, accompanied by his Aunt Alice (Mrs. Alice A. Rublee) and her son Herbert. He was admirably equipped to travel and to take advantage of his great opportunities—a busy, methodical, happy, enthusiastic boy, always ready to enjoy whatever opportunity presented itself. He liked everybody, particularly anyone who was funny or different in any way in speech or mannerisms. He would remember peculiar expressions and sayings and use them at opportune times. What a sense of humor he had, and what happiness he got from peculiar names and noises, odd sayings and unusual looking people or animals. In his humor, however, there was no ridicule. He laughed the most at people he loved the most, like his dear old aunt, Mrs. Rublee.

Sickness, pain or misfortune were puzzles to him and caused him great concern. His sympathies were very keen and everyone's burden became his burden as he became older. He would become serious instantly from his lightest moods, sensitive to the slightest disturbance.

And so he left for years of study across the great ocean, always longing for news from home, but always eager for the enlarged opportunities for development that lay beyond the Atlantic.

THE CHICAGO SINGING Teachers' Guild announces its nineteenth annual prize song competition for the two hundred dollar award offered by the W. W. Kimball Company. The award will be made for the best original song composition submitted by a citizen and resident of the United States, of the Dominion of Canada or of any Central or South American Republic. Complete information and contest rules may be obtained from Dr. George E. Lantz, Director, The School of Music, North Central College, Naperville, Ill.

RUTH A. WHITE, A.A.G.O., has resigned her position as organist of the Green Ridge Presbyterian Church of Scranton, Pa., to assume the duties of organist-director of the Westminster Presbyterian Church of Scranton, Pa. She played her first service Nov. 6. Miss White succeeds Llewellyn Jones, A.A.G.O., who is retiring after serving the church thirty-three years. He will continue as organist emeritus.



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Austin Organs, Inc. has been awarded the contract for a three-manual organ to be built for the First Congregational Church of Middletown, N. Y. The church, the first organized in the area and the only congregation for a number of years, dates from 1785, with the present building having been built in 1872. Mrs. Frances T. Green is organist and Miss Elenore McCoach is choir director.

The organ will be located in large chambers on each side of the chancel with hand-carved grilles facing both the choir and the congregation. Negotiations were handled by Charles L. Neill, New York area representative for Austin Organs, Inc. Installation is planned for the fall of 1956.

The stoplist of the new organ will be as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Quintaten, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Chimes, 25 tubes.

SWELL ORGAN.

- Geigen, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Gambe, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Waldflöte, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Fagotto, 16 ft., 12 pipes.
- Trompette, 8 ft., 73 pipes.
- Fagotto, 8 ft., 73 pipes.
- Claron, 4 ft., 73 pipes.
- Vox Humana (console preparation).
- Tremolo.

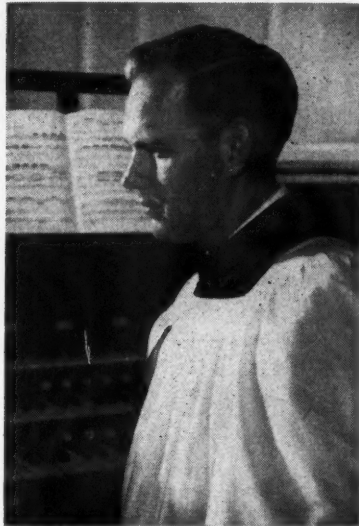
CHOIR ORGAN.

- Gedeckt, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Dolce Celeste, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Nasard, 2 2/3 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Clarinete, 8 ft., 73 pipes.
- Bombarde, 8 ft., 41 pipes.
- Tremolo.

PEDAL ORGAN.

- Contra Bass, 16 ft., 32 pipes.
- Gemshorn, 16 ft., 12 pipes.
- Lieblich Gedeckt, 16 ft., 12 pipes.
- Principal, 8 ft., 32 pipes.
- Gemshorn, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Fifteenth, 4 ft., 12 pipes.
- Flute, 4 ft., 32 notes.
- Bombarde, 16 ft., 32 pipes.
- Bombarde, 8 ft., 12 pipes.
- Fagotto, 16 ft., 32 notes.

WILLIAM LEMONDS



WILLIAM W. LEMONDS will become minister of music at the Second Presbyterian Church of Kansas City, Mo., in January after five years of service as minister of music at the Westminster Presbyterian Church in Oklahoma City. While at Westminster Mr. Lemonds has built up a twelve-choir system, ranging from a cherub choir for 3-year-olds to an adult volunteer choir of eighty voices. The latter choir has given first Oklahoma performances of Honegger's "King David", Haydn's "The Seven Last Words of Christ" and Britten's "Rejoice in the Lamb".

Mr. Lemonds studied organ under Mildred Andrews at the University of Oklahoma, Claire Coci and Dr. Alexander McCurdy. He is a graduate of the Westminster Choir College and attended the Biarritz American University in France and the Pius X School of Liturgical Music in New York City. Mr. Lemonds spent a summer term studying with Robert Shaw and Julius Herford and another term with James Lawson, carillonneur at the University of Chicago. He is dean of the Oklahoma City Chapter of the American Guild of Organists.

AMY GERTRUDE JONES, organist of San Diego, Cal., died Oct. 26 after an operation for a brain tumor. Miss Jones had been an active member of the American Guild of Organists for a number of years.

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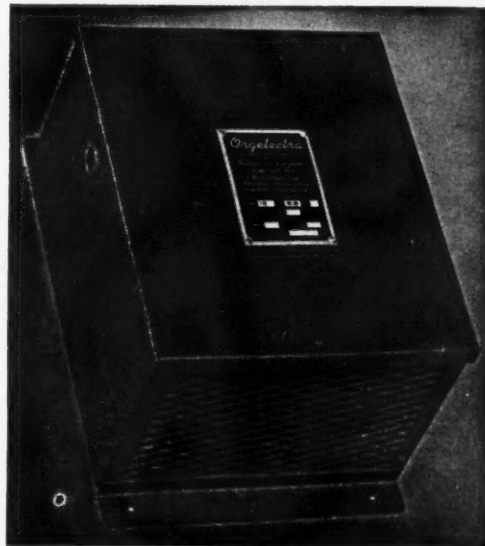
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HAROLD C. O'DANIELS



HAROLD C. O'DANIELS is heard in a recital every Thursday at noon on the recently installed Casavant organ at Christ Church in Binghamton, N. Y. His next recital, Dec. 1, will include four settings of the chorale "Come, Saviour of the Gentiles," a Chaconne of Couperin and Rowley's "Benedictus."

Mr. O'Daniels received his B.S. degree from Ithaca College in 1939. He also studied at the Cincinnati Conservatory and the Juilliard School of Music. Mr. O'Daniels was for two years organist-choirmaster of St. Philip's Episcopal Church, Coral Gables, Fla., while he served as music instructor in the rehabilitation program of the air force. He is working toward a master's degree at Union Theological Seminary.

W. WILLIAM WAGNER, organist and choirmaster of the Old Stone Church, Cleveland, directed his choir in a performance Nov. 6 of the Faure Requiem. At the same service Raymond Danley, tenor, sang Dvorak's song cycle "Biblical Songs," Book One.

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HENRY BOS, a reader of THE DIAPASON for nearly forty years, has marked a half-century of service at the Third Reformed Church of Kalamazoo. Asked about his work by newspaper reporters, Mr. Bos said, "I am not completing a half-century as organist for the church, I am simply beginning a second half-century on the job!" He has outlasted two churches, two organs and six pastors. Mr. Bos not only plays the organ but services

it. He is a skilled woodworker and still puts in eight hours a day at his shop.

Mr. Bos has been married for fifty-nine years. There are three sons—Bert, Garrett and Henry—and a daughter, Mrs. Johannes Worst. Bert is organist of the Protestant Christian Reformed Church in Kalamazoo. "He's not bad," says his father, "but then, he's only been playing for about twenty-five years."

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VICTORIA CENTRE—The second meeting of the season was a discussion on "The Place of Music in Church Services" led by the Rev. William Hills, a well-known Anglican. Organists of all denominations participated and heartily approved Mr. Hill's three main points: the organist should be the minister's closest professional colleague, weekly conferences between clergy and organist should be held and the music selected should be the result of mutual consultation and agreement, rather than chosen arbitrarily by either minister or organist. A newcomer to Victoria was welcomed to the centre—Dorothy Young Mallory, winner of the A.G.O. national competition in San Francisco in 1952. Mrs. Mallory is acting as the assistant organist at Christ Church Cathedral and will be heard in a recital early in the new year.—Mrs. C. C. WARREN.

OSHAWA CENTRE—The Oshawa Centre had as guest speaker at the October meeting Muriel Gidley Stafford of Toronto. Mrs. Stafford chose as her subject "Investments I Like", the investments in this case referring not to stocks and bonds but to choral music purchased by Mrs. Stafford for her choir at the Park Road Baptist Church. "This responsibility of using the funds for music wisely should be regarded seriously by choirmasters," the speaker emphasized. "In selecting anthems and motets, the purchaser should choose ones which use a fine text. Whether or not the setting is effective vocally is something which can be learned from experience," Mrs. Stafford said. Organists and guests present formed a choir under Mrs. Stafford's direction and sang a number of short anthems and carols. In teaching these, Mrs. Stafford emphasized the importance of the words and urged choirmasters to stress not only clarity in pronunciation but the significance of the text.—Mrs. G. K. DRYNAN, Secretary.

HAMILTON CENTRE—Most worthwhile was the October meeting of our centre. In the Westdale United Church we heard the new three-manual Casavant played by the organist, Jack Hodd, who also conducted the choir in two selections. Although the recital was intended to be informal, a large audience of organ enthusiasts attended this portion of our program and were rewarded by a fine example of tonal design. The next portion of the evening was a record concert on a Kelton "hi-fi" unit loaned by the Bob Moody Company and arranged by Jack Puttenham. The records were from Mr. Puttenham's large collection.—DWIGHT MUNGER.

VANCOUVER CENTRE—A most enjoyable evening was spent by the members and guests of the Vancouver Centre at the annual autumn dinner, held Oct. 25 at the Horseshoe Restaurant. A fine dinner was followed by a talk by the Rev. David Somerville of St. James' Anglican Church. Father Somerville told of many of the interesting musical treats he enjoyed this last summer while in Europe and the British Isles. Professor Leslie Crouch thanked the speaker, and the vice-chairman presented the first honorary membership to Father Somerville for his whole-hearted and enthusiastic co-operation with the Vancouver Centre.—G. HERALD KEEFER.

WINNIPEG CENTRE—The Winnipeg Centre held its October meeting Oct. 24 in the Elm Chapel. The executive had planned this evening as a drive for new members and it was most encouraging to see a large representation of organists, choir-masters, choristers, and some of the clergy. We were fortunate in securing a number of new members. The main event on the program was a talk by Eric J. Adams, recently appointed assistant supervisor of music of the Winnipeg schools, and organist of the Augustine United Church. Mr. Adams spoke at length on the work of the Royal Scottish Academy of Music in Glasgow, its founders and its history. Ronald Gibson spoke briefly on the aims and objects of the College, and covered especially the work and achievements of the local centre, noting particularly the publishing of a report on "Conditions of Church Music in Western Canada" in the late 1920's.—CLAYTON E. LEE, Secretary.

HALIFAX, N. S., CENTRE—Thirty-six members and guests of the Halifax Centre began the season with a banquet Oct. 22 in the St. Mathias Church hall. After introducing the new members, Bernard A. Munn, chairman of the centre, outlined the program for the new season. Miss Natalie Littler introduced the speaker of the evening, the Rev. H. St. Clair Hilchey, rector of St. Paul's Church. The speaker traced the use of music in religion back to Old Testament days. Of modern church music he said: "Clergy and organists are partners in a service praising God." He termed worship without music "poor" and added that without the development of Christianity, much of our finer music might never have been written. "The highest use of music," he said, "is as the handmaiden to religion." E. A. Collins spoke briefly on the London convention. Two members of the Centre, Maitland Farmer and Murray Vanderburgh, gave amusing and informative talks on their experiences while traveling in the United Kingdom and Europe this summer. They described several cathedrals they had seen in Germany and England and several choirs they had heard, mentioning particularly those at Cologne, Mainz and Exeter. Mr. Vanderburgh told of watching the Westminster Abbey choir make a recording for the B.B.C.—SHIRLEY A. BLAKELEY.

MONTREAL CENTRE—The opening meeting was held Oct. 29 at the Dominion Douglas United Church, Westmount. There was a very encouraging number of new members in attendance. Following the dinner, Dosithee Boisvert, tenor, was heard in three solos accompanied on the piano by W. J. Doyle, chairman. The guest speaker was the Hon. Justice E. Fabre Surveyer who delighted the group with an all too short history of the first organs in the province of Quebec—probably the first in Canada.—R. A. MANSON, Secretary.

SARNIA CENTRE—The first meeting of the Sarnia Centre was held Oct. 23 at the home of Mr. and Mrs. A. E. Harris. A short business meeting was held and correspondence read. Plans were begun for the annual "Hymns of the Church" service to be held in February. Reports of the London convention were given by Bernard Howard, Hayden Weston and A. E. Harris. It was felt that the convention had been outstanding from first to last. While refreshments were served, some hi-fidelity organ records were heard.—A. E. HARRIS.

OWEN SOUND CENTRE—The Owen Sound Centre held a hymn festival Oct. 19 in the auditorium of the Owen Sound Collegiate Institute. Each of the seven choirs taking part sang a hymn, and descants, faux bourbons and unison singing with varied organ accompaniment were used to good effect. The massed choirs sang four hymns, and the congregation joined in the singing of five more hymns. The evening was so successful that we hope to make it an annual event, and plans are now under way for a carol festival for junior choirs to be held during the Christmas season.—R. H. DOUGHERTY, Secretary.

WINDSOR CENTRE—The Windsor Centre enjoyed the hospitality of the Chatham Baptist Church Oct. 18. James C. Read was in charge of the program, and the members of Chatham and Kent Centre were special guests. The program of organ and choral numbers was a very enjoyable one—two organists from each city taking part. Ewan B. McCuaig, A.R.C.T., of the First Presbyterian Church, Chatham, opened the program with Lauren Kolvinson's Choral and Variations. Allanson G. Y. Brown, F.R.C.O., of Christ Church (Anglican) played two organ solos: Bach's Fantasia in G and his own composition "Festival Alleluia." These were followed by the singing of Ringwald's arrangement of the "Battle Hymn of the Republic" by the combined choirs of the Victoria Avenue United Church and the Chatham Baptist Church under the direction of Mr. Read, with Mrs. W. B. Beardall, A.T.C.M., at the organ and John Wignall at the piano. Clifford Maddock, A.T.C.M., A.C.C.O., of the Westminster United Church, Windsor, played: "Berceuse," Vienne, and Finale. Lemmens. The combined choirs sang Mozart's Gloria and Leslie H. Day, A.Mus., L.C.M. (Eng.), of St. George's Anglican Church, Walkerville, Chairman of the Windsor Centre, closed the program with two organ numbers: Pastorale, Sonata, Gullmant, and "Nun danket alle Gott," Karg-Elert.—NELLE COX, Secretary.

ST. CATHARINES CENTRE—A meeting of the St. Catharines Centre was held Nov. 6 in St. Giles Presbyterian Church. The guest speaker was Zwi Ben Shalom. Cantor of the St. Catharines Synagogue. Cantor Shalom discussed the history of the Hebrew people from early biblical times to the present day, illustrating various Hebrew liturgical chants that evolved throughout the ages. He was assisted at the organ by Lewis Jones, A.C.C.O. A business meeting and refreshments followed.—Dr. F. R. C. CLARKE.

ST. CATHARINES CENTRE—The St. Catharines Centre held its first meeting of the 1955-56 season at a banquet in the Queensway Hotel Oct. 1. After the banquet, Lewis Jones, the new chairman, outlined plans for the centre for the coming season. Eric Dowling gave a report of the 1955 national convention held at London, Ont. The evening concluded with some very amusing entertainment provided by Alex Rad of Niagara Falls, Ont.

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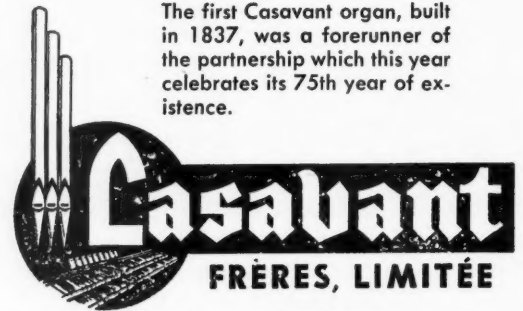


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Three-Manual Instrument of Unusual Type Is Installed in New Lutheran Chapel at the University of Michigan

Robert Noehren has just completed a three-manual organ of unusual interest for the new Lutheran Students' Chapel in Ann Arbor, Mich. The organ was designed by Mr. Noehren in corroboration with Stanley Yoder especially for use in the Lutheran Church. An enclosed division is to be installed in the future. The case pipes are of burnished tin. The stoplist of the instrument is as follows:

MANUAL I.

- Principal, 8 ft., 49 pipes.
- Rohrflöte, 8 ft., 56 pipes.
- Octave, 4 ft., 56 pipes.
- Nasat, 2 1/2 ft., 37 pipes.
- Octave, 2 ft., 56 pipes.
- Quint, 1 1/2 ft., 56 pipes.
- Mixture, 2 to 4 ranks, 188 pipes.

MANUAL II.

- Gedeckt, 8 ft., 56 pipes.
- Rohrflöte, 4 ft., 56 pipes.
- Principal, 2 ft., 56 notes.
- Quint, 1 1/2 ft., 56 notes.

MANUAL III.

- Rohrflöte, 8 ft., 56 notes.
- Gedeckt, 4 ft., 56 notes.
- Waldflöte, 2 ft., 56 pipes.
- Sesquialtera, 2 ranks, 88 pipes.

PEDAL ORGAN.

- Subbaas, 16 ft., 12 pipes.
- Gedeckt, 8 ft., 32 notes.
- Principal, 4 ft., 32 notes.
- Rohrflöte, 4 ft., 32 notes.
- Octave, 2 ft., 32 notes.
- Octave, 1 ft., 32 notes.
- Mixture, 32 notes.

The organ was dedicated Nov. 6 with a recital by the builder, Mr. Noehren. Betty Jackson is the organist of the chapel.

VIRGIL FOX WILL BE GUEST ARTIST AT TORONTO CONCERT

Virgil Fox will be guest organist with the Toronto Symphony Orchestra Dec. 2. The work to be performed is Bach's Concerto 1, in D minor. The following week Mr. Fox will be heard at the Worcester, Mass., Civic Auditorium under the auspices of the A.G.O. The large Aeolian-Skinner organ in the auditorium of Winthrop College, Rock Hill, S.C., was dedicated with two recitals by Mr. Fox in November.

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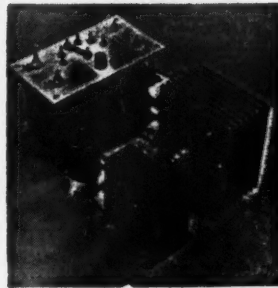
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Mis Meyer has appeared in many programs of piano and organ music and has had much experience as an accompanist. She is dean of the Wabash Valley Chapter of the A.G.O.

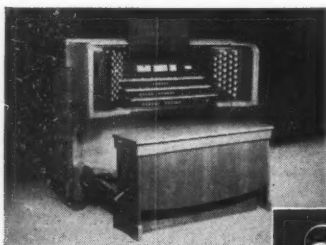
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ROBERT E. SCHANCK



ROBERT E. SCHANCK, organist-director at the Kilburn Memorial Presbyterian Church in Newark, N. J., since 1946, conducted his choir in a performance of Charlotte Lockwood Garden's "The Song of Amos" Nov. 23. Mr. Schanck directs five choirs and a series of special musical services is scheduled each season.

Mr. Schanck is a graduate of the Guilford Organ School and Upsala College. He holds the degree of master of sacred music from Union Theological Seminary, where he was a pupil of M. Searle Wright.

FRANK E. SWAIN, an organ pipe maker for fifty-two years, died at the home of his daughter in Decatur, Ga. He was born in Massachusetts seventy-two years ago and would have celebrated his fifty-third wedding anniversary Dec. 18. Survivors in addition to his wife include two children, six grandchildren and one great-grandchild.

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The Reuter Organ Company has been selected to build a three-manual, fifty-three-rank organ for Wittenberg College in Springfield, Ohio. The instrument, which is to be placed in the new Weaver Memorial Chapel, will be installed early next year. It was designed by Franklin Mitchell of the Reuter Organ Company, who conferred with Dr. William H. Barnes. The organist at the College is Professor L. David Miller, who is also director of the school of music.

The organ is a gift of Dr. Stanley Hanley, Wittenberg alumnus of the class of 1922, and Mrs. Hanley. Dr. Hanley, who is a member of the College Board of Directors, lives in Columbus, Ohio, where he is a partner in the Power Equipment Company of Galcon, Ohio, and Detroit. The stoplist of the instrument will be as follows:

GREAT ORGAN.

Violone, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Hohlfloete, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Koppelfloete, 4 ft., 61 pipes.
Quint, 2 2/3 ft., 61 pipes.
Blockfloete, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.
Acuta, 3 ranks, 183 pipes.
Chimes (preparation).

SWELL ORGAN.

Spitzfloete, 16 ft., 85 pipes.
Rohrfloete, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Spitzfloete, 8 ft., 73 notes.
Flute Celeste, 8 ft., 73 pipes.
Principal, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Octavin, 2 ft., 61 pipes.
Siffloete, 1 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Clarinet, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Hautbois, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Gedeckt, 8 ft., 61 pipes.
Dolcan, 8 ft., 61 pipes.
Dolcan Celeste, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Nasard, 2 2/3 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Cymbal, 3 ranks, 183 pipes.
Trompette, 8 ft., 61 pipes.
Schalmel, 4 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Contra Bourdon, 32 ft., 7 pipes.
Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 notes.
Gedeckt, 16 ft., 32 pipes.
Spitzfloete, 16 ft., 32 notes.
Grossquinte, 10 1/2 ft., 32 notes.
Octave, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Violone, 8 ft., 32 notes.
Gedeckt, 8 ft., 32 notes.
Spitzfloete, 8 ft., 32 notes.
Spitzquinte, 5 1/2 ft., 32 notes.
Choral Bass, 4 ft., 32 pipes.
Bourdon, 4 ft., 12 pipes.
Mixture, 3 ranks, 96 pipes.
Bombarde, 16 ft., 32 pipes.
Clarinet, 16 ft., 32 notes.
Trompette, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

**SETH BINGHAM ADDRESSES
GUILD CHAPTER MEETINGS**

Seth Bingham, A.G.O. vice-president, is scheduled for several speaking engagements this season. He spoke Oct. 10 to the New Haven Chapter, and Nov. 21 he gave his popular talk, "Organ Personalities," before the music club of Waterbury, Conn. Professor Bingham will address the Guild's annual midwinter conclave Dec. 21 at the Curtis Institute, Philadelphia. His subject will be "Choral Repetory." A lecture, "Contemporary Church Music," will be given Jan. 23 for the Northeastern Pennsylvania Chapter at Pittsburgh, and "Hymns, Their Singing and Playing" for the Scranton Chapter Jan. 26.

EVELYN E. McCLAY, wife of George E. McClay, died Oct. 28 in Evanston, Ill. Mr. McClay is on the faculty of Northwestern University.

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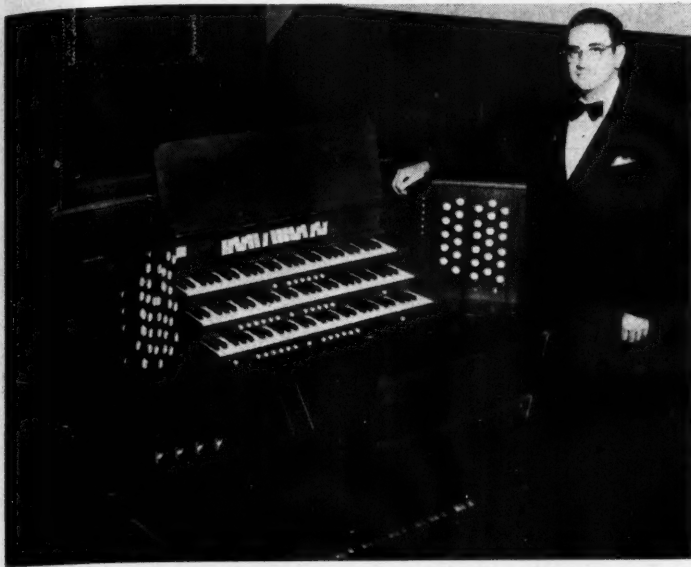
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G. LELAND RALPH AT NEW ORGAN



G. LELAND RALPH stands by the console of the new Hillgreen, Lane organ at the First Baptist Church, Sacramento, Cal. The instrument was dedicated with a recital by Mr. Ralph Sept. 21 and a

special service Sept. 25. The installation of the organ coincided with the 105th anniversary of the church. Mr. Ralph has planned an extensive series of musical services.

HARRY DEAN DIES AT AGE 76
IN HALIFAX; NOTABLE CAREER

Harry Dean, A.R.C.O., R.C.M. (Leipzig), died at his home in Halifax, N.S., Oct. 30. Yorkshire born, trained in London and Leipzig, he went to Canada in 1906. In 1908 he was appointed director of the Halifax Conservatory of Music, which position he held until 1934 when he founded the Maritime Academy of Music, of which he was director until his recent retirement.

For thirty-five years Mr. Dean conducted the Orpheus Club and the famous Halifax Philharmonic Society, its successor. He served on the teaching staff of Dalhousie University in Halifax, and for many years conducted its glee club. In the Fort Massey Church he gave forty-seven years of service as organist and choir-master. Many of Canada's musicians of today came under his influence as a teacher of piano, organ and composition. As a performer, he was well known in Canada for recitals and broadcasts, principally of organ music. His performances as pianist with the visiting Hart House Quartet in their chamber music concerts in Halifax will be remembered by all who heard them. Mr. Dean was 76 years old.

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ST. MARY'S IN NEW YORK CITY
LISTS MUSIC FOR DECEMBER

Music in December at the services in the Church of St. Mary the Virgin, New York City, will be the following: Mass in B flat, Lotti; "Rorate Caeli Desuper," Palestrina; the Litany in Procession, Plainchant; "Obscuro Domine, Handl; "O Salutaris Hostia," Whyte; "Adoramus Te," Perti; "Tantum Ergo," Reger; Missa Brevis, Mozart; "Beata Es, Virgo Maria," Gabrieli; "Salvator Mundi," Blow; "O Salutaris Hostia," Farnaby; "Adoramus Te," Rosselli; "Tantum Ergo (five-part), Victoria; "Missa Vidi Speciosam," Victoria; "Ecce Dominus Veniet," Handl; "Ego Sum Panis Vivus," Byrd; "O Salutaris Hostia," Kromolicki; "Adoramus Te," Ruffo; "Tantum Ergo," Bruckner; "Missa in Honor Sancti Josephi," Peeters; "Hodie Nobis Caelorum Rex," de Maleingreau; "Magnificat" and "Nunc Dimittis," Byrd; "O Salutaris Hostia," de la Rue; "O Bone Jesu," Ingegneri; "Tantum Ergo" (Op. 11, No. 5), Kromolicki. Edward Linzel is organist and choirmaster and Ernest White is the musical director.



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GEORGE L. GANSZ ATTENDS
CONDUCTORS' SYMPOSIUM

George L. Gansz, of the faculty of Centenary College in Hackettstown, N. J., was one of thirty conductors from the United States and Canada who was selected to attend the week long conductors' symposium, sponsored by the American Society of Composers, Authors and Publishers, the Philadelphia Orchestra, and the American Symphony Orchestra League in Philadelphia. Each conductor attending the symposium was given two opportunities to conduct the Philadelphia Orchestra in rehearsal sessions and to receive criticism from Eugene Ormandy.

Included in the sessions, which started Sept. 26, were conferences and discussions with key orchestra personnel as well as outstanding composers such as Norman Della Joia, Paul Creston, Howard Hanson and Deems Taylor.

George Gansz is director of choral and instrumental music at Centenary College. During the summer Mr. Gansz conducted the Centenary Singers on a performance tour through seven European countries.

MARION IRELAND RECEIVES
A.A.G.O., L.T.C.L.; EXPANDS FIRM

Marion P. Ireland, organist of the First Presbyterian Church in North Hollywood, Cal., who heads the choir robe manufacturing firm of Ireland Needlecraft, has successfully completed examinations for the A.A.G.O. and L.T.C.L. certificates. Mrs. Ireland has been studying organ with David Craighead at Occidental College. She is a graduate of the Eastman School of Music.

Since moving to the west coast, Ireland Needlecraft has enjoyed a large expansion. In the last six months the size of the factory has been doubled.

MARJORIE JACKSON



MARJORIE JACKSON has returned to her position as head of the organ department at Mississippi Southern College in Hattiesburg. During the last year she held a Fulbright scholarship to study organ with Flor Peeters at the Royal Flemish Conservatory in Antwerp, Belgium. From the conservatory she received the first prize with distinction in organ and the J. Callaerts prize. She also was a winner, in the international Bach Concours held in Ghent, Belgium, in which there were forty-eight participants from eleven countries. She gave recital and radio performances in Belgium.

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A Minister of Music
R St. Paul's Episcopal Church
A Augusta, Ga.



LLOYD HUTSON

LLOYD HUTSON has been appointed organist and choirmaster of the Emmanuel Lutheran Church of Baltimore. Construction of the new church and parochial school in West Hills, a suburban area, will start this fall. The expansion plans of the congregation include a three-manual organ to be installed in the church edifice.

Mr. Hutson is a graduate of Peabody Conservatory and goes to Emmanuel Church after twenty-five years as organist and choirmaster of the Memorial Episcopal Church, Baltimore. His compositions include an "Agnus Dei" and "Easter Alleluia" published by H. W. Gray.

**BRUCE WILLIAMS RETURNS
TO BALTIMORE FOR STUDY**

Bruce M. Williams has been appointed director of music at Grace Lutheran Church in Baltimore. He directs two choirs soon to be heard in Bach's Cantata 61 and a program of Christmas carols. Mr. Williams is a graduate of the Peabody Conservatory and studied organ with Walter Baker, George Markey and Richard Ross. Choral work was done with Ifor Jones and Peter J. Wilhousky, and he studied voice with Justine Williams. He has returned to Peabody to study for the degree M.S.M.

The former Charlotte Lee and Bruce Williams were married in September at Emmanuel Episcopal Church. Donald King directed a choir in the singing of Bach's Wedding Cantata and played the Air from the Third Orchestral Suite and Prelude in G major by Bach for the processional and recessional. Before the ceremony the groom played "Herzliebster Jesu," Bach.

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**FESTIVAL SERVICES HELD
AT ST. PAUL'S IN SYRACUSE**

In St. Paul's Church, Syracuse, N. Y., two festival services were held Oct. 9. The morning service was one of dedication and thanksgiving for the new chancel furnishings. Music for the service was played and conducted by H. Winthrop Martin, M.S.M., Ch.M., assisted by Kirby Jolly, trumpet. The organ prelude was Mendelssohn's First Sonata and the postlude, Allegro maestoso, "Water Music," Handel. Choral numbers were: Introit, "Behold the Tabernacle of God," Edith Lang; Te Deum in G minor, Candlyn; "Zadok the Priest," Handel; and a setting of Marie Chapin's poem, "Father, Take My Hand," written especially for the occasion by Mr. Martin. That evening a diocesan missionary

service was held at St. Paul's with Bishop Louttit of South Florida as speaker. Music was furnished by combined choirs of several Episcopal churches in the Diocese of Central New York, under the direction of Mr. Martin. Frederick Monks of Grace Church, Utica, served as organist for the service, with the prelude played by Morton Davis of Trinity Church, Fayetteville, and the postlude by Robert Kendall of Trinity Church, Syracuse.

HOWARD KELSEY

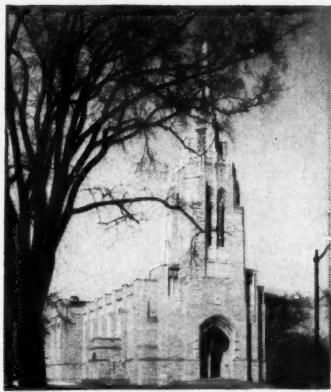
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MUELLER SERIES IS BEGUN
AT SAN FRANCISCO CHURCH

Harold Mueller, well-known San Francisco organist, has announced a series of six recitals at Trinity Episcopal Church. The opening program was played Nov. 6 with the following numbers: Toccata in E minor, Pachelbel; "From God Will Naught Divide Me," "I Cry to Thee, Lord Jesus Christ," Fugue on "B-A-C-H," Krebs; "Rejoice Now, Beloved Christians" and Passacaglia and Fugue in C minor, Bach; Symphony 5, Widor. Dec. 4 he will play works by Boely, Daquin, Mozart, Mendelssohn, Dvorak, Langlais and Edmundson. Future recitals will be held Feb. 5, March 4, May 6 and a request program May 27.

RICHARD LITTERST



RICHARD W. LITTERST has succeeded Martin W. Bush as minister of music at the First Congregational Church in Omaha, Neb. Mr. Bush recently retired after a tenure of fifty years. Mr. Litterst goes to his new post from the Presbyterian Church of Westfield, N. J., where he served for three years. He also has served on the faculty of Union Theological Seminary, where he succeeded Dr. Frederick W. Schlieder.

ANNUAL CHOIR YEAR BOOK
IS PRINTED IN FORT WORTH

The annual yearbook of the choirs of the First Methodist Church, Fort Worth, Tex., has been printed. Robert R. Clarke, M.S.M., minister of music, directs a total of seven choirs, this attractive booklet reveals. The entire personnel of some 300 is listed as well as the season's repertory of over 200 compositions. Three large choral works were performed last season: "The Messiah," Handel; Requiem, Mozart; "Seven Last Words," Dubois. The first two were with orchestra. A review of the last decade is also included.

APOLLO MUSICAL CLUB WILL
GIVE MESSIAH PERFORMANCE

The Apollo Musical Club of Chicago will give its annual performance of Handel's "Messiah" Dec. 27 at 8:15 p.m. in Orchestra Hall. Henry Veld will conduct and Robert Birch will be at the organ. The Chicago Symphony Orchestra will assist.

SEARLE WRIGHT, F.A.G.O., directed the choir of St. Paul's Chapel, Columbia University, New York City, in a performance Nov. 13 of Verdi's Requiem.

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PRESTON ROCKHOLT



PRESTON ROCKHOLT, F.A.G.O., has returned to Chicago after a period of service in the army to resume his duties as chairman of organ instruction at the Moody Bible Institute and to become organist and choirmaster of the Church of the Redeemer (Episcopal). Before entering the service Mr. Rockholt was associated with St. James' Methodist Church in Chicago. While away he served the First Presbyterian Church of Augusta, Ga.

Mr. Rockholt holds a master's degree from the American Conservatory in Chicago. He was one of the successful candidates in the Fellowship examination of the A.G.O. this year. Mr. Rockholt is working toward a doctor's degree in organ playing at Northwestern University.

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