

THE DIAPASON

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WATERBURY CHURCH GETS McMANIS ORGAN

NEW DESIGN FOR ST. JOHN'S

Three-Manual Division in Gallery
Two Manuals in Chancel—Sec-
tions of Gallery Swell Are
Used Antiphonally.

St. John's Episcopal Church, Waterbury, Conn., has signed a contract with the Charles W. McManis Company of Kansas City, Kans., for a three-manual organ of sixty-nine ranks. Pipework of the Great, Brustwerk and Pedal will be exposed under and on either side of the rose window in the rear gallery, the Brustwerk in its traditional position under the Great. Controlled also from the drawknob console in the rear gallery will be a two-manual and pedal chancel division. The gallery Swell will be enclosed in separately controlled boxes for flues and reeds on either side of the gallery.

After removal of the old organ the rear gallery will be remodeled to accommodate a choir of approximately sixty voices. Choir stalls in the chancel will be retained for use on special occasions.

Organist-choirmaster of St. John's Church is Jerome Meachen, organ consultant is Parvin Titus of Christ Church, Cincinnati, Ohio.

The stoplist is to be: GALLERY GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Hohrgedeckt, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Quinte, 2 1/2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tercio, 1 1/2 ft., 61 pipes.
Mixture, 4 ranks, 220 pipes.
Fagot, 16 ft., 61 pipes.
Tremulant.
Chimes.

GALLERY SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 61 pipes.
Geigen, 8 ft., 61 pipes.
Stillsflöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Gemshorn Celeste, 8 ft., 49 pipes.
Principal, 4 ft., 61 pipes.
Hohrflöte, 4 ft., 61 pipes.
Octave, 2 ft., 61 pipes.
Scharf, 4 ranks, 208 pipes.
Contrafagotto, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Corno d'Amour, 8 ft., 61 pipes.
Dulzian, 4 ft., 61 pipes.
Tremulant.

BRUSTWERK.

Quintade, 8 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Larigot, 1 1/2 ft., 61 pipes.
Sifflöte, 1 ft., 61 pipes.
Sesquialtera, 2 ranks, 122 pipes.
Cymbel, 3 ranks, 183 pipes.
Singsedregal, 8 ft., 61 pipes.
Tremulant.

GALLERY PEDAL ORGAN.

Prestant, 16 ft., 32 pipes.
Sub Bass, 16 ft., 32 pipes.
Violone, 16 ft., 44 pipes.
Quintaton, 16 ft.
Lieblich Gedeckt, 16 ft.
Quint, 10 1/2 ft.
Principal, 8 ft., 32 pipes.
Gedeckt, 8 ft.
Violoncello, 8 ft.
Octave, 4 ft., 32 pipes.
Gedeckt, 4 ft.
Nachthorn, 2 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Contrafagotto, 32 ft., 12 pipes.
Posaune, 16 ft., 32 pipes.
Contrafagotto, 16 ft.
Fagot, 16 ft.
Trumpet, 8 ft., 44 pipes.
Claron, 4 ft.

CHANCEL GREAT ORGAN.

Gedeckt, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Octave, 2 ft., 61 pipes.
Kauschquinte, 2 ranks, 122 pipes.

CHANCEL SWELL ORGAN.

Harmonic Flute, 8 ft., 61 pipes.
Solliflönal, 8 ft., 61 pipes.
Vox Celeste, 8 ft., 49 pipes.

BANQUET AT CONCLAVE IN PHILADELPHIA



Flute d'Amour, 4 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Oboe-Trumpet, 8 ft., 61 pipes.
Tremulant.

CHANCEL PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Gedeckt, 16 ft., 44 pipes.
Principal, 8 ft., 44 pipes.
Gedeckt, 8 ft., 32 notes.
Octave, 4 ft., 32 notes.

FERDINAND DUNKLEY DIES; MANY YEARS IN NEW ORLEANS

Ferdinand Dunkley, F.A.G.O., F.R.C.O., veteran church musician and one of the few surviving founders of the American Guild of Organists, died recently in Paramus, N. J., at the age of 86. Mr. Dunkley was born in London, England, July 16, 1869, and came to this country in 1893 to be master of music at St. Agnes' School, Albany, N. Y., having been recommended to the Rt. Rev. William Doane, the bishop of Albany, by Dr. George Martin, Mr. Dunkley's organ teacher at the Royal College of Music, London, where he had held a scholarship in composition for four years.

In 1901 he went to New Orleans to become organist at St. Jude's Episcopal church and Touro Synagogue. He organized and conducted the New Orleans Choral Symphony in 1902 and founded the Apollo Club. He left New Orleans for positions in Vancouver, Seattle and Birmingham and returned to New Orleans twenty-five years ago to teach at Loyola University and the conservatory of music.

Mr. Dunkley gave recitals at the Buffalo Exposition in 1901 and at the St. Louis World's Fair in 1904. He was the youngest fellow of the Royal College of Organists, London, in 1886, and he became an F.A.G.O. in 1909. Mr. Dunkley had numerous published compositions to his credit, mostly church music. In 1889 he won a prize of fifty guineas for an orchestral suite.

LOS ANGELES CHURCH OPENS PIONEER BOY CHOIR SCHOOL

The first choir school of its type on the west coast will be opened in September by St. Paul's Cathedral in Los Angeles, where Frank K. Owen is organist and choirmaster. The school is to be operated in the parish house of All Saints' Episcopal Church and the curriculum will include grades four and five. Other grades will be added until the school extends through the seventh or eighth grade. The cathedral choir was organized in 1884 and has ranked as one of the notable choirs in America. Mr. Owen went to the cathedral in 1953 from St. Luke's Church, Kalamazoo. He will be in charge of all musical instruction.

WEINRICH RECORDS BACH WORKS IN SWEDISH CHURCH

Carl Weinrich has recently completed recording the entire works of Bach for Westminster discs on the organ of the Varfrukyrka, Skänninge, Sweden.

The Westminster Company inspected more than three dozen instruments in Denmark and Sweden before choosing the organ at Skänninge. This organ was rebuilt about thirty years ago by Marcussen of Denmark, and the same company was brought in to completely go over the instrument before recording sessions.

The town authorities were so interested in the project that the town council hall was used for the control room (across the square from the church) and all traffic was diverted from the area to provide quiet for recording.

CHICAGO CHURCH WITH NEW ORGAN DESTROYED BY FIRE

Four bells ringing feverishly at 1:00 A.M. Christmas night wakened neighbors of St. Paul's Evangelical and Reformed Church in Chicago to a spectacular fire which completely razed the building. A new sixty-rank Aeolian-Skinner organ had been rushed to completion for the Christmas services and had been played only three times. The adjoining parish house, which was relatively new, was saved, although considerable water and heat damage was noted.

The destroyed organ had had previous difficulties in transit. The truck carrying the console and pipes from Boston had overturned in Indiana. The three-manual console had to be rebuilt and the pipes repaired, arriving in Chicago only a few days before the disaster.

Arthur Clark is organist and choir director of St. Paul's.

VIRGIL FOX WILL PLAY FEB. 8 IN SYMPHONY HALL, BOSTON

Virgil Fox begins his February and March concert tour with a recital at Symphony Hall, Boston, Feb. 8. His program there two years ago was to a completely sold-out house and the same size audience is expected again this year. His program will feature the Bach Concerto 1 in D minor for organ and strings, the complete Durufle Suite, Opus 5, d'Antalffy, Sowerby and Liszt. Other pieces will include chorale-preludes of Bach and Brahms. Mr. Fox will open the new Möller organ at the Atlantic Union College in South Lancaster, Mass., Feb. 15 and then will play in Knoxville and Miami Beach. In Nassau he will play the opening recital on the new organ at the cathedral.

HANDEL'S "MESSIAH" WAS SUNG Dec. 11 by the oratorio chorus of Moody Bible Institute, Chicago, at the Torrey-Gray Auditorium. Robert Carbaugh directed.

MIDWINTER CONCLAVE IS IN PHILADELPHIA

MORE THAN 300 REGISTER

Bethlehem Choir Featured—Recitals,
Opera, Lectures, Services, Trips
to Historic Sites Make up
Three-Day Calendar.

By WILLIAM E. SMITH
(Reporter for Pennsylvania Chapter)

A record attendance of more than 300 was recorded at the annual midwinter conclave of the A.G.O. in Philadelphia Dec. 27 to 29. Three inspiring days were spent listening to recitals, concerts and lectures as well as fellowship with old and new friends.

The climax of the conclave was in the superb performance of Bach's "Christmas Oratorio" by the celebrated Bach Choir of Bethlehem under the direction of Dr. Ifor Jones. This was held in the historic Academy of Music and drew a near-capacity house of 3000. Fifty members of the Philadelphia Orchestra, Vernon de Tar, organ, and Mary Givens, piano, provided the accompaniment. The excellent soloists were: Ellen Faulk, Eunice Alberts, John McCollum and Mack Harrell. Preceding the concert a brass ensemble played Bach chorales, providing some of the atmosphere of the annual Bach Festival in Bethlehem each May.

The official opening was at the conclave headquarters—the Sylvania Hotel. After an invocation by the Rev. William J. Dietrich, rector of Calvary Episcopal Church, Germantown, a message by the Guild's national president, S. Lewis Elmer, commanded attention. There followed brief addresses by James E. Bryan, dean of the Pennsylvania Chapter, and Lewis M. Stevens, representing the city of Philadelphia.

Opening Recital by Doris Hamel

In the early afternoon the members gathered at the Curtis Institute of Music for a recital by Doris Hamel and talks by Dr. T. Frederick H. Candlyn and Seth Bingham. Miss Hamel's skill was amply manifested in Bach's Prelude and Fugue in E flat major, Franck's Chorale in E major and pieces by Roger-Ducasse, Elmore and Messiaen. The Institute's instrument is an Aeolian-Skinner. Dr. Candlyn discussed Guild examinations, reflecting his experience as chairman of the Guild's examination committee. Mr. Bingham's remarks were devoted to a consideration of "Choir Repertory for the Church Year."

Later in the afternoon at St. Mark's Episcopal Church, Hugh Giles demonstrated his deftness and versatility on the Aeolian-Skinner organ in Handel's F major Concerto and pieces by Buxtehude, Langlais, Schroeder, Sowerby and others. Dr. Giles' recital was followed by Solemn Evensong with music by the choir of men and boys under the direction of the church's organist and choirmaster, Wesley A. Day.

Menotti's Opera Performed

Two attractive programs were held Tuesday evening at the First Baptist Church. Robert Ege played a recital on the Möller organ with works by Bach, Brahms, Purvis, Wesley and Dupré. Menotti's opera "Amahl and the Night Visitors" was performed by the Philadelphia Oratorio Choir under J. Earl Ness, musical director of the church. This day closed with a Christmas party at the Sylvania Hotel. In the garb of William Penn, Ernest Willoughby of the Episcopal Church of the Redeemer was master of ceremonies.

The Wednesday roster listed a tour of historical spots in the old Philadelphia area, Independence Hall and "Old" Christ Church included. At the latter Choirmaster Francis Murphy, Jr., played music by Bingham and Karg-Elert and Franek's imposing Chorale in B minor. The morning also provided a recital by Virgil Fox on the huge organ in the Wanamaker Store, colorfully and impressively deco-

FERDINAND DUNKLEY



rated for the Christmas season. As usual, Mr. Fox was very much the expert technician and showman.

Elmore Heard at Valley Forge

That afternoon featured a trip to historic Valley Forge and its beautiful memorial chapel and carillon tower. A recital by Robert Elmore on the chapel's Möller organ exhibited his virtuosity. On the program were Messiaen's "Ascension Day" Suite, Bach's Trio in C minor, Mr. Elmore's own "Suite in Rhythm" and numbers by Bossi, Liszt and Bingham. Mr. Elmore delighted the huge audience with the playing of his own arrangement of "The Stars and Stripes Forever." The Valley Forge visit also provided a carillon recital by Arthur L. Bigelow, bellmaster of Princeton University. This day came to a close with the Bethlehem Bach Choir concert.

The President's breakfast for deans and regents opened the final day at the Sylvania Hotel. Other activities centered at the First Presbyterian Church with a talk by Elaine Brown, choral conductor of Temple University, and a recital on the Möller organ by young Rudolph Kremer, whose dexterity and musicianship were demonstrated in a complete performance of Bach's "Art of the Fugue."

Three Recitalists at Girard College

Girard College's architecturally grandiose chapel was the scene of the afternoon's principal sessions. There were three recitalists on the chapel's Skinner organ—Arthur Howes in numbers by Pachelbel, Buxtehude and Johann Sebastian and Wilhelm Friedemann Bach and Harry Wilkinson in Bach's C minor Passacaglia and Fugue and pieces by Daquin and Karg-Elert. Harry Banks, organist and music director of Girard College, was heard in works of Purcell and Sibelius. There also was an informative lecture on "Service Playing" by Vernon de Tar.

The Conclave banquet was held at the Sylvania Hotel. Newell Robinson presided and the chief speaker, Henry S. Drinker, prominent attorney, musicologist and Bach devotee, delivered an address "The Amateur in Music."

The final event of the conclave was a Christmas carol service at the First Presbyterian Church under the direction of Alexander McCurdy, organist and director of music. This enlisted the church's choir and soloists, a string orchestra, harp, celeste and organ.

Special thanks is due Dean Bryan, Wesley A. Day, Emily Dickson Pearce, Harry Banks, Ethel M. Reed, Ernest Willoughby and other members of the various committees for their splendid timing and attention to details.

THE FOURTEENTH ANNUAL performance of the "Messiah" at the Cathedral Church of St. Luke, Portland, Maine, took place Dec. 11. Alfred Brinkler directed the Portland Polyphonic Society with Malcolm W. Cass at the organ.

THE DIAPASON

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DALLAS CHURCH HAS NEW 4-MANUAL ORGAN

CASAVANT IS INSTALLED

Church of Christ the King Has Big Instrument—J. Edward Cordon, Organist of the Church, Drew Up Specification.

Casavant Freres has recently installed a new four-manual organ in the Church of Christ the King in Dallas, Tex. The specification was prepared by Dr. J. Edward Cordon, organist of the church.

Resources of the instrument are:

GREAT ORGAN

- Quintaton, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Quint, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Chimes.
- Harp.

SWELL ORGAN

- Rohr Flute, 8 ft., 61 pipes.
- Viola da Gamba, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 54 pipes.
- Principal, 4 ft., 61 pipes.
- Flute Triangulaire, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Krummhorn, 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Rohr Schalmel, 4 ft., 61 pipes.
- Tremulant.
- Chimes.
- Harp.

CHOIR ORGAN

- Viola, 8 ft., 61 pipes.
- Quint Flute, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Köppel Flute, 4 ft., 61 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Tremulant.
- Chimes.
- Harp.

SOLO ORGAN

- Gross Flute, 8 ft., 61 pipes.
- Gross Gamba, 8 ft., 61 pipes.
- Gamba Celeste, 8 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- French Horn, 8 ft., 61 pipes.
- Harmonic Trumpet, 8 ft., 61 pipes.
- English Posthorn (high pressure), 8 ft., 61 pipes.
- Tremulant.
- Harp.
- Chimes.

PEDAL ORGAN

- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintaton, 16 ft.
- Rohr Gedeckt, 16 ft., 12 pipes.
- Octave, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Quintaton, 8 ft.
- Rohr Flute, 8 ft., 12 pipes.
- Super Octave, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Rohr Flute, 4 ft.
- Octavin, 2 ft., 12 pipes.
- Bombarde, 16 ft., 32 pipes.
- Bombarde, 8 ft., 12 pipes.
- Bombarde, 4 ft., 12 pipes.
- Chimes.

ILLINI BAROQUE PLAYERS OFFER UNUSUAL PROGRAM

Seldom-heard music performed on rare and unusual instruments was featured in a concert of the University of Illinois Collegium Musicum and the Baroque Players, Jan. 15 in Smith Music Hall under the direction of Professor George Hunter. Renaissance and baroque music dating from the fifteenth, sixteenth, seventeenth, and eighteenth centuries was played on the university's outstanding collection of early instruments. These include: consort of viola, lute, recorders, harpsichord, traversa, viola da gamba and violins of the baroque period. Most unusual is perhaps the "zink", an ancient and rare wind instrument acquired by the school of music from Germany. Among the instrumentalists were several faculty members and graduate students in musicology interested in the performance of early music on instruments of the period or authentic reproductions of them.

PEABODY FACULTY BEGINS ANNUAL RECITAL SERIES

The organ faculty of the Peabody Conservatory in Baltimore is in the midst of an active season. Clarence Snyder opened the year's annual series of faculty recitals Jan. 17. Arthur Howes will be heard in a recital Feb. 21, and on April 7, Paul Callaway, conductor of the Peabody Chorus, will wield the baton for a performance of Bach's "St. Matthew Passion".



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REQUIEM	1.00	15.00	13.50	.90
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VERDI				
REQUIEM	2.00	Rental	Rental	Rental
Voice Parts, each \$.20.				
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TE DEUM	.75	6.00	10.00	.50

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EDUCATIONAL . . . Listen to and study at close range the famous organs of Cluquot, Cavaillé-Coll, Andreas Silbermann, Gonzales, Willis, and other famous builders. Hear the organists at Notre Dame, Ste. Clothilde, St. Eustache, Sacré Coeur, St. Sulpice and many other Paris churches play on their own instruments. Visit Chartres, Rheims, Strassburg, Brussels, Antwerp, Bruges, London—see the palaces of Fontainebleau, Versailles, Buckingham Palace—drive through the chateau country of France—hear plain chant sung at Solesmes and early music performed at Haslemere—hear the carillons of Belgium—visit famous museums. . . .

GENERAL PLAN OF ITINERARY . . . Leave New York via air July 30 . . . twelve days in Paris . . . August 11th to 20th, tour Southwest France then East again to Strassburg . . . August 20th to 25th, Belgium and Luxembourg . . . August 26th, London . . . August 29th, fly to New York.

The Organ Tour will be directed by Melville Smith, Director of the Longy School of Music, well known educator, harpsichordist, and organist. The tour has no official connection with any school and is not directed towards any one period of organ development.

Since membership in this tour must be limited, make your reservations early to avoid disappointment.

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GOLDEN ANNIVERSARY
YEAR

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MARTHA BOHL SCHULTZ



MARTHA BOHL SCHULTZ, church organist and choir director of Olympia, Wash., has retired after thirty-eight years of activity in liturgical work. Mrs. Schultz served the Emmanuel Lutheran Church of Everett, Wash., as organist and choir director and also played radio programs there. She later moved to Olympia where she was chosen by the armed forces as organist for the post cathedral at Fort Lewis. Later she was the organist for the Gloria Dei Lutheran Church of Olympia and directed the senior and junior choirs in the Trinity Lutheran Church. Mrs. Schultz was a member of the Tacoma Chapter of the A.G.O. until 1952 when she organized the Olympia Chapter and was chosen its first dean. She was an active member of the State Federation of Music Clubs, charter member of the Washington State Music Teachers' Association, Olympia Fine Arts Guild and the Olympia Altrusa Club. Mrs. Schultz played numerous recitals in the Northwest during her career.

AT ALL SOULS PARISH IN BILTMORE, Asheville, N. C., Bach's Cantata "Come, Redeemer of Our Race" was sung by the choir under Harold M. Frantz's direction Nov. 27. This was a part of an Advent evensong service.

CHURCH IN DANBURY, CONN.,
ORDERS 3-MANUAL KILGEN

An order for a three-manual organ has been placed by St. Peter's Church, Danbury, Conn., with the Kilgen Organ Company.

The instrument will be divided with Swell and Choir organs in separate expression boxes on either side of the choir gallery. The Great and Pedal organs will be unenclosed.

Danbury was one of the towns badly hit by the recent flood, but St. Peter's Church was fortunately spared from disastrous damage. Installation of the organ is planned for very early spring of 1956.

Specifications follow:

GREAT ORGAN

Diapason, 8 ft., 61 pipes.
Doppel Flute, 8 ft., 61 pipes.
Viol d'Gamba, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.

SWELL ORGAN

Bourdon, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 12 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Mixture, 3 ranks, 183 pipes.
Oboe, 8 ft., 73 pipes.
Oboe Clarion, 4 ft., 73 pipes.

CHOIR ORGAN

Violin Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes, 25 notes.

PEDAL ORGAN

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Bass Flute, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Flute, 4 ft., 12 pipes.
Mixture, 3-ranks, 32 notes.
Fagotto, 16 ft., 12 pipes.
Oboe, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

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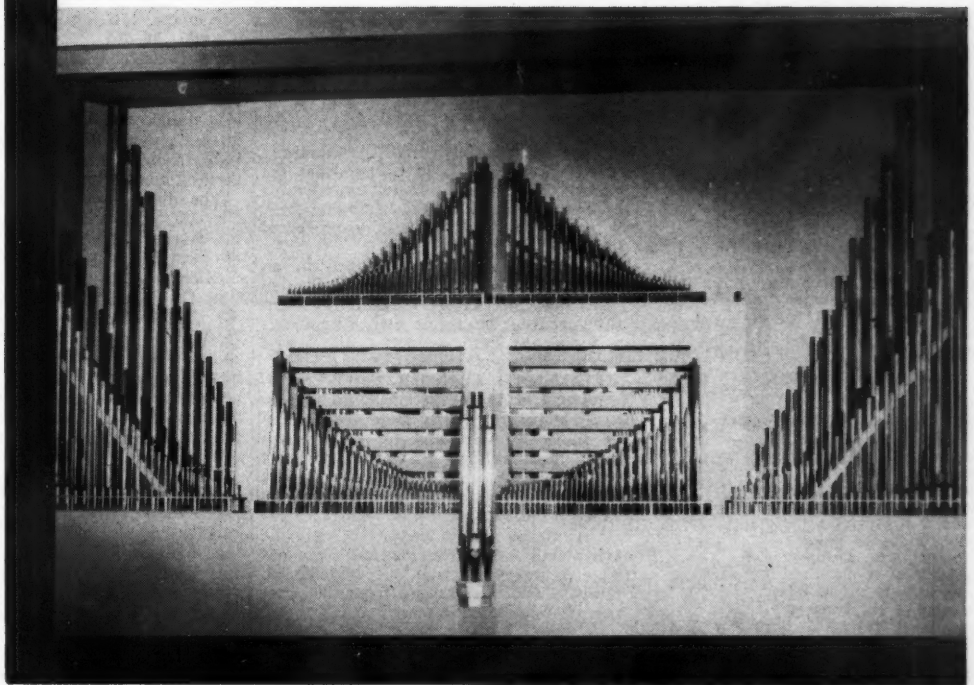
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**BALTIMORE CHURCH
TO RENOVATE ORGAN**

CONTRACT GOES TO AUSTIN

**Historic Grace and St. Peter's
Will Rebuild and Enlarge Austin
Instrument Containing Old
Roosevelt Pipes.**

The old and historic parish of Grace and St. Peter's has signed a contract for the mechanical and tonal renovation and enlargement of its organ. The present Austin instrument, built in 1922 and installed in a chancel organ chamber, replaced a west-end organ built by Roosevelt. Some of the original Roosevelt pipes were used when the present organ was built. The tonal scheme of the organ will be revised completely and many of the stops in the plan will be new.

Grace and St. Peter's held its 150th anniversary in 1952 to celebrate the founding of St. Peter's Church and the 100th anniversary of the building of Grace Church. Grace Church had originally been founded by members of St. Peter's, but in 1912 the two congregations were merged into a single parish and centered their combined activities in the present edifice. The parish has sponsored many new churches in the Baltimore area and operates a parochial day school.

L. Crawford Smith, organist and choirmaster of Grace and St. Peter's for many years, assisted in working out the specification for the tonal redesign of the organ.

This stoplist will be as follows:

GREAT ORGAN

(Enclosed with Choir)

- Quintaten, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Diapason 2, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Double Flute, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Octave Quint, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 61 pipes.

SWELL ORGAN

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Spitz Flute, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Celeste, 8 ft., 61 pipes.
- Gambe, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Vox Seraphique, 8 ft., 73 pipes.
- Octave Geigen, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Contra Fagotto, 16 ft., 12 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.
- Vox Humana Tremolo.

CHOIR ORGAN

- Viola, 8 ft., 73 pipes.
- Nason Flute, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Dolce Celeste, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 73 pipes.
- Nasard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Clarinet, 4 ft., 73 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Harp.
- Tremolo.

PEDAL ORGAN

- Resultant, 32 ft.
- Open Diapason, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintaten, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Principal, 8 ft., 32 pipes.
- Cello, 8 ft., 12 pipes.
- Flute, 8 ft., 12 pipes.
- Fifteenth, 4 ft., 12 pipes.
- Gedeckt, 4 ft.
- Trombone, 16 ft., 32 pipes.
- Trumpet, 8 ft., 12 pipes.
- Fagotto, 16 ft.

KING DAVID, a symphonic psalm by Arthur Honegger, will be sung Feb. 19 at 8:00 p.m. by the chancel choir of the First Methodist Church, Oak Park, Ill., under the direction of Dr. Corliss R. Arnold, A.A.G.O., organist and director of music. Miss Eloise Arnold, minister of music at the Union Church of Hinsdale, Ill., will be the second organist. Harp, trumpets and percussion will also be used in the performance.

NEW GERMAN ORGAN IN SHAKER HEIGHTS, OHIO



E. KEMPER & SON of Lübeck, Germany have installed a three-manual, twenty-three-stop organ in Christ Episcopal Church, Shaker Heights, Cleveland, Ohio. It is the first instrument of this make in the United States.

The specification was developed with special reference to its use as an accompaniment instrument for the large boy-choir with the Great section placed in the open for use in leading the congregation in its part of the Episcopal liturgy. Hans Schmidt, the Canadian representative, supervised the installation.

The organ is a gift of Gordon Stouffer, member of the congregation and vice-president of the Stouffer restaurant chain. Paul Allen Beymer and Warren Miller, Christ Church organists, designed the instrument in consultation with Mr. Schmidt.

The stoplist:

HAUPTWERK

- Prinzipal, 8 ft., 61 pipes.
- Still-flöte, 8 ft., 61 pipes.
- Oktave, 4 ft., 61 pipes.

- Prestant, 2 ft., 61 pipes.
- Mixtur, 4 ranks, 244 pipes.

**SCHWELLWERK
(enclosed)**

- Salicional, 8 ft., 61 pipes.
- Celesta, 8 ft., 61 pipes.
- Flöte, 4 ft., 61 pipes.
- Waldflöte, 2 ft., 61 pipes.
- Sesquialtera, 2 ranks, 122 pipes.
- Basun, 16 ft., 61 pipes.
- Schalmel, 4 ft., 61 pipes.
- Tremulant.

**CHORWERK
(enclosed)**

- Singend Gedackt, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Glockenton, 3 ranks, 183 pipes.
- Krummhorn, 8 ft., 61 pipes.
- Döppel-Trumpete, 8 ft., 61 pipes.
- Tremulant.

PEDAL

- Bordun, 16 ft., 32 pipes.
- Oktavbass, 8 ft., 32 pipes.
- Quintade, 4 ft., 32 pipes.
- Basun, 16 ft.

SACRED MUSIC ENCYCLICAL

IS WRITTEN BY POPE PIUS

Pope Pius has instructed the hierarchy of the Roman Catholic Church that the quality of holiness in sacred music must be maintained. The key characteristics, he said, should be "holiness, propriety of form and universality."

His directions were contained in an encyclical letter dated Dec. 25 entitled "Discipline of Sacred Music." The pontiff approved the use of such instruments as violin and harp, as well as the organ, in church music.

The interest which the church has always had in music, the encyclical said, is justified because of its close relationship to divine worship, and for that reason the same moral law to which all sacred art is subject applies to it—the object of sacred art, including music, being elevation to God.

Because of that, it continued, "only the artist with a deep religious faith can engage in sacred art, not one who has no faith or who is estranged from the practice of religion."

CHURCH IN PHILADELPHIA

DEDICATES REBUILT ORGAN

The organ in the First Methodist Church, Germantown, Pa., was rededicated Nov. 20. The instrument was installed in 1924 by Austin and consists of nearly sixty ranks of pipes controlled by a four-manual console. Last summer a contract was awarded to Möller for re-

voicing and a tonal renovation. Fifteen new ranks are replacing some of the former pipes. This work was made possible through a generous bequest from the estate of the late Robert N. Whinney.

The dedicatory recital was played by Dr. W. Lawrence Curry, organist of the church. One of the featured works on the program was a suite for organ and carillon especially arranged for the occasion. Dr. James B. Angell, carillonneur of the church, assisted at the bells. Louise H. Curry gave readings with music—James Weldon Johnson's "God's Trombones" was featured. Dr. Curry composed an Introduction and Cortege in memory of Mr. Whinney and played it for the first time at the service.

HAWAII VOLCANO CRATER

HAS NEW 25-BELL CARILLON

A twenty-five-bell "Coronation" Carillon, built by Schulermerich Carillons, Inc., was dedicated on Veterans' Day in the National Cemetery of the Pacific in the Punchbowl Crater of an ancient extinct volcano in Honolulu, Hawaii. The dedication was part of a service honoring the 14,000 war dead from the Pacific theater of world war 2. The carillon was made possible by the Pacific War Memorial Commission through individual contributions from an appeal by Arthur Godfrey and additional funds provided by the commission. The electronic bells are similar to the ones in the Arlington National Cemetery.

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OSWALD SATZINGER



OSWALD SATZINGER, organist and choir-master at the Zion Lutheran Church, Brooklyn Heights, N. Y., provided special music for the one-hundredth anniversary of the church in December. Zion Church is one of the few German Lutheran churches where the German language is still used exclusively.

Mr. Satzinger came from Brunswick, Germany, shortly before the first world war. As a boy he began studying the violin and piano. He played in string quartets and orchestras abroad and here and he continues his hobby as an ardent string quartet player. In this country he has studied organ with Herbert in New York and subsequently with Hugo Troetschel in Brooklyn. He played the organ at several churches in the Borough of Brooklyn until 1934 when he assumed the position at the Zion Church.

Mr. Satzinger is the treasurer of the New York City Chapter of the A.G.O. and is also treasurer for the national convention to be held in June.

MARILYN MASON HAS A SON NAMED FOR FAMOUS TEACHER

Merritt Christian Brown, son of Dr. and Mrs. Richard K. Brown, was born Dec. 13. The mother is better known to readers of THE DIAPASON as Marilyn Mason, noted recitalist of the faculty of the University of Michigan. "Little Chris" is named after Miss Mason's teacher, the late Palmer Christian. Dr. Brown is a professor of electrical engineering at the university.

NATIONAL HYMN CONTEST IS SPONSORED BY ALUMNI

In commemoration of the 100th anniversary of the founding of the Chicago Theological Seminary, the alumni association is sponsoring a national hymn competition. A prize of \$100 will be awarded for the best hymn-text as chosen by a committee of judges.

The hymns should be written in well-known meters in order to be sung to music that may be found in standard church hymnals. It should be appropriate for use in services of ordination, installation services, services of dedication to Christian service and similar uses that emphasize the ministry or other Christian service.

New hymn-tunes may accompany the texts, but only the words of the hymn will be included in the judging. Anyone may enter. The deadline for entries is March 31.

Further information may be obtained by writing the Alumni Association, the Chicago Theological Seminary, 5757 University Avenue, Chicago 37, Ill. Entries should be sent to this address.

DOWNER RECITAL BLAZES AT FIRE DEPARTMENT BALL

Lucius H. Downer, veteran DIAPASON reader, opened the San Francisco Fire Department's annual pageant and ball for the second year with an organ recital on the four-manual Austin in the Civic Auditorium. He tells us he "kept the music in line with the evening's entertainment". Mr. Downer is a member of the fire department.

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SPECIFICATIONS
THREE MANUAL AND PEDAL

PEDAL		CHOIR	
16'	Bourdon	8'	Rohrflöte
16'	Quintaten	8'	Dolcan
8'	Octave	4'	Koppelflöte
8'	Bourdon	2 2/3'	Nazard
8'	Quintaten	2'	Nachthorn
5 1/3'	Twelfth	1 1/3'	Tierce
4'	Super Octave		Tremolo
GREAT		SWELL	
16'	Quintaten	8'	Traversflöte
8'	Principal	8'	Viole de Gambe
8'	Gedeckt	8'	Viole Celeste
4'	Octave	4'	Fugara
III rk.	Mixture	III rk.	Mixture
		8'	Trumpet
		4'	Hautbois
			Tremolo

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| Ye Watchers and Ye Holy Ones (Mixed in Unison) | arr. A. Walker | .16 |
| Hail the Day (Ascension) | Garth Edmundson | .20 |
| To the Name that Brings | Everett Titcomb | .20 |
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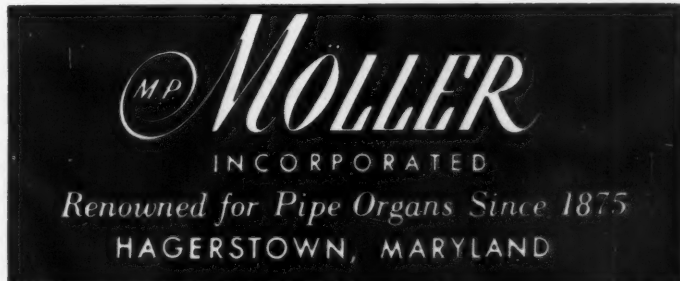
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THREE-MANUAL IS DESIGNED

Central Presbyterian Is Undergoing
Extensive Remodeling—Specifi-
cation Prepared by J. Man-
ning Sullivan.

The Central Presbyterian Church in Chattanooga, Tenn., has signed a contract with the Reuter Organ Company for an organ to be delivered this coming summer. The church is undergoing an extensive remodeling following the completion of a large educational building two years ago. The specification was prepared by the organist, J. Manning Sullivan, and George L. Hamrick, southeastern representative for the company, handled the negotiations.

The stop-list follows:

GREAT ORGAN

- Diapason, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute d'Armour, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Chimes, 25 tubes.
- Tremulant.

SWELL ORGAN

- Lieblich Gedeckt, 16 ft., 61 notes.
- Geigen Diapason, 8 ft., 73 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Spitzflöte, 8 ft., 85 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Octave Geigen, 4 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Nasard, 2 3/4 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Flein Jeu, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Hautbois, 4 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN

- Viola Pomposa, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 12 pipes.
- Piccolo, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 49 bars.
- Tremulant.

PEDAL ORGAN

- Sub-Bourdon, 32 ft., 32 notes.
- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt, 16 ft., 12 pipes.
- Octave, 8 ft., 32 notes.
- Bourdon, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
- Flute, 4 ft., 32 notes.

**INDIANAPOLIS CATHEDRAL
HAS FRIDAY NOON SERIES**

The Friday noon recitals at Christ Church Cathedral, Indianapolis, Ind., in November were played by Arthur Carkeek of DePauw University; Robert L. Hobbs, organist of the cathedral, and Berniece Fee Mazingo, organist of Trinity Lutheran Church. Mr. Carkeek played these numbers Nov. 4: "Grand Jeu," DuMage; "Soeur Monique," Couperin; Two Sketches, Schumann; Two Chorale Preludes, Brahms, and Prelude and Fugue in G minor, Dupré. Mr. Hobbs' program included: "Come, Saviour of the Gentiles" and Toccata in the Dorian Mode, Bach; "Pavane," Rowley; Pastorale, Milhaud, and "Carillon," Thiman. Mrs. Mazingo played the following Nov. 25: "Fest-Hymnus," Carl Piutti; "Requiescat in Pace," Sowerby, and "Suite Mariale," de Maleingreau.

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Burt A. Griswold of Albion, N. Y., has completed sixty years as a church organist. He began his career in 1895 as organist of the Presbyterian Church in Albion and served for thirty-one years under twelve different ministers. He has subsequently served churches in Rochester and Batavia and the Pullman Memorial Church in Albion. For the last twenty-three years Mr. Griswold has been organist of the First Baptist Church.

W. WILLIAM WAGNER directed the choir of the Old Stone Church in Cleveland, Ohio, in a performance of the Christmas Oratorio by Saint-Saens Dec. 4. At the same service Herbert Henke, bass, sang the Christmas song cycle by Peter Cornelius. The choir also sang carols by Purvis, Mary Caldwell and Sowerby. The "Messiah" was sung Jan. 1.

For Lent and Easter

S.A.T.B

- Song of Our Saviour Julia Perry .20
- I Heard Two Soldiers Talking . . Marion C. Chapman .20
- Let All Mortal Flesh Keep Silence . . . Gustav Holst .20
- Sing Alleluia Forth Charles L. Talmadge .20
- Now Is Christ Risen! Marcel G. Frank .20
- Palm Sunday Richard Kountz .20
- Now the Green Blade Riseth Stanley E. Saxton .20
- How Beautiful Upon the Mountains . . John W. Work .20
- Alleluia, Come, Good People! . . . Katherine K. Davis .20

S.A.T.B., WITH JUNIOR CHOIR

- Easter Credo Harvey Gaul .20
- Palm Sunday Richard Kountz .20
- Were You There? W. A. Goldsworthy .20

S.S.A.

- Faithful Cross Hermene Warlick Eichhorn .15
- Christ is Risen Today! Katherine K. Davis .15

ORGAN

- Choral-Prelude on a Tune by Vulpus
("The Strife is O'er") John Blackburn 1.00
- An Easter Meditation Ambrose P. Porter 1.00
- Christ's Entry into Jerusalem . . . Stanley E. Saxton .75

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Regarding

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The many published arrangements of Russian Church Music made by N. Lindsay Norden are *authoritative publications*, made entirely from original Russian copies. Several so-called "arrangers,"—who have never seen the original Russian music,—have copied a few of these compositions, and, in order to avoid copyright difficulties and possible fines, have changed harmonies, or have inserted extra bars, etc., to make their "arrangements" appear original. Errors in first editions have been copied in some instances. The *correct* arrangements are published by

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**NEW AEOLIAN—SKINNER
OPENED AT JUILLIARD**

RECITAL BY VERNON DE TAR

**Famous New York City School Has
New "Classic" Organ in Recital
Hall—Three-Manual Console
Is on Movable Platform.**

A dedicatory recital was played Jan. 10 on the new organ in the recital hall of the Juilliard School of Music in New York City by Vernon de Tar, F.A.G.O., of the organ faculty. The organ is of the "classic" type, reviving seventeenth century principles of organ building which stress clarity of ensemble and was built by the Aeolian-Skinner Organ Company of Boston under supervision of its president, G. Donald Harrison, who drew up the specifications in consultation with Mr. de Tar.

The pipework is visible except for the Swell division. The pipes are arranged in symmetrical groups above the stage and across its entire width. The three-manual console is mounted on a movable platform. The organ contains twenty-seven ranks and approximately 1,700 pipes.

Mr. de Tar's program included organ music of all periods from the sixteenth century to the present day and demonstrated the individual character of many of the stops and the fine blend of the organ as a whole.

The specifications:

- GREAT ORGAN**
 Quintaten, 16 ft., 61 pipes.
 Spitzprincipal, 8 ft., 61 pipes.
 Bourdon, 8 ft., 61 pipes.
 Principal, 4 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Plein Jeu, 3-5 ranks, 207 pipes.
- SWELL ORGAN**
 Rohrflöte, 8 ft., 61 pipes.
 Viole de Gambe, 8 ft., 61 pipes.
 Viole Celeste, 8 ft., 61 pipes.
 Gemshorn, 4 ft., 61 pipes.
 Nasat, 2½ ft., 61 pipes.
 Blockflöte, 2 ft., 61 pipes.
 Terz, 1½ ft., 61 pipes.
 Trompette, 8 ft., 61 pipes.
 Hautbois, 4 ft., 61 pipes.

- POSITIV ORGAN**
 Nason Flute, 8 ft., 61 pipes.
 Koppel Flöte, 4 ft., 61 pipes.
 Italian Principal, 2 ft., 61 pipes.
 Lartgot, 1½ ft., 61 pipes.
 Zimbel, 3 ranks, 183 pipes.
 Krummhorn, 8 ft., 61 pipes.
 Tremulant.

- PEDAL ORGAN**
 Montre, 16 ft., 32 pipes.
 Quintaten, 16 ft.
 Principal, 8 ft., 12 pipes.
 Rohrflöte, 8 ft.
 Choral Bass, 4 ft., 12 pipes.
 Fagot, 16 ft., 32 pipes.
 Fagot, 8 ft., 12 pipes.
 Fagot, 4 ft., 12 pipes.

**ALLANSON G. Y. BROWN GOES
TO ALL SAINTS' IN WINDSOR**

Allanson G. Y. Brown, F.R.C.O., has been appointed organist and choirmaster of All Saints' Anglican Church in Windsor, Ont., beginning in March. Mr. Brown is presently at Christ Church in Chatham, Ont., having gone there recently after nearly twenty-five years in Ottawa. He served the Dominion United Church and St. Matthew's Anglican Church in the Canadian capital.

MARIE SCHUMACHER



MARIE SCHUMACHER has resigned her position as organist and choir director at St. Paul's Episcopal Church, Westfield, N. J.

At St. Luke's Church in Gladstone Nov. 30, she was married to the Rev. Frederick William Blatz, rector of St. Paul's. Mrs. Blatz has given up her professional career which was made prominent when she was organist at the Church of St. Mary the Virgin in New York City.

SERIES OF RECITALS HELD

AT BINGHAMTON, N. Y., CHURCH

Harold C. O'Daniels, organist and choirmaster of Christ Church, Binghamton, N. Y., arranged a series of Thursday noon recitals for the month of December. At the opening program Mr. O'Daniels played: "Sleepers, Wake," Bach; Toccata in C minor, Muffat; Gavotte, Martini; "Berceuse," Vierne; "Cantabile," Franck, and Largo, Handel.

Wilbur Dodge, a pupil of Mr. O'Daniels, played this recital Dec. 22: Sonatina, "God's Time Is Best," Prelude and Fugue in E minor and "Christmas Pastorate," Bach, and the "Suite Gothique," Boellmann.

Mr. O'Daniels closed the series Dec. 29 with a program of Christmas music by Karg-Elert, Busser, Benoit, and Geoffrey Shaw.

THREE MANUAL INSTALLED

IN PHILADELPHIA CHURCH

The United States Organ Company recently installed a Welte-Mignon organ in the Frankford Memorial Methodist Church in Philadelphia, Pa. The organ is a three-manual with an echo division. Ida Benton Leirer has been organist of the church since 1930.

The organ was dedicated with a recital by Robert Elmore Nov. 13. He played the following program: Toccata and Fugue in D minor, Bach; "A Rose Breaks into Bloom," Brahms; "Roulade," Bingham; "The Night of the Star," Elmore; "Hymn of Glory," Yon.

**HEBREW SCHOOL ANNOUNCES
WEINBERG PRIZE CONTEST**

The Hebrew Union School of Sacred Music of Hebrew Union College—Jewish Institute of Religion announces that the Jacob Weinberg Synagogue Composition Prize of \$150 will again be offered in 1956.

The prize was established in honor of composer Dr. Jacob Weinberg, long associated with the School of Sacred Music and member of the music faculty of Hunter College, to stimulate creativity among composers of temple music.

Compositions must be in the Hebraic musical idiom and liturgical style for cantor and organ with optional chorus. They must be four to six minutes in duration and based either on an original theme or on a traditional chant (nusach). They should be suitable for practical use in the synagogue service.

Composers may submit more than one work and each must be post-marked on or before April 1, 1956. The winning work will be copyrighted and published by the Sacred Music Press and performed publicly by the chorus of the School of Sacred Music.

The judges committee consists of Erwin Jospé, Chicago, and Chemjo Vinaver, New York City. Mail entries to: 40 W. 68th St., Room 308, New York 23.

**DENVER CHURCH ORGANIST
RETIRE AFTER 51 YEARS**

Mrs. Thomas Walker, for fifty-one years organist of the Central Christian Church in Denver, Col., has recently retired. She has been appointed organist-emeritus and will continue her custom of playing an organ recital each month before the Modern Problems service. Mrs. Walker has been especially active in the Denver Chapter of the A.G.O.

**HAROLD D. SMITH RETIRES
FROM CHURCH IN COLUMBUS**

Harold D. Smith retired recently after fifteen years as organist and choirmaster of St. Paul's Episcopal Church, Columbus, Ohio. Before residence in Columbus Mr. Smith was on the faculty of Oberlin and Vassar colleges and for ten years university organist at Cornell University, Ithaca, N. Y. He received his training at Oberlin College and Union Theological Seminary, where he was a pupil of Clarence Dickinson. In Europe he was a pupil of Karl Straube in Leipzig and of Widor and Georges Jacob in Paris. During his term of service at St. Paul's he was a member of the faculty of the Columbus Boy Choir School (now in Princeton, N. J.) and Ohio Wesleyan University. Mr. Smith received his F.A.G.O. certificate in 1921. He expects to devote his time to private teaching and to his duties as a member of the staff of Heaton's Music Store.

DURHAM CHURCH APPOINTS

E. FRANKLIN BENTEL TO POST

E. Franklin Bentel was recently appointed organist and director of music at the First Presbyterian Church, Durham, N. C. In this position he directs five choirs with some 125 singers. Mr. Bentel has held similar posts in Pittsburgh, Crafton and Beaver, Pa.

MICHAEL THAYER CONDUCTED the Oratorio Singers of Fresno, Cal., Nov. 20 in a program of contemporary music. Britten's "Ceremony of Carols" and Thompson's "The Peaceable Kingdom" began the Christmas season. Roy Reimer worked out organization details. Eugene Wahlstrom will direct Bach's "Magnificat" and "Christ Lag in Todesbanden" at the Bach festival March 18.

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KANSAS CITY 2, KANSAS**

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123 WEST 55th STREET, NEW YORK 19, N. Y.

The Boy Choristers of St. Thomas Church will appear at CARNEGIE HALL with the N. Y. ORATORIO SOCIETY on Feb. 29. ST. STEPHEN'S EPISCOPAL CHURCH, PITTSFIELD MASS., May 25. A.G.O. CONVENTION in N.Y.C. on June 26.

SUNDAY SERVICES at ST. THOMAS CHURCH, 5th Ave., at 11 A.M. & 4 P.M.

Boys of good voice are Invited to apply now for fall of '56

WILLIAM SELF Organist and Master of the Choir
ROBERT H. PORTER, S.T.B. Headmaster

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YES, it's a question. It's a question why many choirs sing anthems at all.

A composer (if he is worth his salt) conceives an anthem as an expression of spiritual thought.

He writes music that pictures his understanding of the words. But the words are first, and they should be there at the final offering. Often, the words remain in the printed score, and never "arrive" in the choral sound.

Here's a test: take a familiar hymn, one that your choir has sung literally hundreds of times. One like "Jesus, Lover of My Soul." Let a few of your choir members—one at a time—stand 30 to 40 feet away from the choir.

(You say your church has too much echo? All right, do it in your rehearsal room or somewhere else.)

Then, let your choir sing the second stanza of the hymn. And stop after each phrase of

words. Ask your "listener" to repeat the words. It's a tough test. Tougher than you might think. But it will bring home the point! It will make your choir "word conscious."

If you are interested in further refining the full meaning of your choral offerings, we'd like to make a suggestion.

Have you noticed (or perhaps taken for granted) the clarity of the words on radio and television? It's no accident.

And the first pioneer in the development and systematizing of this precise articulation of American speech in song was Fred Waring. The principles—rules, if you like—can be and are being applied to every kind of music that is currently sung. Including church anthems.

The system is called "Tone Syllables." And you may have a copy of the booklet that outlines the system, at no charge.

For a free copy of the pamphlet on "Tone Syllables" and two new anthems that make use of "Tone Syllables" in the score, send in the coupon below. That way, you'll see the direct application of the system to actual music.

Richard Lindroth
 Director of Sacred Music
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Please send, at no charge, the "Tone Syllables" pamphlet and "I Am the Vine" and "This Is My Father's World" which demonstrate the use of "Tone Syllables."

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The President's Column

The annual national midwinter conclave of the A.G.O. in Philadelphia, Dec. 27-29, served as a fitting climax for our national activities in 1955. The attendance was by far the largest of any midwinter gathering of the A.G.O., and the greatly varied programs, so carefully planned and timed, were of high quality, covering quite thoroughly so many phases of the work of church musicians. The recitals, services, lectures, tours and concerts were inspiring, and warm appreciation was expressed by all the delegates from coast to coast. We are extremely grateful to James E. Bryan, dean of the Pennsylvania Chapter, and all his able assistants for making this great demonstration possible as a contribution to the A.G.O. and its purposes in both organ and choral work. Our gratitude goes out also to all our confreres who participated in the programs. Enthusiastic comment was made upon the wonderfully fine fraternal spirit prevailing which added so much to the enjoyment of everyone. The reports of national, regional, state and chapter officials at the President's breakfast were of genuine interest, giving a national picture of A.G.O. activities and influence.

New York City in June is the next objective of the A.G.O. nationally. Searle Wright, program chairman of the twenty-third national (seventh biennial) convention, celebrating the sixtieth anniversary of the A.G.O., announces as some of the additional features for the huge number of delegates who will attend the convention: much emphasis on works by American composers throughout the programs for the week; a lecture by Ray Berry, director of the department of acoustics of the national committee on architecture and acoustics, on "Worship, Architecture and Acoustics"; a program of chamber music by the Guilet Quartet; a lecture by William B. Mitchell, professor of music, Columbia University, on "Examinations and Music Making"; a recital by Wilbur Held, F.A.G.O., consisting of the test pieces for the 1957 Associateship and Fellowship examinations; a recital by E. Power Biggs with a group of orchestral instruments, and a choral forum, conducted by Vernon de Tar, F.A.G.O. *New York A.G.O. Convention June 1956!*

Annual observance of national A.G.O. Sunday is announced by Dr. George Mead, national chairman of the committee, for the third Sunday after Easter, Apr. 22.

Letters from Seth Bingham, national chairman, committee on conventions and expansion, have been sent to all regional and state chairmen, deans and regents outlining procedures in connection with the current pre-convention expansion drive. Responsibility is placed on regional, state and chapter officials to obtain new members and reinstatements and to promote A.G.O. examinations, but every member of the A.G.O. is urged to have a part in this campaign and to send names and addresses of organists and directors of choirs to national headquarters so that informative material can be mailed to them. Suggestions of new chapter centers will also be welcomed.

Detailed instructions are being sent to all who have inquired about the 1956 examinations. We shall be glad to send this information to all others who are interested with application form for examination.

S. LEWIS ELMER

Recital Series Is Held in Fort Worth.

The Fort Worth, Tex., Chapter, in cooperation with the School of Fine Arts of Texas Christian University, sponsored a recital series at the Ed Landreth Auditorium of the University. Catharine Crozier played Nov. 18 and Jean Langlais Jan. 27. Leo Sowerby was featured Dec. 5 in a program of his own compositions. The university chorus and orchestra performed under his direction with Stanley Shapelwich, Barbara Alford, Richard Bouchett, James Sharp and Lawrence Schreiber playing Sowerby organ works. Dr. Sowerby conducted a master class for organists at the university Dec. 6.

The chairman of the committee arranging this series was Adrienne Moran Reiser. Elza Cook is dean of the chapter.

CORPUS CHRISTI CHAPTER—The Corpus Christi Chapter met Jan. 10 at the home of Dr. & Mrs. Everett Wilson in Portland, Tex. Members and their husbands and wives enjoyed a buffet dinner, after which Mrs. Wilson, dean, presided at a business meeting. Final plans were made to sponsor Alexander Schreiner in a recital and workshop on Feb. 3 at the Church of the Good Shepherd in Corpus Christi.—GENEVA JONES, Corresponding Secretary.

LUBBOCK CHAPTER—The Lubbock Chapter met Jan. 9 for dinner at the Plainsman Hotel followed by a program at the Forrest Heights Methodist Church. Mrs. H. W. Wylie played Bach's "Consider and Hear Me." Don Copley, Bach's "O Sacred Head Now Wounded" and the Toccata from Widor's Fifth Symphony. Cecil Bolton spoke on "Hymn Playing". Mrs. Pollyanna Caidt played an anonymous "Shout the Glad Tidings." Miss La Von Copley was heard in Bach's "Fugue a la Gigue" and Boellmann's Toccata from "Suite Gothique" and Miss Janelle Ohlenbusch gave Mulet's "Carillon-Sortie". Dallas Haslam, pianist, played three Improptus by Schubert. A short business meeting followed led by the dean, Mrs. G. N. Atkinson. . . . With a program appropriate to the Christmas season, twenty-four members of the Lubbock Chapter met for a dinner and Christmas party in the Lubbock Women's Club House Dec. 5. Featuring a musical program, followed by a social hour and the exchange of gifts, the group heard selections by guests and members including the Christmas song, "Bethlehem Star," written by the presiding officer, Mrs. Carl Scoggin, sub-dean. The soloist, Mrs. George N. Atkinson, accompanied by Cecil Bolton, also sang Handel's "He Shall Feed His Flock" and "Come Unto Him" and "Jesu Bambino" by Yon. A talk was heard on "Music of the Bible" by Mrs. H. I. Robinson. Others performing were: Mrs. Scoggin, Harold Dutton and Mrs. Dallas Haslam.—LETA ADKINS ASHLOCK, Corresponding Secretary.

NORTH TEXAS CHAPTER—The November meeting of the North Texas Chapter was held Nov. 9 at the First Christian Church with Brent Stratton, organist-choirmaster, in charge. After dinner the members heard a most informative and interesting account of Mr. Stratton's recent European tour when he attended the Royal School of Church Music in London. The program included a talk on music and worship by Dr. George Davis, minister of the church. Music included duets by Mrs. Kent Hughes and Ron Anderson. Phil Baker from Hurlington, student assistant in organ at Midwestern University, gave an outstanding performance of eight variations of Dupre's Variations on a Noel. Broyles Hall, dean, urged active local participation in the A. G. O. examinations and announced the recital series of the Texas (Dallas) and Fort Worth chapters. Dr. Nita Akin commented on the progress of the coming performance of the "Messiah," civic project co-sponsored by the local chapter and the Wichita Falls Symphony Society, Dr. Erno Daniel, conductor. . . . The December meeting was held at the Grant Street Methodist church and was a barbecue with Miss Frances Jenne as hostess.—ROBERT SCROOGIN, Reporter.

GALVESTON CHAPTER—"An Evening of Music" was the Dec. 6 event for the Galveston Chapter at Trinity Episcopal Church. This was jointly sponsored by the chapter and the Galveston Musical Club. The following participated: Miss Jennie Safos, Michael Collierain, Mrs. Edmond R. White, Mrs. Paul Reinecke, Miss Marie Grimm, Ernest Stavenhagen, Mrs. Wesley Merritt, Harvey Faust, Mrs. Amador Rohde, Mrs. Lillian Johnson, Thomas J. Smith, Mrs. Seaton Hunter, L. E. Tavener, Richard M. Alderson, Mrs. H. E. Allspach, Miss Euanthia Constantine and Thomas G. Rice.—Mrs. ADAM J. LEVY, Secretary.

TEXAS CHAPTER—The Texas Chapter held its regular monthly meeting Dec. 12 at the East Dallas Christian Church. Dinner was served to members and guests. The program for the evening was given by the Jarvis College Choir, directed by Mark Francis. The program follows: "Symphony of Psalms" by Stravinsky, and "Miriam's Song of Triumph" for soprano and chorus by Schubert.—ROBERT S. EKBLAD.

CENTRAL ARIZONA CHAPTER—The annual Guild service of the Central Arizona Chapter was held at Grace Lutheran Church, Nov. 27. The cathedral choir, under the direction of Kenneth Hakes sang: "Lost in the Night," Christiansen, and "A Mighty Fortress," Luther-Mueller. Lillian Pettijohn, soprano, sang the five "Biblical Songs" of Dvorak. Ruth Bauerbach, organist, played Adagio from Mendelssohn's Sonata 2. Bernel Maxey, flautist, and Jeanne Larson, organist, played Handel's Sonata 1 for flute and organ. Pastor H. C. Lindsay was liturgist for the service. A "sandwich smorgasbord" followed the service. . . . Katherine Bond, soprano, and Evelyn Hathaway, organist, gave a program of Christmas music at the First Church of Christ Dec. 18. Miss Hathaway included in her program: "Hark, a Voice Saith All Are Mortal," Bach; "Good News the Angels Bring," Pachelbel, and "Noel," Daquin. Mrs. Bond sang: "Jesu Joy of Man's desiring," Bach; Five Christmas Songs; Cornelius, and "Alleluia," Mozart.—BERNELL MAXEY, Dean.

TULSA, OKLA., CHAPTER—Seventy people attended the meeting of the Tulsa Chapter Jan. 3. This was the annual dinner for ministers, music directors and their wives. The dinner was served in the fellowship hall of the First Christian Church by the friendship class of the church. The Rev. E. H. Eckel, Jr., chaplain, led the invocation. After the business meeting, Luther Euler read the purpose of the guild. Group singing was led by David V. Williams, minister of music of the church, with Edward A. Flinn, organist, at the piano. Four arrangements of "The Lord's Prayer" by Johnson, Cain, Hamblen and Curran were sung. The soloists were Joseph O'Bar and Adrienne Auerswald. The Rev. Robert Rodich, minister of the Second Presbyterian Church, talked on the subject "If I were an Organist," and Mr. Flinn spoke on "If I Were a Minister." This led to an open discussion of problems that arise in the music program of the church with particular reference to weddings and funerals. Dr. Hallie G. Gantz, minister of the First Christian Church, pronounced the benediction.

OKLAHOMA CITY CHAPTER—The Oklahoma City Chapter met Jan. 2 at the Clasen Cafeteria for its regular monthly meeting. After supper the group went to Trinity Baptist Church for a program on "Organ Repertory for the Service" conducted by Max Smith. Members and guests joined in a group discussion of problems of selecting organ music for the service, and it was pointed out that the size of the church and the denomination are important factors. Members also brought out methods which might be employed to quiet the people as they come into church. Following the discussion Clyde Holloway and Max Smith played several organ selections as material for the service and gave members the opportunity to review the score of a number of organ works.—MARY SCHULZ.

ARKANSAS CHAPTER—The annual organist-minister dinner meeting was held at

the Second Baptist Church in Little Rock Jan. 10. Dean Luvinia Montgomery presided over the meeting and the toastmaster was Edwin S. Irely. The tables were decorated in the white and black of the keyboard with white candles and white asters on the speaker's table. After dinner and a few "get-together" songs, Mrs. Rice Saxon Price opened the program by singing two numbers, accompanied by Mrs. T. W. Hercher. The members present enjoyed the fellowship of the ministers and entered into a TV quiz show and an imaginary conversation between a minister and his organist about the music for the bulletin. The TV panel consisted of two organists and two ministers selected from the audience. The subject of the quiz was "Words of Familiar Hymns," the winner being Jerry McSpoden, organist at St. Mark's in Little Rock. The conversation between the minister and his organist, done by John Hartwell and Mrs. Morris Jessup, was hilarious but ended seriously when the minister read the Guild creed, reminding all of the high standard we seek to attain. The program closed with devotions by the Rev. Dick Hardie, pastor of the Westover Hills Presbyterian Church. The benediction was sung by a quartet composed of Mrs. E. S. Irely, Mrs. C. H. Killian, Jimmy Meredith and Conrad Farrell.—Mrs. T. J. STACY.

NORTH LOUISIANA CHAPTER—The North Louisiana Chapter sponsored Robert Ellis in a recital Nov. 21. His program consisted of works by Mozart, Bach, Darke, Vierne and Mulet. The recital was held at the First Methodist Church, Shreveport, followed by a reception for Mr. Ellis by the Guild members. . . . The December meeting was a minister-organist luncheon. The dean, Mrs. Harold Booth, read a fine article from "The Ambassador," the official magazine of the Lutheran Seminary at Dubuque, Iowa, entitled "The Clergy and the American Guild of Organists" by Manfred Meitzen. This article pointed out the great help the A. G. O. is to the clergy and the church at large. The ministers present were introduced by their organists, and the pastors responded with words of appreciation for the work of their organists.—Mrs. ARTHUR BLISE.

WICHITA, KANS., CHAPTER—The Wichita Chapter met at the Central Christian Church Jan. 7. Glen Thomas and Myrna Coover played organ music for the first part of the program. This was followed by the main feature of the evening—a panel discussion on organ building with several prominent builders and designers participating. The chapter will sponsor a recital by Alexander Schreiner Feb. 6.

KANSAS CITY CHAPTER—The chapter members attended the impressive Epiphany candlelight service Jan. 6 at Grace and Holy Trinity Cathedral. Mrs. Edna Scotten Billings, organist and choir director at the cathedral, was in charge of the music. The Very Rev. Clarence R. Haden, Jr., D.D., dean of the cathedral, gave an interesting explanation of the ceremony of the candle-lighting. The Rev. Canon Malcolm E. McClenaghan delivered the Epiphany message.—GLADYS CRANSTON, Registrar.

STEPHENS COLLEGE STUDENT GROUP—The Stephens College Student Group has had a varied program for the first semester of the year 1955-56. The officers are: President, Judith Clark; vice-president, Iva Lou Hill; secretary, Nancy Knippenberg, and treasurer, Kathryn Salmon. Soon after college opened the activities committee, under the direction of Iva Lou Hill, had a welcoming party for new organ students with the result that twenty-five students joined the group. The October meeting was a very interesting trip to the Kilgen organ factory in St. Louis. The members learned a great deal about the building of organs. . . . The members attended a service of evensong Dec. 11 at Calvary Episcopal Church in Columbia, where Miss Williams is organist and choir director. Further musical events by members and by local and out-of-town organists are planned for the remainder of the year.—NANCY KNIPPENBERG, Secretary.

News of the American Guild of Organists—Continued

PATAPSCO, MD., CHAPTER—The Patapasco Chapter meets the first Saturday of each month. It generally meets in the homes of its members, but at least three meetings per year must be in a local church. The programs are planned for the year making variety and vitality in each program. The Oct. 1 meeting was hosted by Mrs. Gladys White Davis. The highlight of the occasion was the installation of officers and reviewing plans for the year. The new official roster is: Dean, Charles A. Parker; sub-dean, Mrs. Emma F. Poulson; registrar, Wardelle T. Richardson; corresponding secretary, Mrs. Grace Casper; treasurer, Mrs. Iva Branch; chairman of executive committee, Mrs. Margaret Rusk Franklin; chairman of membership committee, Luther C. Mitchell. Retiring Dean Mitchell presided and installed the new dean. Miss Katherine Luke was our November hostess. Miss Luke is a member of the Chesapeake Chapter, an organizer of the Patapasco Chapter, member of the Peabody Institute faculty, composer and artist, to mention but a few of her accomplishments. Dean Parker planned the session so as to devote most of the time to the program Miss Luke provided. Ralph Rexroth, Maryland state chairman, was featured. Since he has recently returned from Europe, we were taken on a verbal trip through the great churches of Paris, Rome, Venice, Vienna, Lucerne and several smaller village churches. Back in the United States we visited Baltimore County's Zion Evangelical and Reformed Church where he is organist. His presentation featured the organ and organist in the church service. We sight-sang Miss Luke's own composition "Candles". The concluding exchange of ideas and information was an inspiring fellowship. The meeting closed with a solo by Mrs. Geraldine Powell, accompanied by Mrs. Watkins. We met at the home of Herbert M. Frisby Dec. 3. Sub-dean Poulson opened this meeting and Dean Parker presided during the business period. Mrs. Margaret R. Franklin was elected to represent the Patapasco Chapter at the Philadelphia conclave. Mr. Frisby provided the program. Our host is a musician, teacher and Arctic explorer. His home is called "the igloo" and the basement recreation-hobby room is "down in the permafrost". From our host's extensive record collection the American classic organ's tones and history was portrayed. Listening to the selected records on high-fidelity with the description by Mr. Frisby, we heard Schreiner, Fox, Biggs, White and others. The electric and electronic organ were also included in our repertoire, so we heard Davis, Jordan, Waller, Basie and others. Next a folding reed organ, so characteristic of Eskimo chapels, was the feature of our singing of Christmas carols. We concluded with a pleasant mukluk (Eskimo for meal or repast). From the permafrost to the front door of the "igloo" the members were gratified at the unusual and inspiring program. The chapter's January meeting was hosted by Luther C. Mitchell. Sub-dean Emma Poulson opened the meeting and presided during the review of the proposed program for 1956. Dean Parker had a series of reports on the activities of the chapter's members in the last month. Mrs. Franklin gave an inspiring and lucid report of her sojourn to Philadelphia. Among the "conclavers" we had Dean Parker, Mesdames Mae Brown, Gladys Davis, Geraldine Powell and Frances Watkins. Sub-dean Emma Poulson told of the unveiling of the memorial windows at the Memorial Baptist Church in honor of the late Mrs. Lovey E. Husketh and the late Charles Stanley, both of our chapter. Luther Mitchell was presented the past dean's pin, emblematic of his services to the A. G. O. —WARDLE T. RICHARDSON, Registrar.

DANVILLE, VA., CHAPTER—The Danville Chapter sponsored a junior choir festival, the first for the city, Nov. 20 at the First Presbyterian Church. Approximately 150 children sang. Ascension Lutheran Church, Calvary Methodist, First Baptist, First Presbyterian, Hughes Memorial School, Main Street Methodist, Mount Vernon Methodist, Shelton Presbyterian, Williamson Memorial Presbyterian and the Presbyterian Center were represented. Mrs. Madeline Ingram, head of the music department of Lynchburg College, directed. John D. Hoffman, minister of music at the Main Street Methodist Church, was organist and E. William Litzenberg of the First Presbyterian Church was the rehearsal director.—JOHN D. HOFFMAN, Secretary.

BIRMINGHAM CHAPTER—The Birmingham Chapter is making fine plans for the rest of the season. A combined business and social meeting was held by invitation at the home of Dean Myrtle Jones Steele Jan. 10. The first program announced by chairman Minnie McNeil Carr was Brahms' Requiem, sung at St. Mary's on the Highlands Jan. 29 by the Bessemer Civic Chorale, Earl Clarke conducting. The \$200 gift to the Schweitzer Fellowship, reported last month, was increased to \$250 before the check was sent.—LAURA JACKSON LEMMON.

AUGUSTA, GA., CHAPTER—The December meeting of the Augusta Chapter was a Christmas dinner party given by A. B.

Harley at the educational building of the North Augusta Baptist Church Dec. 16. A wonderful turkey dinner was enjoyed by twenty-one members and friends. The program, under the direction of Mrs. R. E. Lott, consisted of games, a skit and reading of a Christmas poem followed by a short history of the Augusta Chapter by our first dean, Emily Remington, Ch. M., A. G. O. Mrs. Lott then gave a gift of appreciation to Mrs. Remington for her outstanding work in the chapter. The gift was a beautiful silver bowl. The program was concluded by the singing of Christmas carols accompanied by Mrs. Alloyse Beall. A short business meeting was held. Dean Royston Merritt presided. The Jan. 20 meeting was held at the St. John Methodist Church. It was a panel discussion on "Problems of the Church Choir". Panel members were: Emily Remington, Norris Freed and Royston Merritt.—MARGUERITE MARSCHALK, Secretary.

TAMPA CHAPTER—The Tampa Chapter held its Jan. 10 meeting at the Culbreath Memorial Chapel of the First Baptist Church with Dean Norma Dobson presiding and Mrs. Margaret Knauft as hostess. A welcome was extended to new members and visitors. The program, entitled "Service Music," was given by Mrs. Margaret Knauft, organist at the church and Scharaale Zedek Temple, and Jack Trusler, minister of music at the Hyde Park Methodist Church and soloist at the temple.—ZENDA M. SHIRK, Secretary.

JACKSON, MISS., CHAPTER—The December meeting of the Jackson Chapter was held Dec. 10 at St. Andrew's Episcopal Church. The program was given by Dr. Vincent C. Franks, rector, and the St. Andrew's Boys' Choir under the direction of Frank Slater. They sang the Evensong service for Advent from the Episcopal liturgy. Mrs. T. W. Woodward is the organist for the St. Andrew's Choir.—MRS. JOHN L. SIGMAN, Registrar.

LOUISVILLE CHAPTER—The Louisville Chapter met Jan. 10 at the First Lutheran Church for a dinner-meeting. There was a brief business session presided over by Philip Malpas, dean. The program of the evening was in the form of a demonstration-lecture on the Lutheran liturgy by the Rev. John Evans, pastor and Guild chaplain, assisted by Miss Willa Fae Williams, organist, and members of the Guild. Louisville Chapter met Nov. 7 at St. John's Evangelical Church with Joseph Schreiber, organist and choir director as host. The members and guests were served a delicious dinner in the parish hall. Following the dinner a short business meeting was held with Philip Malpas, dean, presiding. Later in the church Dr. Thomas Matthews of Evanston, Ill., gave a very interesting demonstration-lecture on improvisation and service playing. Dr. Matthews is choirmaster and organist at St. Luke's Episcopal Church, Evanston, organ instructor at Northwestern University and director of music at Seabury-Western Theological Seminary. The chapter met Dec. 6 at the Douglas Boulevard Christian Church with Mrs. Walter Kennedy, organist, as hostess. A delicious turkey dinner with all the trimmings was enjoyed. Following the dinner a program of seldom heard Christmas carols was beautifully sung by Miss Elizabeth Barkwill. Miss Barkwill was accompanied by Mrs. Walter Kennedy.—MRS. RICHARD B. DONSEY.

LEXINGTON, KY., CHAPTER—The Lexington Chapter held the first meeting of 1956 Jan. 17 in the Kentucky Utilities Auditorium. Mrs. Paul T. Westcott, dean, presided. Mrs. Fred Osborne, chaplain, conducted the Guild's recognition service for six new members from Winchester, Danville and Lexington. At the conclusion of the service Mrs. Knox, sub-dean, introduced members who reviewed several Guild pamphlets of great interest. After the program our guests, Arnold Blackburn of the University of Kentucky faculty, Mrs. Blackburn, Mr. and Mrs. Arthur Wake, professor of music and organist respectively at the College of the Bible, and Gene Maupin, of the Niagara Falls Chapter and a graduate pupil of Mr. Blackburn, joined the local chapter in congratulating Lewis Henry Horton, a new member, on the release of his two new choral works by M. Witmark and Sons, New York. Mrs. Westcott, Mrs. Knox and Mary Lyons were hostesses for the coffee hour.—MARY E. LYONS, Secretary.

NASHVILLE CHAPTER—The choir of the Donelson Presbyterian Church sang a program of Christmas music Dec. 13 with Glenn Gentry as organist and director. The meeting was held in the new auditorium of the Tennessee School for the Blind. The cantata "For Us a Child Is Born" by Bach, was the choice presentation of the evening. Mrs. Harry Wilk, dean, presided over a brief business meeting. Plans were considered for sponsoring a guest artist in the spring.—LOUISE B. HARMAN, Secretary.

COLUMBUS, GA., CHAPTER—The December meeting of the Columbus Chapter was held Dec. 2 at the First Baptist Church with Miss Frances Arnold as hostess. Dean Carey Brinson presided over a brief business session followed by a program of Christmas music in the church by Guild members. Miss Arnold played "Carol Rhapsody" by Purvis and Meditation on a French Noel by d'Evry. Mrs. Edwin T. Rios, soprano and director of the Infantry Center chapel choir at Fort Benning, sang "No Candle Was There and No Fire" by Liza Lehmann. She was accompanied by John Miller, organist at the post chapel. Mrs. Lily Clayton Garrett, contralto, Mrs. Frank Robertson and Emile Watson performed "Cradle Song of The Virgin," a trio from Brahms Opus 91 for contralto, piano, and viola. Mr. Miller, program chairman, gave a brief history of the organ in the church, which is perhaps one of the oldest in the city having been rebuilt and enlarged several times since its installation before the Civil War. A social hour and refreshments were enjoyed in the music room following the program. Three new members were welcomed into the Guild.—MRS. EDWIN T. RIOS, Registrar.

MIAMI CHAPTER—The Miami Chapter had a gala Christmas party Dec. 13 at the home of Mrs. John Fetzer, Coral Gables. About fifty guests and members participated in games and the exchanging of gifts. Christmas carols were sung by the group, accompanied by Dr. Ralph Harris at the organ and Ehel Tracy at the piano. Later a buffet supper was served. Dr. John F. Williamson was the guest of honor of the Miami Chapter Dec. 23 in a joint meeting with the Greater Miami Council of Churches, held at the Musicians Club of America, Coral Gables. Dr. Williamson addressed the group on the subject "Church Music—Its Privileges and Responsibilities." —ALICE PAUL, Registrar.

WORCESTER CHAPTER—A large and enthusiastic gathering welcomed E. Power Biggs to the Dec. 27 meeting of the Worcester Chapter. Using high-fidelity recordings that he made during his recent European tours, Mr. Biggs brought to the group the actual sounds of many famous and historical instruments in the cathedrals and concert halls of England, Holland, Germany, the Scandinavian countries and Iceland. Mr. Biggs' commentary and amazing illustrations of the European concept of organ tone proved to be most interesting. The meeting was held at the chapter headquarters at Old South Church in Worcester with Richard Taylor, dean, as host. A social hour followed the meeting giving the members an opportunity to meet both Mr. and Mrs. Biggs.—SYLVIA E. GAUTHIER, Secretary.

CENTRAL CALIFORNIA CHAPTER—The chapter sponsored Maurice John Forshaw of the Mills College faculty in a recital at St. John's Episcopal Church. Mr. Forshaw was one of the first American pupils of Langlais in Paris. He played works by Clerambault, Couperin, Mendelssohn, seven Chorale-Preludes from the "Orgelbüchlein" of Bach, and pieces by Franck and Langlais. The meeting was brightened by a delightful commentary with colored slides of Japan by Charles H. Martin, past-dean of the Sacramento Chapter, who played a recital for us two years ago. We are happy to welcome two new members, Mrs. C. E. Bramwell and Mrs. Alma Simpson. The chapter viewed a color sound film, "The Famous Old Compensum Organ in Fredericksborg Castle, Copenhagen, Denmark", which features playing by Finn Videro. The chapter has issued two new bulletins, "Some Organ Music, Easy and Interesting" (excluding the usual Bach and Franck) and "The Pipe Organ in Hi-Fi".—FRED TULANE, Dean.

SEATTLE CHAPTER—The Seattle Chapter met Jan. 9 in the auditorium of the Balcom and Vaughan Organ Store. C. M. Balcom, organ builder, discussed "The Effect of the Electronic Organ on the Pipe Organ World". Walter Eichinger reported on the midwinter conclave in Philadelphia.—MRS. VERA M. PETERSON.

KNOXVILLE, TENN. CHAPTER—The annual pastor's dinner for the Knoxville Chapter was held at the First Methodist Church Jan. 9 with Wallace Zimmerman, organist, as host. Pastors and other guests were introduced by Guild members. Dean Alfred Lanford announced that Virgil Fox would appear in a recital at the First Baptist Church Feb. 21. Miss Jane Woufford led a discussion of aspects of church music of mutual interest to both pastors and musicians, such as selection of hymns and anthems, the value of church staff meetings and maintaining high standards in wedding music.—ALFRED LUMSTORF, Dean, and RACHEL GRUBBS, Registrar.

DUBUQUE, IOWA, CHAPTER—The Dubuque Chapter met Dec. 19 for a Christmas party in the home of Dr. and Mrs. J. G. Nemmers. Christmas music from "The Messiah" was played by a trio composed of Miss Mona McCaffrey, violinist, Miss Doris McCaffrey, organist, and Miss Eva Ann Wright, violist, who also sang duets with Miss Helen Stuber, contralto. Christmas carols, sung by the entire group and accompanied by Mark Nemmers on the organ, concluded the program. Refreshments were served from a table decorated in the Christmas theme. Mrs. Charles Schreiber and Miss Doris McCaffrey, dean, presided.

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News of the American Guild of Organists—Continued

Pennsylvanians Hear Humorous Opera.

The Western Pennsylvania Chapter gathered Dec. 27 for a Christmas dinner prepared and served by the choir of the First Presbyterian Church of Wilkesburg where Ralph Crawford is organist-director. A few vital statistics and a bit of business were taken care of by Dean Nan Neugebauer.

Seven different members of the chapter were asked to play their favorite Christmas organ pieces. Mary Wiggins, William Caruso, Donald Wilkins, Gretchen Bjerstedt, William Saul, Sub-dean James Evans and Walter Fawcett played.

To continue the Christmas party "An Opera in One-Half Act", written by Dean Neugebauer, was performed by Jean Beiswenger, soprano, and Joseph Holliday, baritone. The irate landlord comes to collect the long overdue rent from the sweet little girl. As a result of her tearful intent he stays to become her lover. "Dedicating a New Organ" by Dr. Holy Sock was a humorous feature by Robert Huhn with sound effects by William Saul. So many difficulties arose with varied cyphers that the "virtuoso's program" had to be abandoned.

Piping the traditional yuletide carols with recorders was an appropriate treat from members of the Pittsburgh Recorder Society. This latter organization is one of only five or six in the United States. In trio form, soprano, alto and tenor, those taking part were: Dorothy Bund, Diana Caplan, Marie Motter Palmer, Loyal D. Palmer and Harriet Westerville. They were most generous in their playing as they continued through the social time around the punch bowl and cookies which finished the evening's interesting and lively program.

ANN LYNN YOUNG, Registrar.

Boston Celebrates Golden Jubilee.

The Boston Chapter, founded at an organizational meeting in the studio of Everett Truette Dec. 28, 1905, held the first of three specially planned "golden jubilee" events Dec. 6. A banquet was attended by over 120 guests, members and friends. Among the invited guests were Warden Lewis S. Elmer, Dr. Alfred Brinkler (the only living member of the founding group), Ernest M. Skinner, Dr. Everett Titcomb and H. Winthrop Martin. Following Warden Elmer's remarks covering some facts about the founding of the Guild, Dr. Brinkler spoke further with specific anecdotes and details of the beginnings of our Boston Chapter. Among the early active members were such famous musicians and teachers as Arthur Foote, Henry Dunham, George A. Burdett, William Churchill Hammond, Hamilton C. Macdougall and Wallace Goodrich. In just one year the chapter (then called the New England Chapter, later to be the Massachusetts Chapter), grew from a membership of twenty-six to seventy (in 1955 more than 450 members).

Two former deans, John Herman Loud, organist for forty-one years of the famous Park Street Church, and Homer C. Humphrey, made further interesting remarks about our chapter. Dr. Titcomb was also presented with a life colleague membership in testimony of his great contributions to the advancement of church music and the musical life of Boston. Mr. Martin, organist and choirmaster of St. Paul's Church, Syracuse, N.Y., and former registrar of the Boston Chapter, took this occasion to give officially to the members a copy of his thesis... "in partial fulfillment of the requirements for the Master of Sacred Music degree, Union Theological Seminary, 1954—"A History of the A.G.O. in Boston, Mass. 1905-1954."

Following the dinner the chapter attended a joint organ recital and choral concert in the Church of the Advent. The church was completely filled for this concert. Robert Owen played the recital section with brilliant clarity and precision in a program that included music by Buxtehude, Daquin, Franck, concluding with the great Toccata in F by Bach. The Chorus Pro Musica, Alfred Nash Patterson, conductor, sang a number of unusual Christmas works by Daniel Pinkham, Purcell, Praetorius, Schein and the "Te Deum" of Kodaly. This or-

ganization has been making an ever increasing place for itself in the community for its singing of church music covering all periods with emphasis upon contemporary compositions. Last, but not least, mention should always be made of the great Aeolian-Skinner organ in the church, one of the earlier designs of G. Donald Harrison, an instrument perfectly blended and compatible with its surroundings.

MARSHALL SUMNER WILKINS,
Registrar

HOUSATONIC CHAPTER—The Housatonic Chapter, Conn., held a November meeting at the Methodist Church in Lakeville, with ministers of the various nearby communities invited as guests at a turkey dinner. Dean Albert Sly presided. The Rev. Thomas Huntington Chappell, headmaster at Hotchkiss School, gave an interesting and enlightening address on "organ music and singing as components that weld worship into an expressive church service through the cooperative relationship of organist and minister who are responsible for the service as a whole." In the discussion that followed, other ministers offered suggestions on the function of the music committee, choirs, organist and congregation.

WATERBURY, CONN., CHAPTER—Mrs. Margaret W. Powers, organist at the Second Congregational Church, was hostess at the second monthly meeting of the Waterbury Chapter Nov. 7 in the parlors of the church. Wesley Reed displayed his personal collection of old instruments, which included roller organs, music boxes, mandolin harps and zithers dating back to the Victorian era. Mr. Reed spoke about the origin of the instruments and played all of them. He sang some Victorian ballads and Negro spirituals and accompanied himself on the zither and mandolin harp. Dean Robert A. Requa announced that "The Messiah" by Handel would be performed at the Congregational Church in Naugatuck Dec. 11. Clokey's Christmas Cantata "When the Christ Child Came" was sung at the Second Congregational Church in Waterbury Dec. 18.—MRS. LUCIEN A. DEROUIN, Registrar.

BANGOR, MAINE, CHAPTER—Members of the Bangor Chapter were guests at the home of Richard Snare, sub-dean, Old Town, for their annual Christmas party. Etelle Peterson, dean, presided at the business meeting, discussing at length the necessity of improving the standards of wedding music. At the dinner meeting, held at the Bangor House Jan. 3, the subject was covered at a round table discussion and plans were made for the annual organ-piano recital in April. Received into membership were Wilfred Tremblay and Mrs. Ethel Lee Hayden, wife of the rector of St. Saviour's Church, Bar Harbor. A basket of gifts was distributed in the children's ward of the Eastern Maine General Hospital on Christmas-eve. Kenneth Burton entertained the group with organ selections; Virginia Snare was narrator for a colored film strip of the story of the fourth wise man. During the refreshment hour recorded carols by the Robert Shaw Chorale were heard.—ETELLE PETERSON, Dean.

ITHACA, N. Y., CHAPTER—The November meeting of the Ithaca Chapter was held at the Sage Chapel of Cornell University as a joint meeting with the Western New York section of the Musicological Society of America. Denis Stevens, visiting professor of music at Cornell, read a paper on "English Organ Music of the Tudor Period." He pointed out the difficulties which hamper research into this field owing to the wholesale destruction of organs and manuscripts of organ music during the Puritan revolution. Some scattered manuscripts did survive, however, and Mr. Stevens illustrated his lecture with slides showing facsimile pages of the organ music which he discussed. He demonstrated that English organ music developed through improvisations during the offertory and introduced settings by John Redford, Thomas Preston and others which were based on plainsong. Several of these settings were played by William W. Austin, the university organist. There was a brief question period following the lecture.

ITHACA CHAPTER—The first meeting of the new year convened Jan. 10 at the Ithaca Lutheran Church. By vote of the members the meetings will be held on the second Tuesday of each month except during the summer. An evening of freezing rain was a major factor in a moderate turnout for the brief meeting and excellent program. Several new organists to the area were present including the new musical director of the Tabernacle Baptist Church, Miss Mildred Evans. Miss Arden Bremer played an ambitious program for the thirteen-rank Skinner organ, consisting of the Prelude and Fugue in A major and the Passacaglia and Fugue by Bach, and "Les Bergers" from "La Nativité," "Now Come, Redeemer of Our Race" by Bach, and "Les Bergers" from "La Nativité du Seigneur" by Messiaen.—FRANK L. ELDRIDGE, A.A.G.O., Dean.

NEW HAMPSHIRE CHAPTER—The New Hampshire Chapter sponsored a program at St. Paul's Methodist Church in Manchester Jan. 9. Professor Irving D. Bartley, F.A.G.O., of the University of New Hampshire played a recital on the newly rebuilt organ at the church. At the January meeting of the chapter, Father Osgood, music director at St. Joseph's Cathedral, gave a talk on Gregorian music, explaining the influence of Rome on liturgical music. This meeting, in charge of Miss Josephine Coakley, was held at St. Catherine's Church. The annual Christmas party was enjoyed at the parish house of the Franklin Street Church, with tree, games and refreshments and the secretary, Mrs. Mary Schow, in charge.—HELEN M. LOMBARD, Registrar.

BRIDGEPORT, CONN., CHAPTER—The Bridgeport Chapter held the January meeting at the Nichols Methodist Church in Nichols Center Jan. 9. The ladies society of the church served a delicious buffet supper preceding the meeting. Mrs. Chester Menne, sub-dean of the chapter and organist of the church, served as hostess. Following the supper Mrs. Florence Beebe Hill, program chairman, arranged a panel discussion on "Why I Like Junior and Youth Choirs". The panel consisted of Robert Lenox as moderator, Mrs. Helen Olmstead for the choir directors, the Rev. F. Stanley Sellick of the Stratford Congregational Church, Ellen C. Williams, organist of the First Baptist Church, and two members of the junior choir of Trinity Episcopal Church in Southport. It was a very instructive meeting and much was gained from the exchange of ideas. Miss Phyllis McCurry, dean, conducted a short business meeting preceding the discussion. Announcement was made of the pastor-organist dinner to be held Feb. 13 at the Town House in Bridgeport.—GERTRUDE P. BAYERS.

READING, PA., CHAPTER—The January meeting of the Reading Chapter was a round-table discussion of choir administration and ethics. It was held in St. Mary's Episcopal Church with J. William Moyer as host organist and moderator for the panel. The following organists were on the panel: Mrs. Rachel Large Kooker, Miss Mildred I. Schnable, E. Fred McGowan and Richard I. Miller. William E. Maier played a recording of the choral festival music, under the direction of Dr. Elaine Brown of Temple University, of the bi-ennial regional convention held in Reading last summer. One other feature of the meeting was the inspection and demonstration of the newly installed Allen electronic organ. Mrs. Grace Weaver Starr, the dean, presided.—MARGUERITE A. SCHEFFELE, Program Chairman.

SUFFOLK, L. I., BRANCH—The Suffolk Branch met in the Thanksgiving season at the home of Mrs. William Stewart, Huntington, L. I., with a buffet supper, and a delectable one it was! An accident to our regent, Mrs. Margeson, made it necessary to abandon the evening as planned—that of string music. Several members came to the rescue by bringing their choice service music, offering an opportunity for all to try music new to them. This proved to be a most entertaining as well as helpful substitute... Our second event was the annual Christmas party at the home of Ernest Andrews, our former regent. We were happily entertained with hi-fi records—Virgil Fox playing Christmas carols on the Riverside Church organ, E. Power Biggs and others. Mrs. Margeson brought a very interesting account of the recent mid-winter conclave in Philadelphia.—HAZEL KIRKUP, Secretary.

CENTRAL NEW YORK CHAPTER—The Central New York Chapter held its monthly meeting at the Munson-Williams-Proctor Institute in Utica Jan. 3. Dean Nellie D. Snell named the committee for the junior choir festival to be held in May. Members are: Jane E. Roberts, Cornelia Griffin, Fred Monks, Leslie Hopkins, John L. Baldwin, Jr. and George Wald. Following the business meeting two outstanding programs were heard. Horace Douglas, who attended the national mid-winter conclave in Philadelphia gave a vivid resume of his musical adventure. Leslie Hopkins, a newcomer to our ranks and director of the choir at the Westminster Church, sang a group of songs and was accompanied by his wife at the piano. Refreshments were served.—EDWARD A. BOC, Registrar.

WILKES-BARRE, PA., CHAPTER—The November meeting of the Wilkes-Barre Chapter was held Nov. 7 at Temple Israel. Dean Marion E. Wallace presided at the regular business meeting. Cantor David Silverman was host to the Guild members and gave a most inspiring address on the foundations of Judaism and Jewish liturgical practices over the last two-thousand years. Cantor Silverman has a most pleasing personality and is possessed of a beautiful voice. He gave excellent examples of the way truly liturgical music should sound. Cantor Silverman sang all of his music unaccompanied and it was fascinating to

hear him pick difficult augmented intervals out of thin air. To close his most informative and interesting program, Cantor Silverman played several recordings of his own solo work and some of Jan Peerce, a former famous cantor! A group of about thirty-five attended and received the program with enthusiasm. Mrs. Myne Shapiro Levy was chairman of the program and served delicious refreshments at the social hour which followed... The chapter sponsored six young organ students of Wyoming Valley in a recital at St. John's Lutheran Church Dec. 5. The recitalists were: Audrey Bartlett, Frank Edwards, William Peters, Joseph Szostak, Lida Mae Thomas and Nancy Thomas. These young musicians played a delightful program of compositions by Bach, Mendelssohn, Dupré, Humilius, Karg-Elert, West, Purvis and Me-Amis. These students attend high school and Wilkes College and are music students of Clifford E. Balshaw, F.A.G.O., Carl Roth, and Marion E. Wallace, dean of the chapter. Carl F. Roth was chairman of the program and Mrs. Ruth Reynolds was chairman of the Christmas party which followed... The chapter also sponsored three Advent recitals at St. Stephen's Episcopal Church. Organists playing were: Mrs. Stewart A. Waller, Ruth A. White, A.A.G.O., and Clifford Balshaw, F.A.G.O.—MRS. WILLIAM R. BLACKMAN, Secretary.

ST. LAWRENCE RIVER CHAPTER—The St. Lawrence River Chapter motored to Gananoque, Canada, Jan. 10 to spend a pleasant evening at the home of H. William Hawke. Following the business meeting Mr. Hawke gave an interesting lecture-recital on the "well-tempered" clavier which he had imported from England. He played the following numbers: Handel, Sarabande, Air, Fantasie; Bach, Prelude in C major and Fugue in C minor, "Capriccio on the Departure of a Beloved Brother," Sarabande and Gavotte, 6th French Suite; Martin, Aria con Variazioni, Sonata 4; Rathgeber, Aria Pastorella; Rossi, Andantino et Allegro; Milan, Pavan; Couperin, "Soeur Monique"; Richard Jones, Gigue.—KATHRYN G. PALMOR, Registrar.

CENTRAL NEW JERSEY CHAPTER—The Central New Jersey Chapter held its Christmas meeting at the East Trenton Presbyterian Church Dec. 5. Mrs. Henry Meyer, past-dean, played recordings of "The King of Instruments" and the E. Power Biggs' "Art of the Organ". Ivan Bauman assisted Mrs. Meyer with the program and he also played Christmas carols during the social hour. On Jan. 9 the chapter held its meeting at the First Methodist Church. The guest speaker for the evening was Miss Adelaide Messerschmitt, organist of Immaculate Conception church. Miss Messerschmitt's subject was "The History of Church Music". Mrs. John Cole was chairman of the program. Following the lecture refreshments were served by Mrs. Wilfred Andrews, Mrs. Henry Meyer and Miss Caroline Burgner.—MRS. CLARENCE E. SORTOR, Registrar.

CENTRAL PENNSYLVANIA CHAPTER—The annual Christmas party of the Central Pennsylvania Chapter was held Dec. 17 at the home of Mrs. Charles Hendricks, organist of Grace Lutheran Church in Altoona. Professor Hayden C. Oliver took the group on a trip to Europe via beautiful colored slides taken on his tour last summer. After the showing of pictures all sang Christmas carols accompanied on the Baldwin electronic organ by several members. Refreshments closed the evening... The week preceding Christmas the chapter sponsored several local organists in noon Christmas recitals at Grace Lutheran Church. The following organists participated: Mrs. Donald Taylor, dean, Mrs. Herman Darr, Miss Evelyn Thomas, Miss Rose Mueller, Frederick Wagner, Donald Shultzberger, Jack Rodland and James Young. This was a new venture and recitals are now planned for the Lenten season.—JACK R. RODLAND.

METROPOLITAN NEW JERSEY CHAPTER—The Metropolitan New Jersey Chapter enjoyed an excellent turkey dinner and an interesting program Dec. 12 at the Montgomery Presbyterian Church, Belleville, with the organist of the church, Ann Carnie Lewis, as hostess. After a group of Christmas carols were sung by the carol choir (youngsters from five to eight years old), under the direction of Mrs. Calvin Mars', choir director at the Montgomery Church, an illuminating and inspiring lecture on "Registration for a Small Organ" was given by Richard Szeremany, a graduate of the Eastman School of Music, assistant minister of the Prospect Presbyterian Church, Maplewood, and director of music at Bloomfield College and Seminary. Mr. Szeremany's illustrations on the Schlicker organ of eight stops included the "Variations sur un Noel" by Dupré, "Chant de Mai" by Jongen, "Noel" by Daquin, and Sonata 6 by Mendelssohn. The meeting ended with the singing of traditional carols led by Norris Greer of the Wagner Opera Company.—LEAH DAVIS MEAD, Registrar.

News of the American Guild of Organists—Continued

MONMOUTH, N. J. CHAPTER—The Monmouth Chapter held its monthly meeting Jan. 9 at the Grand Avenue Reformed Church, Asbury Park, with Miss Nila Hope Wardell, organist, as hostess. Dean James R. Scull presided at the regular business meeting followed by an organ recital by Mrs. Lois Wardell Pyle. A panel discussion was conducted by the Rev. Harry Olsen, minister of the church, Mrs. Olga Lewis and Mrs. Bertha N. Betz. The topic for the discussion was "The Organist's Responsibilities to His Minister."—JOAN COVERT MILLING, Registrar.

CLEVELAND CHAPTER—The Cleveland Chapter met Dec. 13 at the Church of the Incarnation for a Christmas dinner, program and party. The host and hostess were Mr. and Mrs. Crandall Hendershott. After enjoying a delicious roast-beef dinner and singing a few carols, the group moved to the candle-light church to hear a program of Christmas music. Members of the Bedford Music Club were the guest artists. They sang "Christmas Roundelay" by Ruth Young and the Christmas Cantata by Vincent Lübeck. The "Roundelay" was composed by thirteen-year-old Ruth Young of Pikeville, Md., who is one of four daughters of the Rev. Carl E. Young. In 1954, at the biennial convention of the National Federation of Music Clubs, Miss Young's song won that organization's award for junior composition. The words for "Christmas Roundelay" are by Ruth's mother. A few months before the outbreak of World War 2, Dr. Leopold, editor of the Christmas Cantata, secured photostatic copies of Lübeck's own carefully written manuscript from the Prussian State Library in Berlin, and it is on the basis of this original source that this edition of the Christmas Cantata is made available for the first time in the English language in America. Vincent Lübeck was born three-hundred years ago in Hanover; he was one of the great organ virtuosi of his generation and also a great teacher of organists. This cantata was written for instruments as well as voices. Two violins and organ were used for this performance. The voices were: Mrs. Paul Decker, Mrs. Ralph Widdowson, Mrs. Willard Matthews, Mrs. Wesley Thomas, Mrs. John Hegele, Mrs. Elmer Kalot and Mrs. Irving Waterbury. The violinists were Mrs. Oliver Rajala and Mrs. Carl Spraw. Valentino Fillingler was organist and the program was directed by Mrs. Glen Shackle. The Crandall Hendershotts had a most delightful party planned. The celebrating began with a fast game of musical chairs. Santa then made an appearance bringing a small gift for each member and guest. (He apologized for not bringing an organ to everyone.) Valentino Fillingler then had a quiz on composers which required two teams to smell out the composers names, each person having one letter. Each person had to hum a tune about his birthday, finding others with the same tune and giving a song carol. After a balloon relay, everyone formed a circle and sang "Auld Lang Syne." Needless to say, the Cleveland Chapter had a Merry Christmas Party.

WESTERN MICHIGAN CHAPTER—The chapter met for dinner Jan. 9 at the LaGrave Avenue Christian Reformed Church in Grand Rapids with Mrs. Gerrit Lantinga, organist at the church, as hostess. After a short business session, presided over by Dean Doris James, we went into the church for the program of the evening. This was an interesting and informative lecture by Miss Joan Boucher, organist and choir-master at St. Alphonsus church and instructor in choral music at the Byron Township high school. Miss Boucher's topic was "The Universality of Mozart's Style." This was in celebration of the Mozart bicentennial year. She was very capably assisted by a string trio; Mrs. Mary Mangrum, Mr. and Mrs. Ronald Kingsbury; organist Joseph Sullivan; the Madrigal Ensemble of the Byron school, and Miss Neola Wolf, soprano. They performed Mozart's Church Sonata 15 for organ and strings with Miss Boucher at the organ. "Ave Verum Corpus" for chorus and "Laudate Dominum" for chorus and soprano solo by Miss Wolf, with Mr. Sullivan as accompanist and Miss Boucher directing. Guests of the chapter for the program were members of the Musicians' League of Grand Rapids.—HELEN HAWES, Corresponding Secretary.

CENTRAL IOWA CHAPTER—The December meeting of the Central Iowa Chapter was held at Tifereth Israel Synagogue. Ivan Perlman, cantor, read a scholarly paper on "Development of Jewish Music in America." Following some discussion he and the choir, which was under the direction of the Bessie Black Young, sang music from the Jewish Sabbath service. Upon adjournment the Guild members and guests were invited to the social hall to view an excellent exhibit of books on Jewish music, a display which Cantor Perlman had collected for our examination. Refreshments were served by the hospitality committee.—Mrs. EMIL H. JEBE, Secretary.

WHITEWATER VALLEY CHAPTER—The Whitewater Valley Chapter held its January meeting at the First Baptist Church,

Connerville, Ind., Jan. 3. "Minister's Night" was observed and the ministers were introduced by Robert Byrd, dean. The Rev. Orrin Anderson of the host church led the devotions. Ralph Wildridge, Margaret Harrison and Walter Davis demonstrated the different types of church music that could be played on a Hammond electronic organ. An interesting skit, "The Eternal Triangle," was performed. Walter Davis took the part of the minister, Bill Giles the organist and Elsie Hennigar the layman. A discussion followed with Lillian Adams, sub-dean, acting as narrator. Such questions as "who determines what is good and bad in church music?" and "what is a good hymn?" were discussed. The chapter held its December meeting in the Reid Memorial United Presbyterian Church, Richmond, Ind., Dec. 6. The evening began with a dinner. Thirty-three members and guests attended and each received a cracked miniature wreath as a favor. Robert Byrd, dean, welcomed the members and guests. Roll call was answered by "Who was responsible for your interest in church music?" A Christmas musical service was given in the church. Organ numbers were played by Mary Carmen Slade and Robert Dafler. A choir of twelve voices sang under the direction of Robert Dafler and was accompanied by Mrs. Slade. Choir members were: Mary McClure, Alice Robbins, Florence Anderson, Lillian Adams, Lois Brown, Pauline King, Richard J. Brown, John A. Pickett, Kirby J. Robbins, Ralph Bell, Harold C. Mills and William D. Wilson. The devotions were led by Dr. Robert P. MacDonald, pastor of the host church. The program committee for the evening included: Florence Anderson, Mary Carmen Slade and Robert Booker Dafler.—ANNA MAE HERRICK, Registrar.

DAYTON, OHIO, CHAPTER—The annual Guild service of the Dayton Chapter was held Dec. 4 at the Fairmont Presbyterian Church. Assisting in the program were the organists: Miss Dorothy E. Smith, Mrs. Kathryn Allen, Mrs. Evelyn Battenberg and the choir totaling seventy voices from the Fairmont Presbyterian Church and the Fairview Evangelical United Brethren Church. The Fairmont choir was led by Paul Shartle and accompanied by Mrs. Clara Hegeman and the Fairview choir was led by Mrs. Beulah Mae Long with accompanist Mrs. Edythe Livingston. Each choir sang several appropriate Christmas numbers. Antiphonally they sang "Glory in the Highest"; Davis; and combined they sang "Gloria in Excelsis"; Jolley, with which they used a brass choir from the balcony. This was an unusual and colorful climax to the program. Dean Elmer Knisely led the group in the declaration of religious principles and the chaplain of the Dayton Chapter, the Rev. Nelson Wright, gave the meditation "The Other Wise Man". The entire program was sacred and musically fine and the very beautiful Fairmont Church added greatly to the occasion.—MRS. KATHRYN ALLEN, Registrar.

INDIANA UNIVERSITY CHAPTER—The Indiana Chapter met Dec. 7 in the school of music to hear and participate in a discussion about the new Reuter organ which was installed last summer. The Reuter Organ Company was represented by Frank Mitchell, Homer Frank and James Akright, who discussed the problems and advantages of mixture and mutation stops, scalings and materials. Homer Frank played recordings by Marilyn Mason to illustrate registration. Slides were shown of new Reuter organs in the factory and after installation in churches. Guests from the DePauw University chapter and guests from Indiana University, as well as regular members, were served refreshments by Dr. Oswald Ragatz and Dr. George Y. Wilson. . . The chapter sponsored some of its members in a Christmas recital Dec. 12. The following performed: Charles Smith, Donald Winters, Edward Stockowicz and Dr. Wilson.—ARLENE COMBS.

ST. JOSEPH COUNTY CHAPTER—Mr. and Mrs. John H. Buzby were hosts for the second annual Christmas party of the St. Joseph County Chapter in their home at South Bend, Ind. Assisting Mrs. Buzby with the co-operative dinner served to the twenty-eight members present were Mrs. William Nelson and Mrs. William E. Perrin. Albert Schnaible, dean, and Chester Collier made arrangements for the group to visit three Mishawaka churches to see the Christmas decorations. Miss Frances Koch played organ selections when the group visited the First Presbyterian Church. Charles Hoke and Lawrence Apgar, A.A.G.O., played the new organ recently installed in the First Evangelical United Brethren Church. When the group visited St. Joseph's Catholic Church, selections were played by Dr. Daniel Pedtke, F. A. G. O. Mr. Apgar, who was visiting our chapter, is state chairman and has charge of organ and choral studies at Earlham College, Richmond.—RUTH ANN LEHMAN, Registrar.

PEORIA, ILL., CHAPTER—The Peoria Chapter was entertained at a delightful Christmas party Dec. 27 in the home of John L. Becker who is an organ maintenance man. Mr. Becker showed slides of the

pipes and certain electrical portions of the organ in the Methodist Church. This is the Kimball organ formerly in Kimball Hall in Chicago. Those of the pipes were shown synchronized with a tape recording made by Mrs. Robert L. Sayre, church organist, thus allowing the guests to see and hear each individual stop. The pictures were taken by Mrs. Slonneger, church photographer. The organ in Mr. Becker's home was built by him. It has eight sets of pipes with a Möller console. Organ solos were played by Carl Andres and James Cluskey. Mr. Andres sang a solo accompanied by T. N. Neal. Mrs. Sayre played for carol singing after which delicious refreshments were served.—AGNES W. SNYTORNER, Registrar.

TOLEDO CHAPTER—The Dec. 13 meeting of the Toledo Chapter was a dinner-meeting held at the picturesque Old Plantation Inn at Maumee, Ohio. In the atmosphere of an old southern inn a delicious chicken dinner was served. The regular business meeting followed the dinner. The guests were lavish with their praise of the efforts of Mrs. Ruth Smith who arranged the party.—JOYCE WISZ, Registrar.

WESTERN IOWA CHAPTER—The Western Iowa Chapter held its annual Christmas party at the home of Dean J. Frank Jewett. "Roast goose" and "plum pudding!" A wonderful time was enjoyed by all. . . The Jan. 9 meeting was a dinner meeting at the Arcadia with twenty-five present. After dinner we retired to the home of Miss Bertha Kleckner who played the following organ program: "Fanfare," Barrow; "Minuet" and "Courante," Purcell; Andantino, Sonata 16, Rheinberger; "Romanza," Symphony 4, Schumann; "Evocation," Campbell-Wilson; Short Sketches, Benoit; "Easter Procession," Noyon.—V. DUCOMMON, Secretary.

CINCINNATI CHAPTER—The Cincinnati Chapter sponsored four members of the chapter in a recital Jan. 3 at the North Presbyterian Church. Those participating were: Ruth Andree Eckel, Salem Presbyterian; Betty Haensch, Immanuel Presbyterian; George Higdon, Church of the Blessed Sacrament; Roger Heather, North Presbyterian. The organ is a three-manual Pilcher. Following the program a reception was held in the social room. This program was the third in a series of chapter member participation and has been so favorably received that such a program of this type will be a regular event.—BETTY HOENSCH, Registrar.

WICHITA, KANS., CHAPTER—The Wichita Chapter met Jan. 17 at the Central Christian Church. The program was by Myrna Coover, organist, and Glen and Kathleen Thomas in music for flute and organ. A panel discussion was led by George Vollmer. Franklin Mitchell of the Reuter Company and John McCellan, representative of the Hillgreen-Lane Company, made up the panel.—DOROTHY R. ADDY, Dean.

SAN JOSE, CAL., CHAPTER—In October the San Jose Chapter held its meeting beside the swimming pool in the lovely garden at the home of Preston Boomer. Committees were appointed for the coming season and Richard Jesson gave a gratifying report of the convention in Los Angeles, where he served as the chapter's delegate as well as appearing on the program. The chapter then heard Mr. Boomer play an organ he is assembling in a summer house in the garden. . . In December the chapter was invited to the home of Herbert Nanney in Palo Alto for its meeting. Dean Clifford announced plans for a concert series to begin in the spring and an intensive playing publicity program. After the business was completed, delightful Christmas refreshments were served. The chapter then went to the Stanford Memorial Chapel to hear Mr. Nanney, who is the university organist, play an appropriate and most enjoyable program. Among the numbers on the program were: Christmas Cantata, Lübeck, with voices, cello and organ; Three Christmas Chorale Preludes, Bach; "La Nativite," Langlais; Pastoral, "Le Prologue de Jesus," Clokey, and "Noel sur les Flutes," Daquin.—SYLVIA T. BUSH, Corresponding Secretary.

REDWOOD EMPIRE CHAPTER—The members of the Redwood Empire Chapter began their 1956 year with a dinner meeting on Jan. 3 at the Green Mill Inn between Petaluma and Santa Rosa. After a regal repast the organists and their guests viewed beautiful color slides of Europe. The pictures had been taken and were projected by Ray Herrington and covered his trip last summer with a guided music-organ-art tour. Dean Gordon Dixon, A.A.G.O., made a surprise announcement that he has been granted a sabbatical leave for 1956-57 from his post as instructor of music and English at Santa Rosa Junior College. He will spend the year in England studying English literature and church music at Oxford University with incidental side-trips to the continent. He will be accompanied by his wife and young daughter.—FRED BEIDLEMAN.

PORTLAND, ORE., CHAPTER—About seventy members enjoyed a combined meeting and holiday party in December at the home-studio of our dean, Mrs. Earl Hazelle. Mil-

dred Gilbert, organist of the First Unitarian Church, and the hostess, who is organist at the First Church of Christ Scientist, played piano-organ duets. Clokey's "Symphonic Piece" comprised the first group followed by "Divertissement" by Widor and an arrangement of carols as organ solos by Mrs. Gilbert. The last group was for organ and piano. Gigue by Handel and Prelude and Gigue by Zipoli, and a novel arrangement of "Begin the Beguine"—all of which were an inspiration to the guests and set a festive mood for the party. Special guests in attendance were Mr. and Mrs. Stanley Williams of the Aeolian-Skinner Company in Los Angeles. . . The January meeting was the annual banquet at the Campbell Court Hotel. Following the dean's welcome the members introduced their guests. Charles Gray had charge of the program which was a discussion of problems pertaining to choral music by a "panel of experts". The panel consisted of Alice Clement, organist, formerly of Linfield College; the Rev. W. McGettigan, minister of the Cedar Hills Community Church; C. Arthur Dimond, director of music at St. Stephen's Episcopal Cathedral, and Mr. Gray, former dean of the Oregon Chapter, who acted as moderator. Winifred Worrell had charge of table decorations.—JEAN SHIBLEY, Reporter.

NORTHERN CALIFORNIA CHAPTER—The East Bay section of this chapter, under the guidance of its local activity director, Esther Johnson, enjoyed its first get-together of the year in November at the beautiful home of Dr. and Mrs. Charles Greenwood. It was in the form of a workshop with several organists and choir directors performing and demonstrating unusual and usable Christmas service music. Such excellent response to this program has prompted a similar workshop prior to Easter. Those performing were: Eileen Coggin, Melba Palmer, Margaret Fisher, Newton Pashley, Bernard Meiger, Dr. Charles Greenwood and John Burke. The chapter's first organ recital of the season was Dr. Alexander Schreiner Nov. 28 to a capacity house at the First Presbyterian Church, Oakland. We look forward with great anticipation to Jean Langlais' February program at St. Mary's Cathedral in San Francisco. The organ of this cathedral, a fine old Hook and Hastings, modernized and enlarged by the Schoenstein firm under the direction of the late Dr. Achille Artigues, has not been used for recital purposes within at least the last twenty years. The chapter notes with deepest regret the death of Miss Kathleen Sherris Luke, long our regional chairman and truly one of this chapter's oldest members and most devoted workers. Her membership dates from the earliest days of the chapter and her unflagging activity on behalf of the A.G.O. and this region will make her passing a truly serious loss.—ROBERT VAUGHN, Registrar.

LONG BEACH, CAL., CHAPTER—Alexander Schreiner was sponsored in a recital Nov. 21 at the First Baptist Church. Dr. Schreiner played magnificently and was generous with his encores. The organ is a three-manual Möller. . . The annual Christmas dinner and program in collaboration with the Long Beach Musical Arts Club took place Dec. 6 at the Immanuel Baptist Church. Rachel Morton, program chairman for the Musical Arts Club, presented the Long Beach City College Choir, under the direction of Royal Stanton, and instrumentalists: Clayton Barrie, flute; Robert McKenzie, cello; Marcia Hannah, organ, and Lloyd Holzgraf, organ.—ESTHER SCOTT, Reporter.

PASADENA AND VALLEY DISTRICTS CHAPTER—The Pasadena and Valley Districts Chapter held a dinner meeting at the Oneonta Congregational Church, South Pasadena, Jan. 9. The Choral Conductor's Guild attended the meeting. The program featured Bach's "Magnificat", with the chancel choir, Paul Stoner, conductor; Cecily Adams Brown, organist, and a small orchestra. Organ selections included the Prelude and Fugue in E minor, Bach, and Postlude in A minor, Bach.—ETHEL WOOLLEY, Registrar.

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Discuss Standards And Participation In Church Liturgy

(An address to the Regional Convention of the A.G.O. in Duluth, Minn., June 28, 1955)

By JACK FISHER

One of our paramount tasks of today is that of maintaining standards while encouraging participation. Now standards-participation sounds like something of a duality, although it is one which none of us escapes, and it unfortunately becomes for many people a pair of diametric ideas which, when actually encountered, are not so successfully reconciled. However, there are before us examples of so many others who have successfully set high standards and established them in the hearts and minds of those larger groups surrounding them that it behooves us to inquire into this matter of standards-participation.

At this point quite a few of you will have already gained an insight into the reason for choosing this title. Aside from the catching alliteration of "Q's", in "Quest for Quality," a considerable bit of research went into the arrangement of these familiar words. According to the dictionary, the word *quality* is a synonym for the word *standard*; and the word *quest*, we are told, implies a *collective search*. Therefore we have in a nutshell the very question itself: How can we maintain a participation effort toward high standards? May we sum this up in three consecutive ideas: A—That anyone can set a high standard, but not everyone can necessarily sell it. B—That anyone can "go along with the crowd", so to speak, but in so doing the standard (may) suffer in the bargain. C—That our aim should be to combine the two above ideas, with the positive result of a high standard plus the fullest participation by the people.

These three ideas are, of course, self-explanatory, although I should like to offer at least one remark on each of them. Concerning the first, it is entirely possible to set a high standard of church music—through astute handling of a choir, the music-committee or like group, the clergy, and so on. Some people are, of course, more adept than others at adroit methods by which to achieve the desired results, but we all do a certain amount of it, often being content to build the standard at the expense of congregational participation.

Concerning the second point, there are even more of us who are willing to follow the crowd merely to avoid any divergence of opinions in the general hope of peace and quiet. It is usually thought that someday, somehow, the quality of things done will be raised and that a non-controversial method is better than possibly stirring up trouble.

The third idea is the one which obviously interests me, for I think it is not only the truest expression of what church music ought to be, but the most gratifying procedure one can follow. A super-imposed standard is usually an empty thing, if viewed from a concern for wholesomeness, and it usually depends largely upon the personalities of those in charge for its ultimate survival. On the other hand, people who form congregations, except for the rarest examples, are amazingly willing to learn, eager to accept and grateful for what they receive, if only they are given the proper instruction and enlightenment about what they are seeing, hearing and doing. There is absolutely no need for church music to be considered the war department of Christianity. That it often is just this is not our concern here, but rather to explore the quest for quality, which is our aim and calling.

Before we examine further any detailed remarks regarding this subject, may I mention a brief bibliography, which I feel may be helpful to everyone: "Worship," Underhill; "The Genius of Public Worship," Heimsath; "The Public Worship of God," Coffin; "The Shape of the Liturgy," Dix; "Church Music in History and Practice," Douglas; "History of American Church Music," Ellinwood; DIAPASON (beginning May, 1955), "Starting a New Job? Familiar with

the Order of Worship?" Bingham; DIAPASON (August and September, 1954) text of the A.G.O. Address, Gammons.

Now, suppose that we begin our approach to the problem by dividing the two issues and discussing them separately. Let us first deal with the matter of standards. It is usually a subject of much controversy as to what our standards are going to be (since we represent so many diverse orders of Protestantism), and in this respect I should like to quote a passage from the address made by Mr. Gammons to the national A.G.O. convention in 1955: "I would state that the more traditional and hierarchically organized and governed bodies have their close regulations and rubrics whether lived up to fully or not, and while we cannot legislate for other bodies and sects, it is possible that we may be able to agree on certain aesthetic principles, customs and fitnesses, so that standards of common worship procedure may prevent the abuse of materials and music."

There are generally four items which we need most to consider: The standard must be applied to the quality (and performance) of (1) hymns (2) choral music (3) organ music and (4) liturgy or order of service. This is not to omit the large segment of music which is definitely of a congregational prerogative such as chants and various responses, for we can consider them under the heading of the liturgy.

How then shall we arrive at a criterion upon which to set our standard of judgment? How can we take into account the various facts of background, theological differences, individual parish circumstances and so on? The answer, I feel, lies in the vast amount of what has been written by thoughtful and learned men on the subjects of worship, music and church music. If I may quote from the great mentor, the late Canon Winifred Douglas, in his book which I have named, he says: "Worship is the primary and eternal activity of redeemed mankind. So basic a statement of the attitude of the church toward God should need no defense, but the word *worship* is quite generally misinterpreted. *Worship* may be simply defined as the offering of all our faculties to the glory of God. An increasing awareness of God almost inevitably results in some degree of adoration, a prayer of out-going to the Supreme Good, unmindful of self; for adoration is the movement not of the mouth only, but of the heart, of the mind and of the will as well: in short, of the entire being toward God. We must worship, we must adore, our whole being with all its faculties must move toward Him, become a little more like Him, a little more the image and likeness of Himself which He wills us to be, and therefore a little more able to serve our fellow men to their benefit."

Then, from Mr. Gammon's address: "It is clear from this that the best church music we can use will be of greater worth and appropriateness in proportion to the degree which it stands apart from the average secular music associated with the profane life of the world. Much that is heard in church today can be described only as little short of blasphemous, and its sole purpose is often that of entertaining, diverting and relaxing the listeners, or glorifying the performers, thus destroying the attitude of true worship. It is our task to examine ourselves and the music we set forth, and then to cast away all that does not live up to the noblest and highest, so that we may honestly exemplify the credo of the American Guild of Organists."

Back to our four points, what then is the best sort of hymn and what also should we consider the best type of tune? We are all familiar with the best injunctions— theological correctness, liturgical fitness, plain literary merit, reality; then melodic, harmonic and rhythmic character and whether or not the range and sum of all features make it a worthy vehicle for worship. Since we all are prone to associate almost indelibly the words of hymns with certain tunes, we must pay special attention to this vast amount of music which is the full property of the church. Let us examine our hymns as to their singable melody, avoiding those which contain awkward leaps or dull phrases. The harmony must be in keeping with the mood of religion, not with the mood of camp fires, parades or

JACK FISHER



JACK FISHER, whose address to the regional convention of the A.G.O. in Duluth last summer, begins in this issue, is organist at St. Clement's Episcopal Church, St. Paul. He is a graduate of the Union Theological Seminary and the University of Texas. Mr. Fisher was organist for four summers at the Cathedral of the Incarnation, Garden City, Long Island, and organist for one year at the National Presbyterian Church, Washington, D. C. He was also organist at the University Methodist Church in Austin, Tex., serving two years before and two years after world war 2. Mr. Fisher has given recitals at the West Point Cadet Chapel, Washington Cathedral, the National Presbyterian Church, St. Mark's Cathedral, Minneapolis, and St. Clement's, St. Paul. He served three years in the armed forces with overseas duty in North Africa and Italy and has traveled in Italy, France, Switzerland and England

love songs. We must prefer the diatonic to the chromatic, for chromaticism reminds us of the secular and, too often, of the sentimental. It should be clear that religion is neither of these. Brahms often judged a composition first by looking at the bass line—if it moved, he looked further into the piece; if it remained fairly static, he looked no further. We might do well to examine our hymns from a similar basis, upon this logic—if the bass line moves, probably the harmony is then pretty sound and the melody likewise; if the bass line does not move, the hymn probably depends upon chromatic movement for interest and the melody is apt to be dull. One example of an excellent hymn tune, known to all Protestants, is "St. Anne," "O God, Our Help in Ages Past," for here we find the requisites of good melody, bass and diatonic harmony; and one example of an inferior hymn tune, known to all, is "Rest," "Dear Lord and Father of Mankind," for it has a relatively dull bass, excessive chromaticism, with only the melody reasonably interesting. Not all poor tunes employ chromaticism, however, and I cite the example of "What a Friend We Have in Jesus". It is basically diatonic, the melody is quite active, but rhythmically it is trite and monotonous while the bass line is musically infantile.

Another example of an inferior hymn-tune is "Meditation," "There Is a Green Hill Far Away". . . Although it contains diatonic harmony and a fairly active bass, the soprano has considerable dullness through excessive repeated notes. As to hymns known as "songs of salvation", or "gospel hymns", one hesitates to suggest that they are unworthy of Christian use because of their wide popularity even in some hymnals of the liturgical churches. However, they cannot remotely conform to the ideas suggested in the previous quotations nor to the injunctions of the most thoughtful Christian writers. It is up to us as individuals to judge their use now, and time alone will tell of their greatness. It is not our purpose here to design a preferred list of hymns or any other music, but, in our search for standards of taste we might state the following guide in choosing hymns and tunes: If it is a contemporary hymn, be wary of undue irregularity of rhythm, for otherwise the melody, bass and harmony are apt to be good; if

it is a hymn of the Victorian period, either English or American, be cautious of the harmony, for it is apt to be chromatic with the melody and bass dull; one can safely use almost all hymns of the chorale and metrical psalm type, for usually their only pitfall is that of dullness in melody or rhythm. There is scarcely a hymn of the plainsong period which is not a musical treasure, any inferior ones having gone the way of a superfluity ages ago.

In turning to choral music, we must emphasize first of all that most of our choral music is logically designated as "aid to worship", rather than "an integral part of worship". Having nothing to do with its performance, choral music is an added refinement which can and must be considered as an aid to worship. We are prone today in Protestantism to think generally of church music as a collection of anthems, or even of larger works, such as oratorios, with hymns and organ music playing only second-fiddle to this weekly menu of church choirs. But if we give the matter only a second thought, the light of history will tell us otherwise, that the church music which is really an integral part of worship consists mainly of hymns and other musical portions sung by the congregation. Most of us, I think, would be guilty of feeling that a small country church without a trained choir, or perhaps without an organ either, has no "church music", per se; when actually such a small church does indeed have "church music", of the simplest common denominator—congregational singing.

On questions of public worship, there is perhaps no more woefully ignorant group than the Protestant clergy, unless it be the Protestant laity, or worse, the Protestant musician; and may I hasten to add that by the word ignorance I refer not to a quality of the mind but rather to a mere lack of information. Stemming from our clergy, who spend much time steeping themselves in theology, religious education, parish management and the like, but who graduate from seminaries as liturgical and musical ignoramus; and who usually have the rubrical, canonical or unwritten authority to dictate matters of liturgy and music; we find a consequently uninformed laity and group of professional musicians.

In archaic times the work of education in these subjects was the task of the church, through the clergy to the people; but today, our liturgical and musical education is left either to secular and sacred schools, to individuals, or to the grace of God. Indeed it is a tribute to the mentality of mankind that any enlightenment occurs in the real sense. I do not intend to underestimate the splendid work done by organized churches, through their many notable schools and seminaries, and by the valiant efforts of countless other organizations, but rather I hope to emphasize the lack of a concerted effort through the most effective channels toward a thorough focus upon liturgy and music.

[To be continued]

ARTHUR N. WAKE was installed as professor of church music at the College of the Bible in formal services Jan. 10. The College of the Bible, at Lexington, is affiliated with the Disciples of Christ. Mr. Wake came to the seminary in September from the faculty at Lynchburg College where he was a charter member of the A.G.O.

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ST. PAUL'S, FLATBUSH, ORDERS NEW 3-MANUAL

CONTRACT GOES TO ESTEY

Brooklyn Church Signs Contract for Instrument to Be Installed in Fall—Original Hutchings Pipes to Be Included.

St. Paul's Church, Flatbush, Brooklyn, N. Y., has recently signed a contract for a new three-manual organ to be built by the Estey Corporation in Brattleboro, Vt. Installation is planned for the fall of 1956.

The instrument was designed by William F. Brame in consultation with Robert Arnold of Trinity Parish, New York City. Several ranks from the original Hutchings will be retained. Organist of St. Paul's is Charles Ennis.

The stop list:

GREAT ORGAN

Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Quintadena, 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Rohrlöte, 4 ft., 61 pipes.
Quinte, 2 3/4 ft., 61 pipes.
Octavin, 2 ft., 61 pipes.
Fourniture, 3 ranks, 183 pipes.
Bombarde, 8 ft., 61 notes
Tremolo.
Chimes.

SWELL ORGAN

Lieblich Gedeckt, 16 ft., 12 pipes.
Gedeckt, 8 ft., 68 pipes.
Gambe, 8 ft., 68 pipes.
Gambe Celeste, 8 ft., 59 pipes.
Unda Maris, 2 ranks, 8 ft., 110 pipes.
Spitzprincipal, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Flautino 2 ft., 12 pipes.
Mixture, 3 ranks, 183 pipes.
Bassoon, 16 ft., 12 pipes.
Trompette, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Clarion, 4 ft., 12 pipes.
Tremolo.

CHOIR ORGAN

Concert Flute, 8 ft., 68 pipes.
Quintadena, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Geigen Octave, 4 ft., 68 pipes.
Flute Couverte, 4 ft., 68 pipes.
Piccolo, 2 ft., 61 pipes.
Cornet, 3 ranks, 183 pipes.
Cromorne, 8 ft., 68 pipes.
Bombarde, 8 ft., 68 pipes.
Chimes.
Tremolo.

PEDAL ORGAN

Resultant, 32 ft., 32 notes.
Major Bass, 16 ft., 32 pipes.
Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Flötenbass, 8 ft., 12 pipes.
Still Gedeckt, 8 ft., 32 notes.
Quinte, 5 1/2 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Flute Couverte, 4 ft., 12 pipes.
Doublette, 2 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Trumpet, 8 ft., 12 pipes.
Bombarde, 8 ft., 32 notes.
Clarion, 4 ft., 12 pipes.

TWO IMPORTANT MUSIC FESTIVALS on the Düsseldorf schedule will be held in 1956. The 110th Lower Rhenish Music Festival will be held in early June, and the International Heinrich Schütz Festival will take place in October. The festival is under the auspices of the Heinrich Schütz Society.

BOIES WHITCOMB



BOIES WHITCOMB, M.S.M., A.A.G.O., Ch. M., has been appointed director of music at the Lakewood Presbyterian Church in the Cleveland suburb of Lakewood, Ohio. Mr. Whitcomb assumed his duties there Jan. 15. For the last six years Mr. Whitcomb was organist and choirmaster at the Central Union Church in Honolulu, Hawaii. There he gave performances of the Brahms Requiem, Parker's "Hora Novissima," Kodaly's Missa Brevis, Vaughan Williams' Five Mystical Songs and other choral and instrumental works. He also organized the St. Cecilia choir of girls of junior high and high school age. In Lakewood the church musical program has been expanded and Mr. Whitcomb will inaugurate a multiple choir system in coordination with the various departments of the church school.

GRACE CHURCH, ALEXANDRIA, MARKS 100TH ANNIVERSARY

Grace Episcopal Church, Alexandria, Va., observed the 100th anniversary of its founding as a separate congregation with a solemn pontifical eucharist Nov. 13. The Rt. Rev. G. Ashton Oldham, retired Bishop of Albany, was the celebrant.

At the commemorative service the choir, under the direction of Dr. Richardson Dougall, organist-choirmaster, sang Hasler's "O sing unto the Lord," Healey Willan's "Behold, the Tabernacle of God" and the final chorus from Bach's Cantata No. 129, "Gelobet sei der Herr," with trumpet and organ accompaniment. Willan's "Missa de Sancta Maria Magdalena" was used as the musical setting of the liturgy. The service was brought to a close with the singing of the Te Deum, Op. 57, by Flor Peters.

In connection with the service Dr. Dougall played the following organ selections: "Herr Christ, du einig Gottes Sohn," Buxtehude; "Allein Gott," Armstorff; "Psalm 22," Cor Kee; Chorale Prelude on "Gelobet sei Gott," Willan, and "Ein feste Burg ist unser Gott," Walcha. The trumpet descant on "Old Hundredth" by Vaughan Williams was used at the presentation of the alms.

ORGAN INSTITUTE QUARTERLY

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NOWELL S. FERRIS



Mr. Ferris studied piano, organ, choir-training and theory at Nottingham College of Music. He spent a period of his education in the Royal College of Music in London and was a pupil of Sir Walter Parrat (in theory), organist of St. George's Chapel, Windsor. Mr. Ferris was assistant organist at St. Alban's Church in Nottingham, after which he conducted his own choir at the early age of seventeen at Holy Trinity Church, Southwell. He went to Canada in 1907 and was organist at St. John's Cathedral in Winnipeg, Manitoba. He came to the United States in 1913 and was for many years organist at St. Paul's Episcopal Church in Washington, D. C.

In 1922 he became a Fellow of the American Guild of Organists under the tutelage of the late T. Tertius Noble, of St. Thomas' Church, New York City. Mr. Ferris has done extensive work in boy-choir training at Parkersburg, W. Va., and also at Ann Arbor, Mich.

In 1932 Mr. Ferris was invited to give an organ recital in the hall of religion at the world's fair in Chicago.

He played the following program Jan. 15 at All Saints' Church: "In Dulci Jubilo" and "Now Is the Old Year Passed Away," Bach; "Noel for Flutes," Daquin; "A Virgin Pure," Le Begue; "Carillon," Sowerby; "March of the Magi," Dubois; "Chinese Christmas Carol," Noble; "The Christmas Tree," Liszt; "At the Cradle of Jesus," Bingham; "In Dulci Jubilo," Karg-Elert.

NOWELL S. FERRIS, F.A.G.O., has served more than fifty years as organist in Episcopal churches. At the present time he is organist and choirmaster of All Saints' Church in Briarcliff Manor, N. Y.

Mr. Ferris was born in Nottingham, England, the son of an English clergyman, the Rev. T. B. Barraclough Ferris, senior canon of Southwell Cathedral.

He received his first musical education in the Nottingham College of Music, this being a branch of the Harrow School of Oxford.



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Or, you're playing the Reubke "94th Psalm." You come to a full page of gradual crescendo. Start on a very full organ combination, but with the swell pedal closed tight. The sound will be soft. Open the pedal, *very gradually*, and without the addition of a single stop you'll end with the full organ, *fff.*

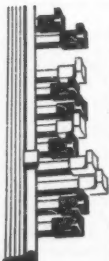
Perhaps you've come to the final eight bars of Honegger's "Choral", and you wish to end the piece in a whisper. Start this final phrase on a very soft combination with the swell pedal wide open, then at the very end close the pedal slowly. The tone will completely fade away to nothing, a superb ending.

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BIDWELL CARNEGIE SERIES CONTINUES WIDE VARIETY

Marshall Bidwell's famous series of organ recitals at Pittsburgh's Carnegie Music Hall continued in January the tradition set by the 4260 preceding recitals. The nature of the series and the wide variety of interests represented in the audience demand a sampling of music of all periods and at all levels. In the first month of 1946 composers from Arne to Johann Strauss were played; Handel's "Cuckoo and Nightingale" concerto featured the Jan. 8 recital; the Reubke Sonata was heard Jan 15; and a Mozart program which included original organ music and transcriptions and a piano concerto, with Lucretia Russell as soloist, was performed Jan. 22.

HOLLYWOOD CHURCH HONORS DR. WRIGHT WITH FESTIVAL

The First Methodist Church of Hollywood, Cal., began a five-Sunday festival of Music Jan. 29, honoring Dr. Norman Söreng Wright as he begins his twentieth year as organist-director. The opening recital, played by Carl

Weinrich, began with the Toccata and Fugue in F major, Buxtehude; "Benedictus," Couperin; Fantasia in Echo Style, Sweelinck; Pavan "The Earl of Salisbury"; and three Scarlatti Sonatas. It continued with two Bach Chorale-Preludes and the Toccata and Fugue in D minor, going on to nine Preludes, Milhaud; three "Mechanical Clock" pieces, Haydn; Fugue in C sharp minor, Honneger, and the Liszt Fugue on "Ad Nos Salutarem". . . . The series continues with a concert of contemporary choral works Feb. 5; a program of Japanese music Feb. 12; a combining of organ and brass ensemble with Dr. Wright playing Feb. 19, and the Musart String Quartet Feb. 26.

ERIC H. THIMAN'S new Lenten cantata, "The Temptations of Christ," will be sung by the cathedral choir of the First Methodist Church, Glendale, Cal., Feb. 26. Richard R. Alford will direct and Lloyd Holzgraf will be at the organ. Mr. Holzgraf was winner in the young organists division at the western regional A.G.O. convention held last June in Long Beach.

RICHARD ELLSASSER appeared on NBC-TV in a half-hour show Christmas Day and left immediately for a recital and recording trip to England, France and Germany.

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Routine items for publication and advertising copy must be received not later than the 15th of the month to assure insertion in the issue for the next month. For recital programs, etc., the closing date is the 10th.

CHICAGO, FEBRUARY 1, 1956

Christmas Cards

One of the many delightful things about Christmastide is the receipt of cards from friends in every part of the world, and even more delightful are the letters and comments that accompany many of these cards. They tell how the writers have passed the year and frequently contain interesting news of their activities. We are constrained, therefore, to share some of this news with our readers.

That fine couple, Mr. and Mrs. Ralph A. Harris, who served with marked success in Long Island for a number of years and who are now residents of Coral Gables, Fla., are represented by a very interesting letter from Mrs. Harris, in which she tells of her husband's ordination as a perpetual deacon at St. Philip's Church in Orlando, to which city they went for the service from their home in Coral Gables. She tells also of Ralph's undergoing an operation in the course of the year and his complete recovery. The following paragraphs are quoted from Mrs. Harris' Christmas letter:

1955 has been a truly blessed year for us in many ways. At Christmas and throughout the year dozens of friends from everywhere have dropped in on us; these visits, however brief, are always thrilling. Ill health hit Ralph early in the winter, and in February he had to go to the hospital for an operation. God was good, and Ralph was back in his class-room in three weeks. He even talked the surgeon into operating on Friday afternoon so he could teach Monday. He weighs 160 pounds and is full of energy as usual.

With 12,000 students at the university, life is busy and interesting. Ralph has been four years at St. Philip's Church as organist and in charge of two choirs and the acolytes; we enjoy life there, too. He celebrated OUR birthday June 14 by going to Orlando for church examinations, which he passed successfully. He will be ordained a perpetual deacon on Jan. 7 at St. Philip's Church. At the same time, our curate, presently a deacon, will become a priest. This does not mean a change of occupation; Ralph is a teacher, and such he will remain, at U. of M.*** I have developed several hobbies since being at home so much; my specialty is fancy-decorated match-boxes, etc. One gift shop ordered 1,200, so I've been up to my eyes in pearls, shells, etc., for weeks.

Another couple who for many years have joined forces as church musicians and who are now enthusiastic residents of Florida are Max and Erma Mirands, of St. Petersburg, whose longest term of service was at Beloit College. In a letter from them they write:

For most of our lives mid-November meant snow, ice and chilling winds. Now, for the third winter, we bask in warm sunshine in the "Sunshine City." Daily we see parking spaces filled more and more with

cars bearing license plates from Nova Scotia to Georgia, from Alaska to California and from Hawaii to Texas with most of the states in between well represented. According to the Chamber of Commerce, St. Petersburg anticipates the biggest season yet.

For the last several weeks we have been enjoying the honeyed fragrance of jasmine which nightly flooded our garden. In spite of severe trimming, these bushes planted in '53 now reach heights of eight to ten feet. We have other types of jasmine which give their perfume by day including the star jasmine which has climbed to the second story porch. Gardenias delight us in spring. Our roses bloom continually unless trimmed back for rest. "Pink" and "Yellow Radiance" send sturdy long stemmed roses to two feet above Erma's head. For the third season our only orchid, which hangs from a tree, has bushes with perfect lavender blossoms. Poinsettias all around the place, which will be gorgeous by the holiday season and last through April, are rapidly filling huge bushes with brilliant red bracts. By Christmas they will be "high, wide and handsome."

Twice this year we have had Florida "lady finger" bananas from our own trees. The bananas have a delicate flavor and each bunch contains four or five dozen. After the tree produces one bunch, a new tree (or several shoots if well fertilized) starts from the roots and the old tree is cut down. Our surinam cherry trees attract many birds including thrush, red birds and mocking birds. At nesting times we have bird songs both night and day. We like robins but are glad that they do not tarry long en route to and from the south, since they descend upon us by the thousands and tear up the edges of our lawns hunting for bugs.

Harold Tower of Akron, Ohio, of whose Sabbatical trip to Europe mention has been made previously in THE DIAPASON, reports in a fascinating manner on his tour. From his report we quote the following:

Before my cruise there was a round of parties. The most unusual was one given by the Akron organists. A golden "currency" ship was laden with new one-dollar bills. Nothing ever gave me a greater thrill—my spine tingles at the remembrance of it. The choir had a real surprise party and gave me a kodak and films. St. Mary's Guild gave me a carrier for kodak equipment. The parish had a "purse" reception and there were numerous other functions and gifts. I was deeply humbled and most happy.

I left Akron in eight inches of snow on March 26. Bill Stover, an early choirboy, and his nice wife really showed me New Orleans during my three days there. I set sail on March 31 on the Swedish Clipper Line "Stella Polaris". It was a small ship, full of congenial people. The crew from the captain down did everything to keep the passengers occupied and happy. I had fifty-three days on the ship and loved every second of it. We stopped at twenty-five ports—all interesting. I left the cruise at Naples and spent a week at Positano on the Amalfi Drive, spending a day at Paestum with delightful acquaintances from Amsterdam. After a few days in Rome, Paul A. Humiston, Jr., of Marshall, Mich., (another God-son) flew over and we had a Fiat car and chauffeur for a ten-day trip through the hill towns and a couple of days in Venice. It was fun. After five weeks in Italy I flew back for ten days at my sister's home—a real climax to a wonderful three months.

I found everything in Akron as I left it. The choir had carried on through Palm Sunday, Easter and on to June 29 under my efficient staff—all were happy, even to rector and congregation. How grateful I feel to all of them is beyond expression.

Dr. Alfred E. Whitehead, formerly of Christ Church Cathedral in Montreal and later of Amherst, N. S., writes from the latter city where he is living in retirement. Walter Wismar, who continues to be active and effective at Holy Cross Lutheran Church in St. Louis, writes flatteringly: "Your DIAPASON sings in a good strong, convincing tone, brings the latest news of the organ world and prints much information, interesting, instructive, informative and inspirational articles." Dr. Harold W. Thompson, of the faculty of Cornell University, Ithaca, N. Y., who for a long period of years reviewed new church music for this news-magazine and was considered by its readers as one of America's leading authorities on church composition, still teaches two classes at Cornell but has resigned as editor of the *New York Folklore Quarterly*. A card from Dr. Paul F. Laubenstein of the faculty of the Connecticut College for Women contains a setting of a hymn composed by himself on his artistic card.

The greeting from Margaret and Jay Quinby of Summit, N. J., contains pictures of their music room, with Mr. Quinby at the three-manual organ and Mrs. Quinby playing the harp. Aside from the console there are three views of the pipework of the organ and its stoplist.

We could go on with this recital and make it three times as long as it is, but must close with the hope that all these friends will be heard from again next Christmas.

Letters to the Editor

Wishes to Thank Alfred Church.

Alfred, N. Y., Nov. 21, 1955—
Dear Mr. Gruenstein:
Your October issue news report of the Canacadea Chapter Institute at Alfred last summer had one serious omission. Your reporter mentioned all the churches represented except the one where the institute was held.

Each year since the institute was started it has been held in the Seventh Day Baptist Church at Alfred; this church was founded in 1816 and its building is over a century old. Its pastor, the Rev. Hurley S. Warren, and the membership generously share its facilities with the Union University Church and its minister who was the institute's chaplain this year.

Mrs. S. R. Scholes, director of the Union Church choir deserves much credit for her enthusiastic promotion of the institute and we were glad to see her picture in your publication.

Sincerely yours,

ALBERT N. ROGERS.

Report on Orpha Ochse Recital

Redlands, Cal., Jan. 5, 1956—
Dear Mr. Gruenstein:

One of the finest recitals to be heard in Los Angeles during the current season was that of Dr. Orpha Ochse Nov. 20 at the Immanuel Presbyterian Church. The recital, one of the series "Sunday Afternoons on Wilshire" under the direction of Clarence Mader, organist of the church, was co-sponsored by the A.G.O. and the Church Federation of Los Angeles.

Expertly demonstrating the worth of her theories, Dr. Ochse of the faculty of Phoenix College, Ariz., played a varied and prodigious program.*** Of special interest was the first performance in America of the Nielsen "Commotio", a large work which made great demands on both performer and instrument both in color and technique and the delightful "Diversion" by Clarence Mader.

Dr. Ochse's playing was full of clarity and precision as well as warmth and solidity. Her program, played entirely from memory, amply substantiated her recent controversial ideas on memorization and practice techniques. After hearing this excellent program one doubts that these criticisms are justified. After all, the progressive organist is constantly in search of new ideas and methods in approaching his instrument and its music.

ROYAL D. JENNINGS.

Sincerely,

VIOLET C. SEVERY.

HOPPER LEADS EARLY MUSIC FESTIVAL IN LOUISVILLE

Dr. Francis Hopper, harpsichordist and head of the organ department of the University of Louisville School of Music, was the originator of Louisville's festivals of sixteenth, seventeenth and eighteenth century music, the most recent of which was given Nov. 11, 12 and 13 at Gardencourt at the university. The 1955 festival included sonatas and suites by Buxtehude, K.P.E. Bach, Kirkman, Hayes and Pasquini; a symphony by Boyce; concerti by Hasse, Burgess, Leclair and Bach; cantatas by Handel, and pieces by Pezel, Reiche, Palestrina, Gabrieli and Scarlatti. Most of the music was performed from manuscripts Dr. Hopper found in England and on the continent while studying on the university's Humphrey Centennial research scholarship.

William Mootz, music critic for the *Louisville Courier-Journal*, writes of the festival: "Gardencourt***provides a*** perfect setting for this kind of music making.*** Audiences are receptive and the playing***maintains*** high standards.***Francis Hopper***rescued many of the manuscripts from the accumulated dust of centuries, arranged them in pleasing sequence and persuaded*** Louisville artists to join him in performing them".

Members of the Louisville and the university orchestras, Paul Jenkins, organist, Dennis Larson, oboist, and Louise Kain, harpsichordist, joined Dr. Hopper in the concerts.

Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of Feb. 1, 1911—

The contract to build a large organ, the gift of Cyrus H. K. Curtis, for the City Hall in Portland, Maine, was awarded to the Austin Organ Company.

Among subscribers who wrote commendatory letters to THE DIAPASON, expressing themselves as well pleased with the contents of the paper in its first year, were Dr. William C. Carl, Dr. Francis Hemington, Edward Kreiser and Professor Karl Haase.

The fourteenth year of recitals at Yale University was opened Jan. 9 by Professor Harry B. Jepson. Performers in the spring were to be Clarence Dickinson, Homer Humphrey, Henry Dike Sleeper, Henry M. Dunham and Seth Bingham.

Twenty-five years ago the following news was placed on record in the issue of THE DIAPASON of Feb. 1, 1931—

Outstanding new organs the specifications of which were published included the Estey of 109 stops for Claremont College, Claremont, Cal.; the Aeolian for Duke University at Durham, N. C.; an Austin four-manual for the First Presbyterian Church of Jamaica, L. I., N. Y., and a Möller four-manual for Plymouth Church in Syracuse, N. Y.

More than 2,000 people filled every seat in St. Thomas' Church, New York, Jan. 13 to show their respect for the late Dr. Lynnwood Farnam and to hear a beautiful program of music and addresses which made up a service that went down in the history of the organ in America as one of the most profoundly impressive ever held. The principal tribute to Mr. Farnam was paid by the Rev. Elwood Worcester, D.D., rector emeritus of Emmanuel Church, Boston, Farnam's close friend during his tenure of the post of organist at Emmanuel Church. The choir of St. Thomas', under the direction of Dr. T. Tertius Noble, sang the service. The English Singers also took part and there were groups of organ solos by four pupils of Farnam. The service was under the auspices of the National Association of Organists.

Ten years ago the following news was recorded in the issue of Feb. 1, 1946—

Installation of a large four-manual organ by the Aeolian-Skinner Company in the home of Emerson Richards was announced. It was the seventh organ to be placed in Senator Richards' music room since 1899.

Marcel Dupré was to teach and play a series of recitals at the Rockefeller Chapel of the University of Chicago from June 24 to July 27.

Dr. Francis S. Moore of Oak Park, Ill., was scheduled for a month's tour of the West and Southwest, where he was to give recitals and conduct church music institutes.

Walter E. Buszin was appointed director of the department of music at Concordia Teachers' College in River Forest, Ill.

Dr. Howard Hanson, director of the Eastman School of Music in Rochester, N. Y., conducted the New York Philharmonic Orchestra in a performance of his own Second Symphony, the "Romantic."

Chicago Women Organists

The annual Christmas party for members and guests of the Chicago Club of Women Organists was held Dec. 5 at the Baldwin Organ Salon. The program chairman, Vera Flandorf, presented Ethel Baldwin, reader, in "Let Us Keep Christmas" with Frances Brennen playing background organ music. Lauren Berry, Harold Hallman, Paul Kipley and Robert Kipley, members of a barber shop quartet, sang Christmas music. Gifts were exchanged and refreshments served.

The January meeting was held Jan. 9 at the Lyon and Healy Organ Studio. A lecture on church music was given by Grace C. Symons, organist and choir director of the Normal Park Baptist Church and faculty member of the Chicago Conservatory of Music. Miss Symons has recently written the music for a Coronet film entitled "The Life of Christ in Art". This film will be released early in 1956. Edith Karnes and Margaret Jacobson played organ selections.

Christmas Music Runs Gamut From Baroque to Modern

By FRANK CUNKLE

Christmas music in America's churches generally followed well-established patterns with some interesting variations to prove the alertness and creativeness of our organists and choirmasters.

Handel's "Messiah" continued after over two centuries to hold first place among large choral works. The hundreds of performances we heard of this season included those under: Harold Friedell, F.A.G.O., F.T.C.L., at St. Bartholomew's Church, New York City; Vernon D. Christman, M.M., A.A.G.O., and Elizabeth Steeb at the Kenmore, N. Y., Methodist Church; Gordon Young at the First Presbyterian Church, Detroit; Harold Sweitzer at the First Methodist Church, Rochester, Minn., and Adolph Steuter at the Calvary Episcopal Church, Memphis—this last a thirty-first annual performance and with orchestral accompaniment. "The Messiah" was as always, equally popular with our college choral societies as at Pacific Bible College, Portland, Ore., where Lauren B. Sykes directed and Elizabeth Battin accompanied at the organ, and by the Upsala Choral Society, East Orange, N. J., under Miss Gladys Grindeland.

Bach was represented chorally by his Magnificat, which Paul Stone directed and Cicely Adams Brown accompanied, at the Oneonta Congregational Church, South Pasadena, and "God's Time Is Best" which the congregation of the First Presbyterian Church, York, Pa., heard Ralph Scott Glover direct.

An interesting development was the wider inclusion of the pre-Bach baroque composers both in choral works and for organ voluntaries. Buxtehude was played by Mrs. Emmett Hart, Memphis, and sung along with Pachelbel and Lübeck by the choirs of the Holy Cross Lutheran Church, St. Louis, under Walter Wismar. Another performance of the Lübeck Christmas Cantata was sung under the direction of Harold Tower by the Church of Our Saviour choir at the Akron Art Institute.

A nineteenth-century work coming into strong favor is Berlioz' "L'Enfance du Christ"; the plaintive "Shepherd's Farewell to the Holy Family" from this curious and endearing work found a place on many programs.

Among contemporary works Holst's Christmas Fantasy seemed to have the largest following. Dr. McKinley programmed it in Boston as did William Teague in Shreveport and Mr. Tower in Akron. Thiman's "The Nativity" was sung by the choir of the Durham, N. H., Community Church, Irving D. Bartley conducting; and the serviceable and familiar Matthews' "The Story of Christmas" appeared at the First Presbyterian Church, Burlington, Iowa, under Mrs. James E. Jamison's leadership.

By all odds the most popular organ composer for this Christmas was Daquin whose various noels appeared on hundreds of church calendars. The Noel arranged by Watters and the "Carol of the Birds" Noel in Bitgood's version were frequently used. The so-called "Swiss" Noel and the one "to be played on the flutes" both had large followings. Among the Daquin admirers were: Mrs. Hart, Chattanooga; Harold Sweitzer, Rochester, Minn.; Claude Murphree, University of Florida; Harriett Slack Richardson, Springfield, Vt.; John Hamilton, Wenatchee, Wash., and Murray Vanderburgh, Halifax, N. S.

Almost all churches featured carol services. Some of these used multiple-choir organizations to accompany lavish pageants and colorful candlelighting ceremonies; many emphasized the "brotherhood-of-all-men-under-Christ" theme and used among them Christmas songs from most of the nations of the earth.

At THE DIAPASON we received programs of carol services from: Harold Sweitzer, First Methodist Church, Rochester, Minn.; Walter Wismar, Holy Cross Lutheran Church, St. Louis; D. Dewitt Wasson, South Presbyterian Church, Dobbs Ferry, N. Y.; D'Alton McLaughlin, Yorkminster Church, Toronto; H. Winthrop Martin, M.S.M., Ch.M., St. Paul's Church, Syracuse; Edward Hart, West Side Presbyterian Church, Ridgewood, N. J.; Claude

Means, Christ Church, Greenwich, Conn.; Harold Abmyer, M.S.M., Fredericksburg, Va., Methodist Church; Robert L. Hobbs, Christ Church Cathedral, Indianapolis; Theodore W. Ripper, M.F.A., Peachtree Christian Church, Atlanta; Charles N. Henderson, St. George's Church, New York; Robert Scoggin, director, and Nita Akin, Mus.D., organist, the First Methodist Church, Wichita Falls, Tex.; Harold Lutz, director, and Virginia Cox, organist, the First Presbyterian Church, San Diego, and many of our other friends in church-music circles. A few programs arrived without the name of the organist or the director.

Of special interest was a program from the Iglesia Congregacional (Congregational Church) of Guadalajara, Jalisco, Mexico, sent to us by Señora Laeta W. de Guerra, M.S.M. Like many of her colleagues above the border, she used Daquin's "Swiss" Noel for a prelude and "Adeste Fideles" for the processional. "O Come, O Come Emmanuel," "Joy to the World," "Hark, the Herald Angels Sing," "Lo, How a Rose," Reger's "The Virgin's Slumber Song," "Silent Night," "In Dulci Jubilo" and "We Three Kings of Orient" appeared in Spanish translation in the program. The señora's Mexican version of the spiritual "Go, Tell It on the Mountain" must have been something to hear; interesting to read about were two original carols by Villancico de Gales: "Adronad con las Guirnalidas" and "Las Campañas." Perhaps we will get to hear them some future Christmas.

ADVENT-CHRISTMAS SERIES GIVEN BY JOHN D. HOFFMAN

John D. Hoffman, minister of music of the Main Street Methodist Church, Danville, Va., and organ instructor at Stratford College, gave a series of Advent and Christmas programs of music.

Several organ recitals were played with assisting soloists. Among works presented were the Christmas Cantata Pastorale of Alessandro Scarlatti, sung by Mrs. Jean Vernon Harper, and the Vaughan Williams "Magnificat" for contralto, women's voices and flute. Louise Dixon Boggs was soloist.

One program was devoted to music for organ and brass instruments. Works included were: Chaconne by Couperin, "In Dulci Jubilo" of Bach, "Trumpet Tune in D" of Purcell, and "Alleluja!" from Cantata 142 of Bach.

The chancel choir sang Cantata 142 "For Us a Child Is Born" by Bach. They were joined in a candlelight carol service by the Stratford College Choral Club which sang from the rear gallery of the church. Anne Roddey was the director. The final program of instrumental music included: "March of the Magi" of Liszt, for organ, violin and harp; "Le Sommeil de L'Enfant Jesus" by Henri Busser, for soprano, harp, violin and organ; Sonata in A major of Bach, for violin, and the Christmas Cantata of Vincent Lübeck, for two sopranos, violin and two flutes.

Early in the month Mr. Hoffman directed and played a performance of Johann Christoph Bach's "Childhood of Christ" at Stratford College with the chorus and soloists of the Danville Music Study Club.

CHURCH IN AUSTRALIA HAS ST. CECILIA'S DAY CONCERT

Music for St. Cecilia's Day was performed Nov. 23 at Christ Church, St. Laurence, Sydney, Australia. Works for organ, strings and English horn were played under the direction of Colin Sapsford. The program included: Sonata 2, Willem de Fesch; Fantasia, York Bowen; Sonata in E flat, Haydn; Three Chorale Preludes from the "Orgelbüchlein," Bach; Ballade, Sowerby; Sonata in F (Golden Sonata), Purcell; Variations on an Angevin Noel, Litaize. In addition to Mr. Sapsford the following played: Frank Challen, Hans George, Ferry George, Norman Johnston, Howard Pollard, Vincent Sheppard and Ronald Wilkinson.

THE CHANCEL CHOIR of the Capitol Street Methodist Church, Jackson, Miss., sang J. C. Bach's cantata "The Childhood of Christ" Dec. 11. The choir was under the direction of Charles McCool, M.Mus. Members of the Jackson Symphony Orchestra and Doris Alley, organist, provided the accompaniment. The vesper choir presented a dramatized version of "The Christmas Story" by Schütz Dec. 18.

DR. GEORGE WILLIAM VOLKEL will give the second in a series of three organ recitals in the Presbyterian Church of Westfield, New Jersey, Feb. 19.

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Programs of Recitals

Gene L. Jarvis, Montgomery Ala.—Mr. Jarvis will play the following recital at Christ Church, Grosse Point, Mich., Feb. 12: Prelude and Fugue in E flat, "Kyrie, Gott Vater in Ewigkeit," Clavierübung, Bach; Toccata in E minor, Toccata in C major, Pachelbel; Concerto in A minor, Vivaldi-Bach.

Luther T. Spayde, Fayette, Mo.—Prof. Spayde, Dean of the Swinney Conservatory of Music, Central College, played his annual faculty recital in the Linn Memorial Methodist Church on the campus Jan. 8. He was assisted by a string group in the Mozart Sonatas. The program: "Trumpet Tune and Air," Purcell; "Basse et Dessus de Trompette," Clerambault; Andante, Sonata 4, Bach; Sonatas 1 and 4, Mozart; Canon in B minor, Schumann; Andante Sostenuto, "Symphonie Gothique," Widor; "Te Deum," Langlais; Partita on the Theme of "Virgo Prudentissima," Muset; "In Summer," Stebbins; "Donkey Dance," Elmore; "Twilight at Fiesole," Bingham; "Thou Art the Rock," Mulet.

Claude L. Murphree, F.A.G.O., Gainsville, Fla.—Mr. Murphree played the following program Oct. 24 for the Jacksonville Chapter of A.G.O. at the First Presbyterian Church and repeated it Jan. 24 at the First Methodist Church in Sebring: Sonata No. 5 in C minor, Gullmunt; Suite for a Musical Clock, Handel; Prelude and Fugue in E minor, "Sheep May Safely Graze", Bach; Fantasia in E minor, Mozart; "At the Foot of Fujiyama," Gaul; Chorale-Prelude on "Jewels," Bitgood; "Big Ben", Plum; "Angelus," Snow; "Carillon de Westminster," Vierne. He played a program of Bach and Franck at the Florida Union Auditorium Jan. 8.

Organ Class, Senior High School, Long Branch, N.J.—The seventh annual Christmas organ meditations were played by the organ class Dec. 19, 20, 21 and 22 at 8 a.m. The programs included: "Berceuse" Iljinsky; Aria, Bach; Andante, Mozart; Gavotte, Gluck; "Gothic Prayer," Boellmann; "Thanks Be to Thee," Handel; Prelude in C major and Siciliano, Bach; "Reverie," Dickinson; "Thou Art Repose," Schubert; Prelude in D minor, Bach; "Caro Mio Ben," Giardini; "When Thou Art Near," Bach; Chorale, Boellmann; Fantasia, Bach; "Lovely Infant," Kreckel. The players were: Helen Bucherer, Patricia Ellstrom, Janet Glass, Dorothy Gould, Brenda Lee, Janet Lucia, Emmy-Lou Morris and Laura Wilson.

Frederick E. Shaffer, Long Beach, Cal.—A series of three Advent recitals was given at the East Side Christian Church by Mr. Shaffer and assisting singers and instrumentalists the first three Sundays in December. Organ numbers included the following: "Aus der Tiefe rufe ich," Bach; Concerto 10, Handel; Prelude and Fugue, Walther; Andantino, Chauvet; "Fountain Sparkling in the Sunlight," Goodwin; "Chromatic Fantasia," Thiele; "Etude for Pedals Alone," de Bricqueville; "Carillon de Westminster," Vierne; Two Chorale Preludes, Brahms; Fugue and Chorale in E minor, Mendelssohn; Canon in B, Schumann; Prelude, Suite 1, Bizet; "The Clown," Nevin; Toccata, Shaffer; "Good News from Heaven," Pachelbel; "Noel sur les Flutes," Daquin; "Carillon and Fugue," Van den Cheyn; "The Moth," Shaffer; Fantasy, Shostakovich; "Flight of the Bumble Bee," Rimsky-Korsakoff; "Magnificat," Dupré; Finale, Plutti.

Esfil Randolph, Freeport, Ill.—At the First Presbyterian Church Mr. Randolph played a recital for the American Association of University Women. His program: Prelude and Fugue in C minor, "O Man, Bewail Thy Fearful Sin," "Rejoice, Ye Christians, Gladly" and Fugue in G minor, Bach; Chorale in A minor, Franck; "Trumpet Tune," Purcell; "Abide with Us," Weinberger; Aria, Peeters; "Thou Art the Rock," Mulet; "Intermezzo," Symphony 1, Widor; Fantasia on "Ton-y-Botel," Purvis.

John Hamilton, Wenatchee, Wash.—The Vancouver Centre of the C.C.O. sponsored Mr. Hamilton in a recital Nov. 23 at St. James' Anglican Church. He played the following: Chaconne, Elevation and "Offertoire sur les Grand Jeux," "Messe Solennelle," Couperin; Variations on "The Song of a Cabellero," de Cabezon; Two Sonatas in C minor and C major, Scarlatti; Prelude and Fugue in E minor, Bach; "A Mighty Fortress Is Our God," Praetorius; Prelude and Fugue in F sharp, Krebs; "Good Christians, Rejoice," "Dearest Jesu, We Are Here" and Prelude and Fugue in D, Bach.

Etelle Peterson, N.A.T.S., Bangor, Maine—Miss Peterson was sponsored by Grace Methodist Church in a recital Dec. 18. She was assisted by Miss Olive Lawrence, soprano. Organ numbers were: "Cibavit Eos," Titcomb; "Ave Maris Stella," Gaul; Improvisation on Carols, Etelle Peterson; "Nativity Scenes," Cronham; Toccata "Creator Alme Siderum," Yon.

Robin A. Russell, Columbia, Tenn.—Mr. Russell played a dedicatory recital on the new Möller organ in the First Presbyterian Church, Anniston, Ala., Oct. 30. His program was as follows: Toccata and Fugue in D minor and Arioso in A, Bach; "Ber-

ceuse" and "Carillon," Vierne; "Nocturne," Grieg-Lindquist; "Now Thank We All Our God" and "Evening Harmonies," Karg-Elert; "Matin Provençal," Bonnet.

Richard Eugene Emmons, Chico, Cal.—Mr. Emmons is a senior student of Charles van Bronkhorst at Chico State College. He played a recital Dec. 1 at the First Baptist Church and repeated it Dec. 17 at the chapel of the Church of Jesus Christ of Later Day Saints in Gridley. At the latter program Mr. Emmons was assisted by Mignon Creager, soprano, and Richard Blackman, bass-baritone. The organ numbers were as follows: "A Lovely Rose," Brahms; "Jesu, Joy of Man's Desiring" and Fugue in G minor, Bach; "To God on High Alone Be Glory," Scheidt; Canon, Schumann; "Prayer," "Gothic Suite," Boellmann; "Glad Tidings," Ruth, Barrett Phelps; "Piece Heroique," Franck; Aria, Peeters; "Capriccio," Lemaigre; "Carol Rhapsody," Purvis.

C. Harold Einecke, Santa Barbara, Cal.—Dr. Einecke played the dedicatory recital on a new Pels organ at the First Christian Church in Sacramento. His program included the following: Voluntary on "Old Hundredth," Purcell; Sinfonia "I Stand at the Threshold," "Jesu, Joy of Man's Desiring" and Fugue in C major, Bach; "A Rose Breaks into Bloom," Brahms; "The Fifers," Dandrieu; "Nativity Miniatures," Alfred Taylor; Improvisations on Hymns, Einecke; "Modale Suite," Peeters; "Bell Benedictus," Weaver; "The Cuckoo," Daquin; "Greensleeves," Purvis; "Carillon de Westminster," Vierne.

Virginia Cox, San Diego, Cal.—A Christmas recital was given at the First Presbyterian Church Dec. 8 by Virginia Cox, assisted by Lucille Mayer, soprano. The organ numbers were as follows: Noel, Daquin; Pastorale, Bach; "In Dulci Jubilo," Bach; "Greensleeves," Searle; Wright; Offertory and Carillon, Purvis; "Puer Natus Est," Titcomb; "Vom Himmel hoch," Edmundson.

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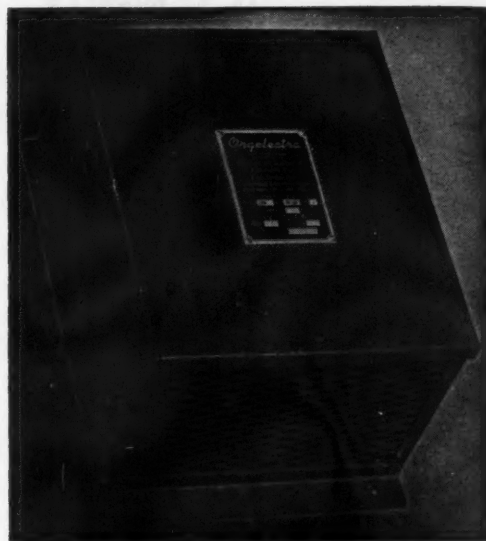
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C. Griffith Bratt, Mus. M., A.A.G.O., organist-choirmaster of St. Michael's Cathedral and head of the music department of Boise Junior College, Boise, Idaho, has completed a very full fall-Christmas season. The cathedral choir sang Bach's "Magnificat" Dec. 18. Mr. Bratt's college a cappella choir sang nine performances of Christmas music, one television performance and three radio broadcasts. Featured was a performance of a cantata of Johann Schopp, "Vom Himmel hoch", by soloists from the choir.

Mr. Bratt is in the midst of his third year of weekly half-hour organ broadcasts on station KIDO having completed ten of his current series. From twenty-five to thirty broadcasts make up the yearly series. A complete survey of organ literature from earliest times through contemporary works is played. The J. W. Cunningham memorial organ is used for the broadcasts. The organ was built by the Austin Company in 1953 and contains forty-four ranks of pipes.

**EPISCOPAL PRIEST, FATHER
OF ORRIN SUTHERN, II, DIES**

The Rev. William B. Suthern died Jan. 4 of injuries suffered in an automobile accident two days previously. He was the father of Orrin Clayton Suthern, II, organist at Lincoln University, Pa. Fr. Suthern had been rector of St. Thomas' Episcopal Church in Chicago since 1933.

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Hymn-Tunes Provide Basis for Month's New Organ Music

By FRANK CUNKLE

Novello's newly-issued Handel transcriptions by C. S. Lang of fourteen marches, minuets and gavottes, mostly from operas, is available to the many of us who never get enough Handel from H. W. Gray and the British American Music Company. Bach too appears on the transcription list, with an arrangement by John Cook of the perennial violin chaconne, also Novello, which retains much of the flavor and bigness of the original, and twenty-one chorales from the cantatas adapted for organ by Eleonore Scovill and Norman Hennefield. These are skillfully contrived and make a real addition to the available repertoire. Hammond registration is included. Another Bach arrangement, this one by Homer Whitford for Flammer, is "Spring Comes Laughing" from the Peasant Cantata. Other transcriptions range from a "Sicilienne" by Paradis, also from Flammer, to Goldsworthy's arrangement of Grieg's "Tone Picture" (J. Fischer) and "Londonderry Air" by Coke-Jephcott (H. W. Gray). Not exactly in the transcription category are an arrangement of the Allegro from Handel's Tenth Concerto (Flammer), a brass quartet and organ version of a Louis Couperin Chaconne and a brass choir setting of Purcell's Trumpet Voluntary, the latter two issued by Robert King. All of these provide material especially useful in church and school situations. J. Fischer has a fine new edition by Joseph Bonnet of Frescobaldi's "Canzona in Quarti Toni".

Familiar hymn-tunes provide the basis for another group of organ publications. Brilliant toccatas by John Leo Lewis and Claude Murphree on "Duke Street" (Flammer) and "How Firm a Foundation" (Gray) respectively, and improvisations by Maurice Whitney on "Miles Lane" and "St. Agnes" (both Gray), another of Virgil Thompson's Sunday-school tune variations, this one on "Shall We Gather at the River?" and Searle Wright's fantasy on "Wareham" make an impressive list. Plainsong figures as the basis of Halsey Stevens' improvisation on "Divinum Mysterium" (Peer International) and "Seven Preludes on Plainsong Hymns" by Camil Van Hulse (Concordia).

J. Fischer has four pleasant additions to material for service playing and recital—a melodious "Vesper Meditation" by Albert Taylor, a witty "Diversion" by Clarence Mader, a nostalgic "In Remembrance" by George McKay, and a dignified "Dialogue" by Charles Talmadge. Gray has a fine new Suite in E major by Everett Titcomb. Organists will find each of the four movements useful in their service playing as well as in toto for programs. Two other new items from Gray are Willard Nevins' editions of the Chorale No. 1 by Andriessen and a "Festal Finale" by Desmond Ratcliffe full of vivid contrast of mood, tempo and color.

Galaxy provides a "Grand Choeur" by John Blackburn, with an ingenious accompanied canon in its trio. Several interesting bits of chromatic harmony appear in the reprised first section. A Pastorale by Philip James in the Southern Music catalogue is based on an ingenious circular theme which provides the basis for some very fresh harmony. Flor Peeters' new Concert Piece from C. F. Peters begins with a taut wedge fragment developing into toccata-like brilliance. A lyric cantabile divides this from a lively finale.

Easter Choral Music

There is still time to add a few new Easter anthems to your choir's repertoire. Even a cantata as practical and useful as Richard Wienhorst's liturgical "Christ Jesus Lay in Death's Strong Bonds" could be brought to a high degree of perfection in the remaining weeks. Concordia's edition of this work supplements a straightforward organ accompaniment with optional two violins and a cello. Other Concordia Easter music includes four easy settings of Easter carol material: Willan's "Angels, Roll the Rock Away" (SSA), Strube's "We All Rejoice in This

Glad Day" (a reprint with good English translation), and S. Drummond Wolff's setting of the fifteenth century French "O Filii et Filiae" to the text "The Lord Is King! Lift Up Thy Voice". All of these are practical for a music program of limited resources.

Flammer has a simple brace of two and three-part carols: Myrtha Licht's "The World Itself Keeps Easter Day", Katherine Davis' "All in the Morning", and an arrangement by Vaughan Wright of the Granier "Hosanna." For the multiple choir programs another Vaughan Wright number, a hymn anthem on the tune "Palestrina" published as "Alleluia" would be very practical.

Carols again are featured in Ruth Bampton's "Triumph of the Cross". Presser's publications of two highly individual carols, a Polish one by David Kozinski, "Glorious King Triumphant Today" and an Eastern Orthodox one by Alexis Maltzeff, "This Is the Day Which the Lord Hath Made", make a welcome contribution. A well-wrought organ accompaniment adds value to Giuseppe Moschetti's setting of "Christ the Lord Is Risen Again" based on the thirteenth century "Christ ist erstanden".

Candlyn comes through with a strong SAB setting of the Dutch carol "This Joyful Eastertide", a new addition to J. Fischer's catalogue.

The Palm Sunday list finds Candlyn again represented with a "Palm Sunday Procession" for Concordia, a simple work with liturgical overtones adaptable to various situations. The straightforward approach seems to be present in much of this music as in Willan's "Hosanna to the Son of David" in two and three parts, also by Concordia, a simple hymn-anthem arrangement by Kenneth Walton of "Ride On, Ride On in Majesty", issued by Flammer and H. W. Gray's rousing multi-choir version of "All Glory, Laud and Honor" by Kenneth Runkel. For those choirs able to start new Lenten music at this late date, there is a considerable quantity of good new anthem material. Victor Besaw's setting of the familiar Faber poem "Jesus, Our Lord Is Crucified" (Flammer) uses enough imitative counterpoint to require independent singers but would be impressive in the hands of a good choir. Paul Manz's setting of Psalm 130 (the "De Profundis") for Sunny, on the other hand, is a simple five-stanza strophic setting with much unison.

Concordia brings out two Lenten hymn settings by Willan, the "Horsley" tune for "There Is a Green Hill Far Away", and the traditional sixteenth century German tune for "O Christ, Thou Lamb of God". Three useful reprints, the difficult-to-obtain little Melchior Franck number translated as "Thou Goest to Jerusalem" and Vulpius' "When I Survey the Wondrous Cross" (available in three-part setting by Strube, and four-part by Bunjes), a two-part setting by Bouman of "Behold the Lamb of God", and an SAB setting of Luther's hymn translated "In the Midst of Earthly Life" should provide a fresh sound in many chancels.

LODINE TO PLAY RECITAL AT MOODY BIBLE INSTITUTE

Robert Lodine, F.A.G.O., young Chicago organist, is to play a recital February 19 at 3:30 p.m. at the Torrey-Gray Auditorium of the Moody Bible Institute, Chicago.

Mr. Lodine is a member of the organ faculty of the American Conservatory of Music. He has appeared extensively in recitals in this country and in Europe and in radio broadcasts. In 1951-52 Mr. Lodine studied with Andre Marchal and also was coached by Messiaen, Langlais and Litaize.

The program is one of a series presented by the sacred music department of the Institute and will include works by Clerambault, Zipoli, Bach, Mozart, Boely, Franck, Messiaen, Sowerby and Vierne.

THE FESTIVAL CHOIR of the Central Methodist Church, Springfield, Ohio, gave north-central Ohio's first complete performance of Mendelssohn's "Hymn of Praise" Oct. 16. An orchestra provided through music performance trust funds played the seldom-heard three-movement sinfonia and supported the choir in the choruses. William J. Minnick directed, Mrs. Warren E. Thrasher was organist and Peggy Albrecht and Lois Lind sang the soprano solos.

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JAMES VAIL AT THE ORGAN IN ST. JOHN'S, LOS ANGELES



JAMES VAIL has been organist and choir-master at St. John's Episcopal Church in Los Angeles since March, 1954, when he succeeded the late Dr. Roland Diggle. Mr. Vail is a graduate of the Curtis Institute, Philadelphia, and is working on a doctorate at the University of Southern California.

A series of concerts at St. John's was begun Jan. 18 with a performance of

Brahms' Requiem. Future events will include: the Faure Requiem, Feb. 26, "The Redeemer," Martin Shaw, March 25, a recital by Mr. Vail, Apr. 25, and Haydn's "Creation," May 27.

The fifty-two rank Skinner organ at St. John's has recently been overhauled and revoiced by Thomas Gagan of Bellflower, Cal.

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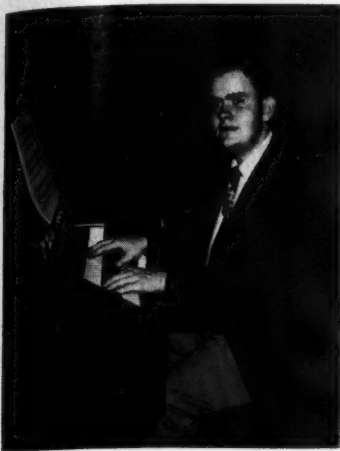
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JOHN M. DONEY



JOHN M. DONEY directed the music for a "Feast of Lights" service at the U. S. Army Chapel at Landstuhl, Germany, Dec. 18. The music was used as arranged by J. William Jones.

Mr. Doney graduated from the University of Redlands in 1954 and joined the army immediately thereafter. He was sent to the large hospital located in Landstuhl where he is a chaplain's assistant as well as chapel musical director. He has two choirs—the chapel choir with forty members and the children's carol choir with over forty members.

The organ is a German electronic organ, the AWB, manufactured in Dachau. It is now available in the United States.

Mr. Doney is looking forward to being discharged this summer and will go to Syracuse University to work for his Master of Music degree.

JEWELL SHOWS NEW STOPS ON BIG BERKELEY MOLLER

The First Congregational Church, Berkeley, Cal., has recently made sizeable additions to its four-manual Möller organ. In recognition of this Kenneth W. Jewell, minister of music, played a recital Nov. 6. After demonstrating each of the new stops separately and explaining its place in the tonal scheme, Mr. Jewell played: Prelude and Fugue in E major, Lübeck; "Von Gott will ich nicht lassen" and "Wir glauben all an einen Gott," Bach; "Trumpet Tune," Purcell; "Harmonies du Soir," Karg-Elert; Sketch in D flat, Schumann; Chorale in B minor, Franck; "Le Jardin Suspendu," Alain; "A Gothic Prelude," DeLamarter and Toccata in G minor, Becker.

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Ottawa Hears Dominion Carillonneur.

Four ordinary meetings have been held during the fall program of the Ottawa Centre. The opening meeting of the season was held in the Parliament buildings, with Robert Donnell, Dominion carillonneur, as speaker. The meeting began in the Senate Committee Room and was adjourned to the Peace Tower where the members examined the bells and clavier and heard at close range a short recital by Mr. Donnell.

The speaker at the October meeting was Raymond L. Barnes, organ builder, of Ottawa. Mr. Barnes gave a highly informative talk on organ care enlivened by many apt illustrations and anecdotes from his own personal experiences both in Canada and Great Britain.

The second annual hymn festival was held at the Chalmers United Church in November. Fifteen choirs took part under the direction of Harry Hill.

The December meeting took place at the McKay United Church. Cranian Milligan gave a lecture on registration and followed it with a demonstration at the console of the recently installed organ for which he had acted as tonal consultant.

At a special meeting in St. Andrew's Church Nov. 30 the centre sponsored a recital by E. Power Biggs.

PETER HARKER, Secretary-Treasurer.

VANCOUVER CENTRE—One of the most interesting recitals heard in recent years was played by John Hamilton on the revoiced Casavant in St. James' Anglican Church, Vancouver, Nov. 23. A large audience attended the well-chosen program, which suited not only the organ, but the liturgical atmosphere of this noted church. A reception was held in the Bishop's room following Mr. Hamilton's recital, when many newly-found friends congratulated this distinguished American visitor. The following Saturday Mr. Hamilton assisted in a recital by the Cassenti Players, at which time he played his now-famous harpsichord. The December meeting was held Dec. 3 in the St. Michael's guild room. The evening was spent in discussing future programs of the Vancouver Centre. A substantial sum was voted toward the building fund of the C.C.O. Refreshments were served by Mrs. Eleanore Bush and her hospitality committee. —G. HERALD KEEFER.

OSHAWA AND DISTRICT CENTRE—The Oshawa Centre held a general meeting at St. Andrew's Church Nov. 21 with William Findlay of Toronto as guest speaker. Mr. Findlay, who was introduced by George Rapley, gave a most comprehensive talk on "Accompanying at the Organ". He gave many practical ideas for improving methods of accompanying liturgy, soloists or choirs, and his advice on adapting piano and orchestral music for organ was particularly useful. His recommendation that organ accompaniment be taught as well as recital work to young organ students seemed eminently sensible. The annual carol service was held at the Simcoe Street United Church Dec. 11. Groups of carols were sung by four individual choirs—Ritson School Intermediate Choir under the direction of Miss Alice Harston, Simcoe Street United Church choir under Reginald Green's direction, Northminster United Church choir under the direction of John Robertson and the choir of St. Andrew's Presbyterian Church, Whitby, under the direction of Mrs. Norman Spratt. The large congregation sang well-known carols accompanied by Leon Nash, the organist for the evening.—MARGARET DRYNAN, Secretary.

TORONTO CENTRE—The new year began in festive manner with a banquet at the Granite Club Jan. 9. Members and guests gathered for a sumptuous turkey dinner and an evening of good fellowship. Chairman Clifford McAree welcomed all present and announced several forthcoming events. Mrs. Pirie introduced members who have

joined the centre in recent months. The evening was then given over to varied entertainment under the sponsorship of Ronald Woolard. Alice Wilson presided at ice-breaking games, and Ronald Woolard conducted community singing and a verse-reading contest which produced much hilarity. A skit followed in which a quintet of "monks" made a raucous and roundabout appeal for the C.C.O. building fund via Ketelby's "In a Monastery Garden" and sundry ditties. Ruth Watson, pianist, then appeared in an impressive Chopin group. The final item on the program was the performance by a mixed quartet of a "wedding cantata" with music from widely diverse sources and lyrics often clever parodies. The audience joined with the quartet in the closing chorale, "Love and Marriage".—JOHN DEDRICK.

WINNIPEG CENTRE—Members of the Winnipeg Centre enjoyed a very active month in December. On Dec. 12 the choirs of St. Jude's Anglican Church conducted by Herbert Belyea; King Memorial United Church, conducted by Mrs. D. M. Matheson; First Lutheran Church, conducted by Mrs. E. A. Isfeld; St. Alban's Anglican Church, conducted by Clayton Lee, and the Winnipeg Boy's Choir, conducted by Donald Legat, gave the first festival of carols in the Knox United Church. Organists assisting in the program were: Helen F. Young, Lillian Irwin, Evelyn Corben and G. Barry Anderson. The weather kept many people away, but an encouraging number attended and many fine comments were received. . . . The Centre held its annual Christmas banquet Dec. 21 in Moore's Restaurant with about forty-five members, wives and clergy in attendance. A toast to the clergy, given by Ronald Gibson, was replied to by Canon F. Hughes; toast to the College, proposed by the Rev. H. Tolton, was replied to by H. Hugh Bancroft. Carol singing was led by Filmer Hubble. Following this we saw the film, "Stratford Adventure," which was a fine climax to a grand Christmas get-together of members and clergy.—CLAYTON E. LEE, Secretary.

BRANTFORD CENTRE—The Brantford Centre held its fourteenth annual Christmas carol festival Dec. 12 in the Colborne Street United Church. The Brantford Collegiate Glee Club, directed by G. A. J. Fox, A.R.C.O., was the guest choir for the evening. The glee club sang three groups of Christmas numbers including interesting arrangements of familiar carols. A choir of over 200 voices from junior choirs throughout the city sang carols from the gallery directed by Mrs. H. Marlatt. Congregational carol singing was conducted and accompanied by various members of the centre. The proceeds from the festival went to the C.C.O. building fund.—DONALD CLUBINE, Secretary.

VICTORIA CENTRE—Members and their wives visited Christ Church Cathedral Dec. 3 to hear an account of the organ's interesting history from the cathedral organist, Graham Steed. Built in England by J. W. Walker & Sons in 1872, it served the previous cathedral for over fifty years and was then enlarged and rebuilt in the present building. To demonstrate the many beautiful tone colors at his disposal, Mr. Steed played an arrangement of the Largo from the New World Symphony and the Scherzo from the organ sonata by Sir Edward Bairstow. Dorothy Young Mallory played "Le Jardin Suspendu" by Alain. Dean Brian Whitlow welcomed the centre to the cathedral and members were permitted access to the spacious organ loft.

BRANTFORD CENTRE—The regular November meeting of the Brantford Centre was held Nov. 19 at the Cainsville United Church. A brief program based on the use of the Estey reed organ in the service of worship was given by Elaine Hall, vocalist, and Donald Clubine, organist. J. L. MacDowell, chairman of the centre, led an interesting and worthwhile choral technique workshop with members of the centre and the Cainsville choir participating. Following the evening service Nov. 27, Betty Fennell, soloist, and Rodger Swinton, organist, gave a recital in the Zion United Church, Brantford, with proceeds in aid of the C.C.O. building fund.—DONALD CLUBINE, Secretary.

HALIFAX CENTRE—The Halifax Centre held its fifth annual carol service in historic St. Paul's Anglican Church Dec. 13. Eight choirs from Halifax and Dartmouth churches provided an interesting and varied program. Each choir sang two selections from the music they had prepared for Christmas services. This event has now become an established custom and this year there was a very large congregation. The service was conducted by the Rev. H. St. Clair Hilchey, rector of St. Paul's Church. Murray Vanderburgh, organist of St. Andrew's United Church, played for the prelude "Noel Suisse" by Louis Daquin and Handel's Organ Concerto 5 in F. The choirs taking part in the service were: St. Paul's Anglican Church (Natalie Littler); St. David's Presbyterian Church (Harold Hamer); St. Mathias' Anglican Church (Bernard Munn); St. Andrew's United Church (Murray Vanderburgh); St. Matthew's United Church (Clifford Gates); All Saints' Cathedral (Maitland Farmer); Grace United Church, Dartmouth, (Mona Mitchell);

and First Baptist Church (Eric Tennant). While the choirs processed the congregation joined in singing well-known carols accompanied by Miss Littler. Eric Tennant played Bach's "Come, Saviour of the Gentiles" as the offertory. Maitland Farmer performed for the postlude: "The Day That Is So Full of Joy", "From Heaven Above to Earth I Come" and "Praise God All Ye Christians". Mr. Farmer and the English Singers sang a program of Christmas music Dec. 27 at All Saints' Cathedral. Last year this choir placed second for the Lincoln Trophy awarded to choral groups taking part in the Canadian Association of Music Festivals. Ten hymns and their corresponding Chorale Preludes from Bach's "Orgelbüchlein" were performed. Four chorale preludes for Advent and six for Christmas were played by Mr. Farmer in a finished style with the English singers, directed by Harold Wright, singing the hymn with perfect diction and harmony before each prelude. This was indeed a memorable afternoon.—SHIRLEY A. BLAKELEY.

KENT COUNTY BRANCH—More than 1500 people attended the carol festival at the Park Street United Church in Chatham, Ont., Dec. 11. Five choirs sang individual carols and joined together to sing two choruses from the "Messiah." The following organists and choirmasters took part: F. Whitney Scherer, Donald H. McGregor, John Wignall, Ewan McCuaig, Allanson Brown, Wilfred Woolhouse, Mrs. W. B. Beardall and James C. Read.

CALGARY CENTRE—The December meeting of the Calgary Centre was a party at the home of Dr. and Mrs. E. P. Scarlett, Dr. Scarlett, a member of the C.C.O., is the chancellor of the University of Alberta, a champion of the humanities and an enthusiastic collector of organ records, to which the members listened with delight. As the machine has speakers from different directions, the floor vibrates between, and the illusion of being in a large echoing building is quite convincing. The Christmas season was foreshadowed by the singing (at sight) of unusual carols from the Oxford Book of Carols.—P. K. CLARKE.

HAMILTON CENTRE—The festival in honor of St. Cecilia was held in the Melrose United Church Nov. 21 and proved to be a most worthwhile endeavor, Gerald Bales, as guest artist, played with superiority and thoroughly captivated the listeners with his interpretation of the Introduction, Passacag-

lia and Fugue by Willan. Much interest and appreciation was shown Donald Wakely, one of our members, for two baritone solos. In addition to these two we heard St. Giles' United Church choir sing from the gallery. Their a cappella numbers were a blend of sensitive accuracy and true musicianship brought forth by their leader, Miss Jessie Gray. Under the direction of Cyril Hampshire the choir of the Melrose United Church sang from the chancel, accompanied by Mr. Hampshire at the organ. Members and their friends met and enjoyed refreshments with the participating artists and choirs.—Dwight MUNGER, DIAPASON reporter.

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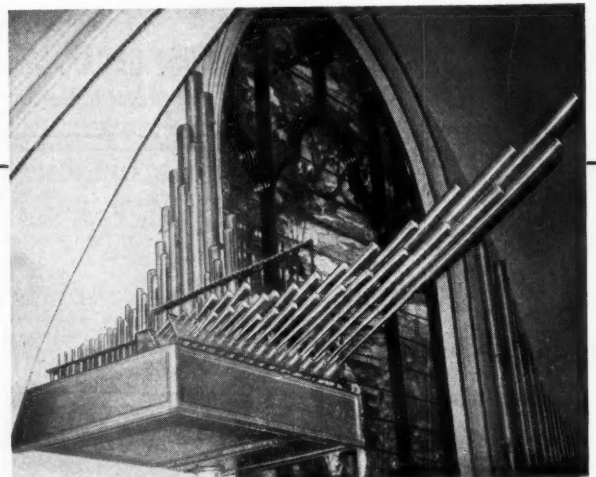
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The new addition to the Kimball pipe organ in Zion Evangelical and Reformed Church, Indianapolis, Ind., constitutes an antiphonal organ. It reflects the majestic grandeur of instruments heard in the largest cathedrals and churches. It "answers responsively" to the main organ at the other end of the sanctuary.

The antiphonal organ obtains its wind supply separately.

Since the Kimball organization no longer makes its "king of instruments" it is only fitting that the new antiphonal organ should be built by the celebrated house of



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ORGAN IN ST. JOSEPH CHURCH BUILT BY FIRM IN CHICAGO

A three-manual organ has been completed by Frank J. Sauter and Sons, Chicago, for the First Congregational Church in St. Joseph, Mich. The instrument has a total of 1,758 pipes and is divided between two chambers on either side of the chancel.

The specification was prepared by Dr. William Lester, organist of the church, in cooperation with the Sauter firm. A new type of all-electric inertia-tremolo has been incorporated in the installation.

GREAT ORGAN.

- Gemshorn, 16 ft., 49 notes.
- Open Diapason, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Viole D'Gamba, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Octave Quinte, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Tuba Harmonic, 8 ft., 73 pipes.
- Chimes, 20 tubes.

SWELL ORGAN.

- Lieblich Stimme, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Lieblich Flöte, 8 ft., 12 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Voix Angelica, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 12 pipes.
- Geigen Octave, 4 ft., 73 pipes.
- Nazard, 2 3/4 ft., 61 notes.
- Flageolet, 2 ft., 61 notes.
- Tierce, 1 3/4 ft., 61 notes.
- Contra Fagotto, 16 ft., 49 notes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Oboe-Clarion, 4 ft., 61 notes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Contra Dolce, 16 ft., 49 notes.
- Viola Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 61 pipes.
- Dolce, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Orchestral Flute, 4 ft., 12 pipes.
- Nasat, 2 3/4 ft., 61 notes.
- Piccolo Harmonic, 2 ft., 12 pipes.
- Dulcetina, 2 ft., 12 pipes.
- Tiercetina, 1 3/4 ft., 61 notes.
- Dolcissimo, 1 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 49 bars.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Major Diapason, 16 ft., 32 pipes.
- Sub Bass, 16 ft., 32 pipes.
- Contra Virole, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Cello, 8 ft., 12 pipes.
- Dolce Flute, 8 ft., 32 notes.
- Choral Bass, 4 ft., 12 pipes.
- Trombone, 16 ft., 12 pipes.
- Tromba, 8 ft., 32 notes.

INDIANAPOLIS MUSICIAN IS ORDAINED TO MINISTRY

The Rev. George Kresel, young Indianapolis musician, was ordained to the Christian ministry Nov. 27. The ceremony was held at the First Christian Church, Rensselaer, Ind. For two years Mr. Kresel was organist and choirmaster at this church.

Mr. Kresel earned the B. Mus. and M. Mus. degrees at the DePauw University School of Music where he majored in liturgical music under Dr. Van Denman Thompson. At present he is a candidate for the B.D. degree at the Butler University School of Religion. He will continue his formal training at Boston University where he plans to pursue the Ph.D.

Mr. Kresel was organist at the Meridian Heights Presbyterian Church, Indianapolis, and is now organist at the Sweeney Chapel of the Butler School of Religion and director of music at the Hillside Christian Church.

HARRIS BARTLETT MARKS SIXTY YEARS OF SERVICE

Harris Bartlett completed sixty years as organist and choirmaster in various churches Nov. 20. To mark this occasion a service of thanksgiving was sung at Christ Church, Stratford, Conn. Under Mr. Bartlett's direction the choirs sang the following at choral matins: "List to the Lark," Dickinson; "O Saviour Sweet," Bach-Dickinson; "O How Amiable," Vaughan Williams.

SOPHIE M. P. RICHTER was honored recently for having served ten years as organist of the Ravenswood Evangelical and Reformed Church, Chicago.

CONSOLE IN BRAILLE FOR INSTITUTE OF THE BLIND



THE THREE-MANUAL AUSTIN CONSOLE pictured above has been installed in the auditorium of the administration building at the New York Institute for the Education of the Blind for the Austin organ serving the school. Probably unique in console design is the added feature of braille captions in clear plastic near each draw knob and coupler enabling blind students to acquaint themselves with the

names of the various controls and their functions. It is believed that this will be a great aid in teaching the many organ students at the school.

The installation of the console represents the first step in the eventual modernization of the organ. Miss Elizabeth Thode is director of music and D. DeWitt Wasson is instructor in organ at the Institute.

CHURCH IN ATLANTA HOLDS EVENING BELLS SERVICES

An "Evening Bells" service is held each Sunday afternoon at the Peachtree Christian Church in Atlanta, Ga., where Theodore W. Ripper, M. F. A., is director of music. In December and January the following were the programs: "Rejoice, Beloved Christians," Buxtehude; the Shrine Chanters; "Childe Jesus," Clokey; carols for Christmas Day; the new year; music for the Christian home; English cathedral music; the Collegium Musicum, and music of the South.

ONE-DAY CONVENTION WILL BE HELD FEB. 6 IN WICHITA

The Wichita Chapter of the A.G.O. has invited all members of other chapters in Kansas to attend a one-day state convention in Wichita Feb. 6.

Dorothy Addy, Wallace Dunn and Jerald Hamilton will play and the Singing Quakers of Friends University, Wichita, under the direction of Fred Mayer, will sing. Garth Peacock, Southwestern College, Winfield, will play the concluding program. A banquet is being planned to precede the main recital in the evening by Dr. Alexander Schreiner.

MID-WEEK RECITALS HELD AT CHURCH IN EL PASO, TEX.

A series of Wednesday noon recitals was held at the Trinity Methodist Church, El Paso, Tex., from Nov. 30 to Dec. 21. The series will be continued in Lent. G. Douglas Sloan, organist of the church, opened the series playing works by Handel, Brahms, Bach, Haydn and Boellmann. Succeeding recitals were played by Lester Silberman, organist of the Asbury Methodist Church; Miss Dorothy Learmonth, organist of the First Presbyterian Church, and David W. Hinshaw of Fort Bliss.

MRS. FLORENCE A. DOE of Northwood, N. H., for many years a member of the New Hampshire Chapter, A.G.O., was honored this year as New Hampshire's Mother of the Year. Her home was cited as one in which religion and music have been prime factors. Mother of five children and grandmother of fourteen, Mrs. Doe has found time for club work in addition to her duties in Northwood and Pittsfield, N. H., churches. New Hampshire newspapers carried interesting accounts of her home and public life. She went to New York City for the annual Awards Week of the American Mothers Committee.

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Hail, True Body.....	WILLAN15
Jesu, Word of God Incarnate.....	ELGAR15
O Christ, the Heavens' Eternal King.....	THIMAN20
Promise which was made, The.....	BAIRSTOW25
Reproaches, The.....	WILLAN20
Strife is o'er, The.....	THIMAN20
This is the day (Unison).....	THIMAN15

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Forgotten Graves (Carl Fischer)
- CHORAL** Immortal Love (J. Fischer & Bro.)
Prayer for Brotherhood (Gray)
O Come and Mourn (Galaxy)

FAVORITE EASTER NUMBERS

- CHORAL** The Strife is O'er—Triptych for Mixed Chorus (J. Fischer & Bro.)
- ORGAN** "Christus Resurrexit" from 16 Carol Canons (Gray)
Rhythm of Easter (Schirmer)
Primavera from "Harmonies of Florence" (Gray)
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The First Presbyterian Church of Nashville, Tenn., has ordered a new four-manual organ from Casavant Freres. The specification was prepared in cooperation with Dr. Cyrus Daniel of Nashville.

The stolist will be as follows;

GREAT ORGAN

Flute Conique, 16 ft., 61 pipes.
 Open Diapason, 8 ft., 61 pipes.
 Principal, 8 ft., 61 pipes.
 Hohlfloete, 8 ft., 61 pipes.
 Gemshorn, 8 ft., 61 pipes.
 Octave, 4 ft., 61 pipes.
 Flute d'Amour, 4 ft., 61 pipes.
 Twelfth, 2 3/4 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Plein Jeu, 4 ranks, 244 pipes.
 Trompette Harmonique (Choir).
 Chimes (prepared for).

SWELL ORGAN

Bourdon, 16 ft., 68 pipes.
 Geigen Principal, 8 ft., 68 pipes.
 Gedeckt, 8 ft., 68 pipes.
 Viola da Gamba, 8 ft., 68 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Octave Geigen, 4 ft., 68 pipes.
 Flauto Traverso, 4 ft., 68 pipes.
 Flautino, 2 ft., 61 pipes.
 Mixture, 4 ranks, 244 pipes.
 Contra Fagotto, 16 ft., 68 pipes.
 Trompette, 8 ft., 68 pipes.
 Hautbois, 8 ft., 68 pipes.
 Clarion, 4 ft., 68 pipes.
 Harp.
 Celesta.

CHOIR ORGAN

Viola, 8 ft., 68 pipes.
 Concert Flute, 8 ft., 68 pipes.
 Dulciana, 8 ft., 68 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Prestant, 4 ft., 68 pipes.
 Lieblich Flute, 4 ft., 68 pipes.
 Nazard, 2 3/4 ft., 61 pipes.
 Piccolo, 2 ft., 61 pipes.
 Tierce, 1 3/5 ft., 61 pipes.
 Cor Anglais, 8 ft., 68 pipes.
 Trompette Harmonique, 8 ft., 68 pipes.
 Harp, 49 bars.
 Celesta.

ECHO ORGAN

Rohrflöte, 8 ft., 61 pipes.
 Spitzflöte, 8 ft., 61 pipes.
 Flute Celeste, 8 ft., 56 pipes.
 Violins, 4 ft., 61 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Rohrgedeckt, 16 ft., 12 pipes.
 Chimes (prepared for).

PEDAL ORGAN

Principal, 16 ft., 32 pipes.
 Flute Conique, 16 ft.
 Bourdon, 16 ft., 32 pipes.
 Lieblich Gedeckt, 16 ft.
 Quint, 10 3/4 ft., 32 pipes.
 Principal, 8 ft., 12 pipes.
 Bass Flute, 8 ft., 12 pipes.
 Still Gedeckt, 8 ft.
 Super Octave, 4 ft., 12 pipes.
 Rohrflöte, 4 ft., 32 pipes.
 Mixture, 3 ranks, 96 pipes.
 Trombone, 16 ft., 32 pipes.
 Fagotto, 16 ft.
 Tromba, 8 ft., 12 pipes.
 Clarion, 4 ft., 12 pipes.
 Chimes (prepared for).

THE ELGIN CHORAL UNION gave its traditional performance of the "Messiah" Dec. 4 at the Congregational Church in Elgin, Ill. Frank Kratky was director with Jane Chipman and Ellen Sternberg providing the organ and piano accompaniment.

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**MADER AND OCHSE FEATURED
IN LOS ANGELES RECITALS**

The Los Angeles Chapter of the A.G.O. and the Church Federation of Los Angeles sponsored a series of recitals, "Sunday Afternoons on Wilshire," at the Immanuel Presbyterian Church in November. The series was under the direction of Clarence Mader. Mr. Mader opened the series with the following program: Concerto in G minor, Vivaldi-Eraly; "Noel for the Flutes," Daquin; "If God Be Not with Us," Hanff; Prelude and Fugue in C minor, Bach; "Baroque Prelude and Fantasia," Richard Arnell; "Tabernacle Butte," Goldsworthy; Symphony 8, Widor.

Mr. Mader was assisted by Dorothy Remsen, harp, and Alice Lee, soprano, Nov. 13. This program included the first performance of Mr. Mader's Five Pieces for organ based on melodies of J. W. Franck.

Orpha Ochse of Phoenix College played Nov. 20. Her program was as follows: Prelude and Fugue in G minor, Buxtehude; Three Chorale Preludes, Bach; "Commotio," Carl Nielsen; Fantasia in F minor, Mozart; A Church Aria, Italian; "Diversion," Mader; "Outburst of Joy," Messiaen.

The closing recital was played by Mr. Mader, assisted by Luis Piarulli, violin. Works by Clifford Vaughan, Whitlock, Bach, Veracini, Dupre, Mader and Dupre, were performed.

**MARTHA GALE MARKS GOLDEN
ANNIVERSARY IN CONCORD, N. H.**

Mrs. Martha F. Gale of Concord, N. H., charter member of the New Hampshire Chapter, A.G.O., has retired as organist at the First Congregational church after fifty years. At the 225th anniversary dinner of the church, special tributes were paid to Mrs. Gale for long and faithful service. The congregation gave her a high fidelity record player with a collection of records, and the choir presented her with a silver bowl; the King's Messenger Bible class gave her flowers. Over 200 friends attended the dinner and heard Judge Elwin I. Page and John D. Langmuir, chairman of the music committee, praise Mrs. Gale. Congratulations were read from the former pastor, the Rev. Ned Burr McKenney of Topeka, Kan. Mrs. Gale became an honorary member of the New Hampshire Chapter upon achieving her fifty-year record.

**FLOR PEETERS GOES ON TOUR
OF SOUTH AFRICA RECITALS**

Flor Peeters, the eminent Belgian organist, recently toured the Union of South Africa playing recitals in Cape-town, Durban, Pretoria, Johannesburg, Port Elizabeth, Grahamstown and other smaller towns. In all he played about twenty recitals. Mr. Peeters reports that most of the organs he played were by English builders although most of the smaller instruments in the Dutch Reformed churches are mostly by the South African builder Van Loon.

Mr. Peeters played three recitals for radio broadcasts—one of old Flemish masters, an all-Bach recital and one entirely of his own compositions. In Johannesburg he played with a symphony orchestra in a performance of his own organ concerto. The critics stated Mr. Peeters was a great stimulus to the national organ culture. One South African student is already studying at the Royal Flemish Conservatory of Antwerp with Mr. Peeters.

**ROGER N. DABOLL RETIRES
FROM NEW LONDON CHURCH**

Roger N. Daboll has retired after thirty-five years as organist and choir director at the Second Congregational Church, New London, Conn. Mr. Daboll was honored recently at a reception in the parish hall. A musical tribute was given under the auspices of the New London County Chapter of the A.G.O.

Mr. Daboll has been succeeded by Miss Janet Grier of the music department at Connecticut College for Women.

**WALTER WISMAR DIRECTS
ST. LOUIS CHRISTMAS MUSIC**

Walter Wismar, who has been organist and choirmaster of the Holy Cross Lutheran Church, St. Louis, Mo., for fifty-three years, directed his choirs in its annual Christmas program Dec. 11. He was assisted by members of the St. Louis Symphony Orchestra playing a chest of viols and Garland Young, harpsichord. The program included the following: Christmas Cantata, Lübeck; "In Dulci Jubilo," Buxtehude; "Now Thank We All Our God," Pachelbel; "Hallelujah Chorus," Handel, and a group of carols. Donald Hendricksen played a half-hour organ recital preceding the concert.

**ORRIN CLAYTON SUTHERN
HAS ACTIVE FALL SEASON**

Orrin Clayton Suthern, II, professor of music at Lincoln University, Pa., had a busy fall season of recitals. At the Mary Dod Brown Memorial Chapel of the university he played recitals Oct. 9 and Nov. 13. At the Central Presbyterian Church, Norristown, he directed the university ensemble in a program Oct. 16. Works sung were by Bach, Christiansen, Mendelssohn, Dawson, Goldman and Johnson.

At the Varick A.M.E. Zion Church Mr. Suthern appeared both as organist and conductor. The glee club and the ensemble from the university sang under his direction. A recital to mark the dedication of the new Lawless Memorial Chapel at Dillard University in New Orleans, La., was played Oct. 23 on the Möller organ. Mr. Suthern's program included the following: Festival Toccata, Fletcher; Sinfonia "God's Time Is Best," "Sleepers, Wake" and Toccata and Fugue in D minor, Bach; "Ave Maris Stella," Bedell; Chorale in A minor, Franck; "Romance san Paroles," Bonnet; "Piece Heroique," Franck; "Meditation a Ste. Clothilde," James; Scherzo, Rogers; "Dreams," McAmis; Toccata, Farnam; "Suite Gothique," Boellmann.

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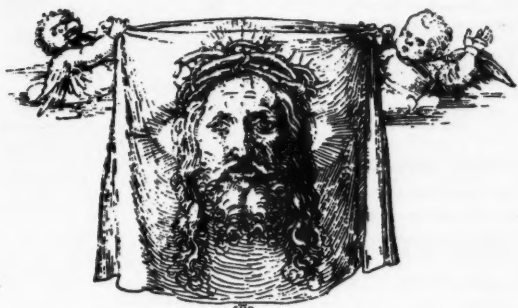
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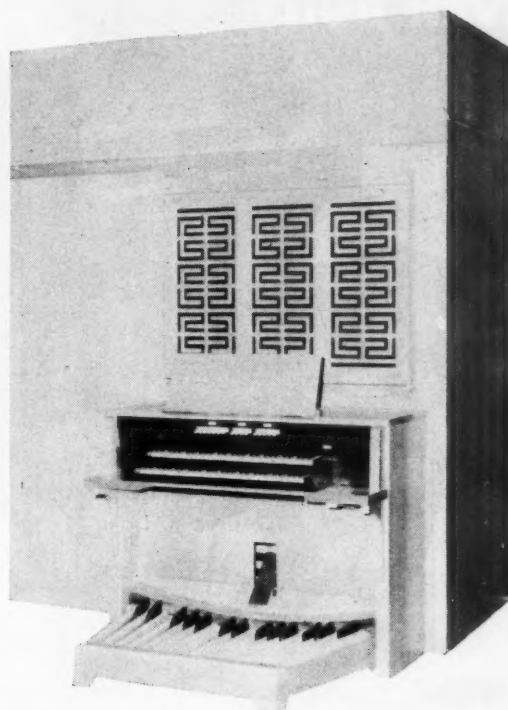
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M. EVELYN ESSICK



M. EVELYN ESSICK was feted Nov. 30 by the Reading Chapter of the A.G.O. on the occasion of her eightieth birthday. Miss Essick has been organist and choir director at Christ Episcopal Church in Reading, Pa., since 1920. She has been an enthusiastic director of a boys' and men's choir all these years.

Miss Essick was born in Kimberton, Pa., and grew up in Royersford, first studying with Anna Euen in Phoenixville. She later studied at the Broad Street Conservatory in Philadelphia under Gilbert Coombs. Further study was pursued with Emil Gastel in New York City, and with Wilbur Greene.

CHICAGO FAIR ORGAN GIVEN HOME AT ST. THOMAS' CHURCH

The "Century of Progress" exposition organ has been rebuilt and installed in St. Thomas Aquinas Church, Chicago, by Audet and Company, Park Forest, Ill. Mrs. Josephine Rice Edgeworth, organist, purchased the organ at the end of the fair and gave it to the church. In storage since, it required rebalancing and revoicing for its new home, and much of the large-scaled work had to be discarded in St. Thomas' live interior. The installation is in two chambers in the choir gallery.

ANSBACH SUMMER BACH WEEK TO FEATURE FINE PROGRAMS

Bach Week in Ansbach, Germany, will be held from July 25 to Aug. 1 this year, with Yehudi Menuhin among the international participants. Bach's French Suites, Sonatas for violin and harpsichord, Fugues and Cantatas will make up the program. In addition to the famous violinist, harpsichordists Ralph Kirkpatrick and Karl Richter will appear. Conductors include Werner Egk, Günther Ramin and Karl Richter; vocal soloists will be Peter Pears, Dietrich Fischer-Dieskau, Friederike Sailer, Sieglinde Wagner and Horst Günter, with the Leipzig St. Thomas Choir and the Munich Bach Choir.

JANET HAYES, SOPRANO, Martha Lip-ton, mezzo-soprano, David Lloyd, tenor, and Mack Harrell, baritone, appeared Dec. 18 with the Canterbury Choral Society and the orchestra of the Collegium Musicum in a performance of two works by Bach, the Magnificat in D and Cantata No. 140 ("Wachet Auf") at the Church of the Heavenly Rest, New York City. The performance was under the direction of Charles Dodsley Walker, founder and conductor of the society. The Canterbury Choral Society, an organization of more than 100 voices, is now in its fourth year.

CLARENCE MADER, now in his twentieth year as organist of the Immanuel Presbyterian Church of Los Angeles, has been made college organist and instructor of organ at Occidental College in addition to his position as organ instructor at Orange Coast College.

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ANNUAL YOUNG COMPOSERS' CONTESTS ARE ANNOUNCED

Five-hundred dollars in awards is again offered in the fourteenth annual Young Composers' Contest of the National Federation of Music Clubs. A first prize of \$175 and a second prize of \$125 will be paid for a sonata or comparable work for solo wind or string instrument with piano, or for any combination of three to five orchestral instruments, of which the piano may be one. Minimum playing time must be eight minutes. A first prize of \$175 and a second prize of \$75 are offered for a choral work, unaccompanied, or with accompaniment for piano, organ, or a group of not more than ten wind or string instruments. Any citizen of the United States, between eighteen and twenty-six, is eligible to compete. Apr. 16 is the final date for submission of entries.

A scholarship valued at \$600 and named for the late Charles Ives provides a summer's study at the Indian Hill Music Workshop at Stockbridge, Mass. This competition is open to composers between the ages of sixteen and eighteen. Bulletins giving full details may be obtained from the chairman, Mr. Weisgarber, at Woman's College, University of North Carolina, Greensboro, N. C., or from National Federation of Music Clubs Headquarters, 445 West 23rd Street, New York 11, N. Y.

REWARD YOUNG ORGANIST FOR EMERGENCY SERVICE

Miss Anne Wood was called on unexpectedly to conduct a performance of a Bach cantata at St. John's Methodist Church in New Rochelle, N. Y., Dec. 11. The performance was so successful she was appointed acting organist and choir director for a period of several months. She will preside over a three-manual Austin organ and direct three choirs at the New Rochelle church. Miss Wood is a graduate of Centenary Junior College where she studied with W. Norman Grayson, and is presently studying with Miss Lilian Carpenter at the Juilliard School of Music.

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