

THE DIAPASON

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

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JAMESTOWN CHURCH DEDICATES CASAVANT

FOUR-MANUAL INSTRUMENT

First Lutheran Has Large New Organ in Redecorated Church—George William Volkel Is Consultant and Recitalist.

A new four-manual Casavant organ was dedicated Jan. 22 at the First Lutheran Church in Jamestown, N. Y. The rededicated nave was re-consecrated at the same service.

The specification was worked out by Dr. George William Volkel, organist of the Presbyterian Church, Westfield, N. Y., and the Chautauqua Institution, Chautauqua, N. Y., in collaboration with Mrs. C. E. Peck, organist of the church, and Edwin D. Northrup, Casavant representative. The organ is located in two chambers on either side of the lofty nave. The instrument was installed as a part of the celebration of the church centennial.

Dr. Volkel played the following recital Jan. 25 to nearly 2000 listeners: Music from "The Occasional Oratorio," Handel; "Soeur Monique," Couperin; Fantasia and Fugue in G minor, Sinfonia in F and "Christians, Rejoice," Bach; "Ave Maria," Bach-Gounod; Prelude in E minor, Dethier; Aria, Peeters; "Spinning Song," Mendelssohn; "The Swan," Saint-Saens; "Up the Saguenay" and "Song of the Basket-Weaver," Russell; "Clair de Lune," Debussy, and "Carillon de Westminster," Vierne.

The resources of the instrument are as follows:

GREAT ORGAN.

Sub Principal, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Superoctave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 1½ ft., 244 pipes.
Cymbal, 3 ranks, ½ ft., 183 pipes.
Trumpet, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.

SWELL ORGAN.

Geigen Principal, 8 ft., 68 pipes.
Stopped Diapason, 8 ft., 68 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 5 ranks, 2 ft., 305 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Trumpet, 8 ft., 68 pipes.
Oboe d'Amore, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Chimes.

CHOIR ORGAN.

Bourdon, 16 ft., 68 pipes.
Viola, 8 ft., 68 pipes.
Melodia, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Unda Maris, 8 ft., 68 pipes.
Violina, 4 ft., 68 pipes.
Flute d'Amour, 4 ft., 68 pipes.
Nazard, 2½ ft., 61 pipes.
Octavin, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Harp, 37 bars.
Chimes.

SOLO ORGAN.

Gross Flöte, 8 ft., 68 pipes.
Gross Gamba, 8 ft., 68 pipes.
Gamba Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 68 pipes.
Concert Flute, 4 ft., 68 pipes.
Orchestral Oboe, 8 ft., 68 pipes.
Tuba, 8 ft., 61 pipes.
Clarion, 4 ft., 12 pipes.
Chimes, 20 tubes.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Principal, 16 ft.
Subbass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violine, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft.
Quinte, 10½ ft., 32 pipes.
Octave, 8 ft., 32 pipes.

SETH BINGHAM, WHO RECEIVED MUS. D. DEGREE



SETH BINGHAM received the honorary degree, Doctor of Music, from Ohio Wesleyan University March 5. Dr. Bingham's new Credo for chorus, organ, brass and percussion, published by the H. W. Gray Company, will receive its first

American performance April 8 by the eighty-voice choir of the university under the direction of Rexford Keller. The work will also be performed at the Riverside Church in New York City at the A.G.O. convention in June.

Flauto Dolce, 8 ft., 32 pipes.
Still Gedeckt, 8 ft.
Violoncello, 8 ft., 12 pipes.
Octave Quinte, 5½ ft., 12 pipes.
Superoctave, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Mixture, 3 ranks, 3½ ft., 96 pipes.
Tuba, 16 ft., 12 pipes.
Fagotto, 16 ft.
Tuba, 8 ft.
Tuba Clarion, 4 ft.
Chimes.

24th BEREA BACH FESTIVAL

TO BE AT BALDWIN-WALLACE

The twenty-fourth annual Bach festival will be held May 25 and 26 at Baldwin-Wallace College, Berea, Ohio. The St. John Passion will be the large choral work sung this year and will be under the direction of George Poinar. Cantata 78, Cecil Munk, conductor, and the motet, "The Spirit Also Helpeth Us," Varner M. Chance, conductor, will also be sung. "The Art of Fugue" will be performed in an orchestral transcription, and the violin concerto in G minor will be played.

Julius Herford will give a lecture-recital on "The Well-Tempered Clavier," and Dr. Farley Hutchins will play an all-Buxtehude recital. As in previous years the brass choir will play programs of chorales from the tower of Marting Hall before the concerts.

The planning committee consists of Cecil Munk, George Poinar and Mrs. Albert Riemenschneider.

THE APOLLO MUSICAL CLUB will sing Mendelssohn's "Elijah" April 3 at Chicago's Orchestra Hall. Henry Veld will direct with members of the Chicago Symphony Orchestra and Robert Birch, organist.

CBS TV PROGRAM FEATURES BIGGS AND PORTATIV ORGAN

An audience, estimated at sixteen million, saw and heard E. Power Biggs in a television appearance about the art of the organ on "Omnibus", CBS TV, Feb. 26.

In a miniature history of the instrument, Mr. Biggs traced the beginnings of the organ, showing a model of the hydraulis played by the emperor Nero, various instruments of the middle ages and finally illustrating the principles of organ design and playing on the Cambridge portativ, designed and built by Herman Schlicker of Buffalo, N.Y., and driven in its car trailer to New York for the occasion.

Music of Bach, heard on an organ in Lüneburg that Bach played, of Purcell in Westminster Abbey, of Sweelinck in Leiden, Holland, performed on the organ in the Pieterskerk, the church of the Pilgrims, and of Mozart in the Salzburg Cathedral, all in recorded performances by Mr. Biggs, were also featured.

In April, Mr. Biggs leaves for an extended European tour, beginning with recitals at St. Paul's Cathedral in London, in Edinburgh, Scotland, and including appearances in Holland, Germany and Spain.

ST. JOHN PASSION IS SUNG AT ROCKEFELLER CHAPEL

Bach's "Passion according to St. John" was sung Palm Sunday afternoon at the Rockefeller Chapel of the University of Chicago. Richard Vikstrom conducted the university choir and members of the Chicago Symphony Orchestra, with Dr. Heinrich Fleischer at the organ.

GRAND RAPIDS CHURCH ORDERS FOUR-MANUAL

SCHANTZ TO BUILD ORGAN

First Reformed Church in Michigan City Will Have Large Instrument in Extensive New Colonial-Style Building.

The Schantz Organ Company has been awarded the contract to build a four-manual organ, with preparations for a floating positiv and antiphonal echo organ, for the new early-American Colonial Central Reformed Church, Grand Rapids, Mich.

The Central Reformed Church is the oldest Reformed church in Grand Rapids. Its history dates from the founding of the First Reformed Church in 1840, uniting with the Second Reformed Church in 1918 and taking the name Central Reformed Church, which was destroyed by fire in 1953. Desiring to remain as the downtown church of its denomination, the members purchased a new site of over two acres located on a hill overlooking Grand Rapids.

The organ design was drawn up by A. C. Strahle, district manager for Schantz in the mid-west area. Matthews J. Walkotten is minister of music; Mrs. Lloyd Voshel is organist.

The stoplist is as follows:

GREAT ORGAN.

Gemshorn, 16 ft., 12 pipes.
Principal, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Chimes.
Tremolo.

SWELL ORGAN.

Rohrgedeckt, 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Waldflöte, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Hautbois, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Fagotto, 4 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Spitzflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Bombarde, 8 ft., 29 pipes.
Tremolo.

POSITIV ORGAN.

Quintadena, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Larigot, 1½ ft., 61 pipes.
Sifflöte, 1 ft., 61 pipes.
Zymbel, 3 ranks, 183 pipes.
Rohrschalmei, 8 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gemshorn, 16 ft.
Rohrgedeckt, 16 ft.
Quint, 10½ ft.
Octave, 8 ft., 32 pipes.
Bass Flute, 8 ft., 12 pipes.
Gemshorn, 8 ft.
Rohrflöte, 8 ft.
Choral Bass, 4 ft., 12 pipes.
Bass Flute, 4 ft., 12 pipes.
Rohrflöte, 4 ft.
Mixture, 3 ranks, 96 pipes.
Double Trumpet, 16 ft., 32 pipes.
Contra Hautbois, 16 ft.
Bombarde, 8 ft., 12 pipes.
Hautbois, 8 ft.
Clarion, 4 ft., 12 pipes.

ANTIPHONAL ECHO ORGAN.

Rohrbordun, 16 ft., 61 pipes.
Rohrflöte, 8 ft., 12 pipes.
Kleine Erzähler, 8 ft., 61 pipes.
Erzähler Celeste, 8 ft., 49 pipes.
Vox Angelica, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 25 notes.
Tremolo.

ANTIPHONAL ECHO PEDAL ORGAN.

Rohrbordun, 16 ft.
Rohrflöte, 8 ft.
Principal, 4 ft.
Rohrflöte, 4 ft.

SUNDAY AFTERNOON SERIES
CONTINUES IN LOS ANGELES

The Wilshire Christian Church, Los Angeles, is to be host for the April programs in the city's popular series "Sunday Afternoons on Wilshire." The series has as its purpose the giving of concerts with emphasis on the organ every Sunday in the year. It is in its second year, under the sponsorship of the Church Federation of Los Angeles and the local chapter of the A.G.O.

Ronald M. Huntington, organist-choirmaster of the host church, will give a recital Apr. 8 dedicating the new three-manual console and additional pipework recently installed by the Reuter Organ Company. He will play Mozart's Fantasia in F minor, K.608, and a group of pieces by Los Angeles composers. Included in the latter are works by Rayner Brown, Ellis Kohs, Paul Held, Clarence Mader and Richard Keys Biggs. Robert Waters, tenor, will give the first local performance of Sowerby's new song cycle "The Edge of Dreams."

A varied program of sacred and secular works is scheduled for Apr. 15. The Madrigal Singers of Los Angeles State College, under the direction of Francis H. Baxter, will feature smaller ensemble numbers and solos as well as a wide repertory of traditional madrigal literature.

"The Green Blade Riseth," a cantata by Searle Wright, will be sung by the Wilshire Christian Church choir Apr. 22. This will be part of a special service observing National A.G.O. Sunday. Local members of the Guild will take part in the program.

The final concert of the month Apr. 29 is to be the city's fourth annual festival of contemporary sacred music. This year's festival will be devoted entirely to the works of the great Canadian composer, Healey Willan, who recently observed his seventy-fifth birthday. Seven choirs will participate. Featured in the concert will be members of the UCLA Symphonic Band, directed by Clarence Sawhill. They will perform the "Royce Hall Suite", written especially for them by Dr. Willan. Also included in the program is "An Apostrophe to the Heavenly Hosts," for double chorus and two semi-choruses singing antiphonally. Owen W. Brady will conduct the choirs of the First Baptist and Wilshire Christian Churches and the Chapman College Madrigal Singers. The massed choirs, under the direction of Dr. Roberta Bitgood, will conclude the festival with "Sing We Triumphant Songs".

CHURCH MUSIC WORKSHOP
TO BE AT MICHIGAN STATE

Michigan State University has announced the dates for the second annual church music workshop to be held on the campus in East Lansing July 8-13 in cooperation with the Michigan and Detroit councils of churches, which share in sponsoring this summer conference.

Dr. Henry Veld of Augustana College, and Dr. Roberta Bitgood of Riverside, Cal., will serve on the workshop faculty, together with Michigan State faculty members: Gean Greenwell, associate professor of music and head of the voice department, and Richard Klausli, assistant professor of music.

All sessions will be held in the air-conditioned Kellogg Center. Staff coordinator is James P. Autenrith, organ instructor at Michigan State.

The 1955 church music workshop, the first to be held on this campus, was attended by over 130 church musicians from ten states and Canada. The success of this initial venture resulted in immediate plans for this year's workshop and for a continuing program of this kind annually.

MARGARET HILLIS



MARGARET HILLIS, noted conductor of the New York Concert Choir, will conduct a series of master class sessions at the Guilman Organ School this coming summer.

23rd SEASON FOR WA-LI-RO
FEATURES GERALD H. KNIGHT

The Wa-Li-Ro summer choir school for choir boys will open its twenty-third season at Put-in-Bay, Ohio, June 18, under the direction of Paul Allen Beymer and Warren Miller.

The school of music for Episcopal choirmasters will be conducted the week of July 9. The faculty will include: Gerald H. Knight, past-organist and master of the choristers of Canterbury Cathedral, England; George Maybee, organist and master of the choristers of St. George's Cathedral, Kingston, Ont., Canada; Dr. Leo Sowerby, organist and choirmaster of St. James' Cathedral, Chicago, and Mr. Beymer of Christ Church, Shaker Heights, Ohio. Bishop Burroughs of the Diocese of Ohio will address the school at the final evensong which will be sung in Grace Church, Sandusky, July 13.

Dr. Knight is on a tour of the world visiting Anglican and Episcopal choirs affiliated with the Royal School of Music in England. He recently succeeded Sir Sydney Nicholson, who founded the American Wa-Li-Ro twenty-three years ago, as director of the choir school. He will plan and direct the service in Sandusky. Dr. Sowerby is interested in helping young composers and will review their manuscripts.

The nineteenth annual boy choir festival service will be held in Trinity Cathedral, Cleveland, April 29 under the direction of Mr. Beymer and Dr. Sowerby, who will direct his anthem, "My Heart Is Fixed, O God", written for the occasion. Warren Miller will be at the organ for the service.

MOTHER OF WILLIAM BARNES
DIES IN EVANSTON, ILL., HOME

Annette Ann Barnes, widow of the late Charles O. Barnes and mother of William H. Barnes, well-known organ architect and organist, died Feb. 26. Funeral services were held Feb. 28 in the First Methodist Church, Evanston, Ill., where she had been a member for many years. Mrs. Barnes was in her ninety-first year.

Mrs. Barnes was also the mother of Harold Barnes. Both of her sons are connected with the A. R. Barnes Printing Company, which has a plant in Skokie, a suburb of Chicago. This company was formed in 1872 by her husband and his brother, both now deceased.

NEW COWELL CANTATA SUNG
BY N. Y. ORATORIO SOCIETY

Henry Cowell's new cantata for chorus and orchestra, entitled "If He Please," received its first performance Feb. 29 in Carnegie Hall by the Oratorio Society of New York, conducted by William Strickland.

THE MUSIC INDUSTRY Trade Show will be held this year at the Hotel New Yorker and the New York Trade Show Building, New York City, July 23-26.

THE DIAPASON

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

Mozart
Mass in C minor (K.427)

URTEXT

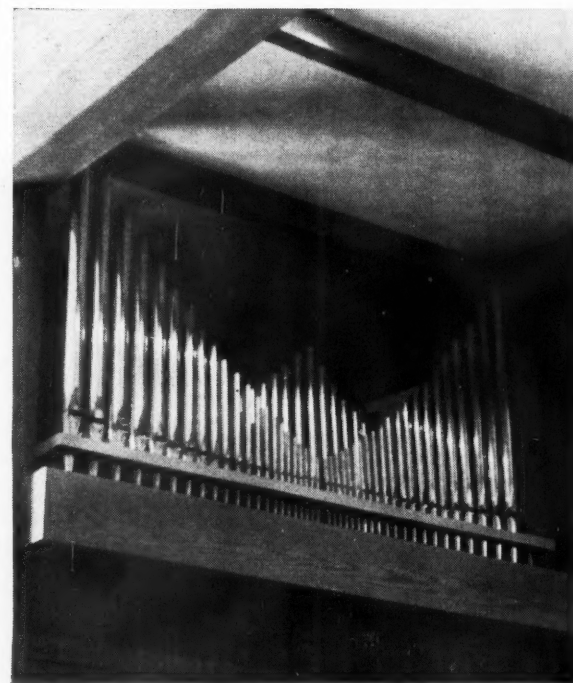
This new *Urtext* edition, published for the first time in 1956, has been prepared by H. C. Robbins Landon from the *Gesamtausgabe*, the first André edition, and all existing autograph manuscripts; thus it represents the most authoritative edition of this important work.

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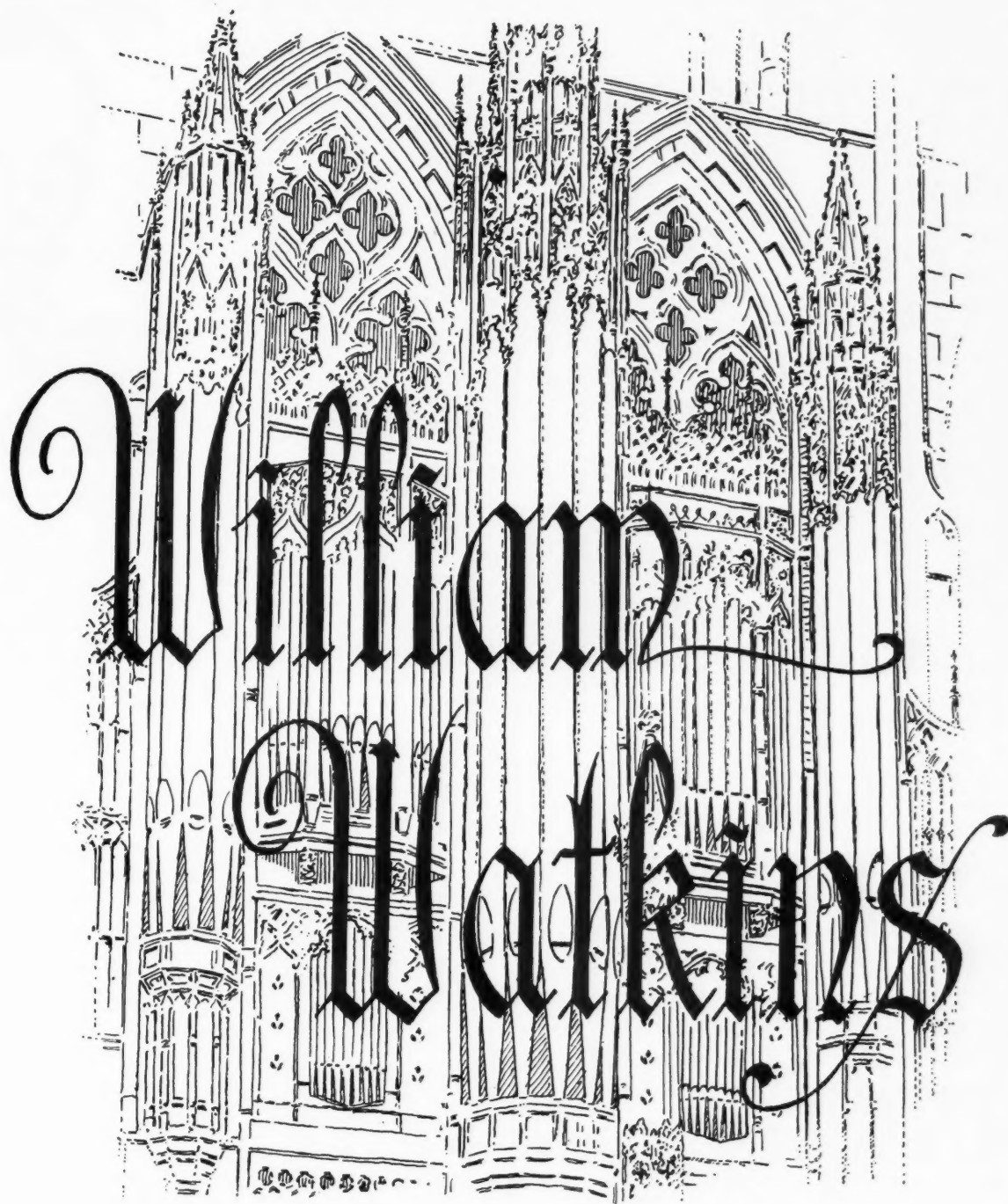
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RECENT PRESS COMMENTS

Washington — William Watkins continually proves himself to be an organist of commanding stature. Last night's program of Christmas organ music was ample evidence of his virtuosity, of his imagination in registration and of his intensely musical phrasing.
(*The Evening Star*)

Houston — The organ of the newly completed Trinity Lutheran Church had its first major trial Tuesday night by a visiting artist of uncommon eloquence. The recitalist was William Watkins, organist of the celebrated New York Avenue Presbyterian Church of Washington, who was appearing under the auspices of the Houston Chapter of the American Guild of Organists. A performer of impeccable technique and lofty spirit, Mr. Watkins is also a good hand at making up a program. The selections he offered last evening spanned the centuries and provided an extraordinarily diverse and interesting exercise for his instrument.
(*The Houston Post*)

St. Louis — McIntosh Music's latest disc is not only "An Adventure in High Fidelity Organ Sound," as its title says, but it also is an adventure in listening to a master ranging the literature from Campra, Handel and Bach down to our own day, to Langlais, Dupré, Brahms and Whitlock. The top-ranking artist is William Watkins of Washington, who meets a whole host of technical challenges brilliantly and so smoothly that we largely are unaware of them. His playing is proportioned, controlled, flexible, shifting easily from style to style.
(*The St. Louis Globe-Democrat*)

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SERIES OF RECITALS ARE POPULAR IN LENT

MANY NOON-DAY PROGRAMS

Events Are Held in Los Angeles, Cal., Wichita, Kans., Columbus, Ohio, Hanover, Pa., Torrington, Conn., and Binghamton, N. Y.

Several recital series were held in churches in various parts of the country in the season of Lent. Special Lenten programs were played at St. Paul's Cathedral, Los Angeles; the Central Christian Church, Wichita, Kans.; the First Congregational Church, Columbus, Ohio, and St. Matthew's Lutheran Church, Hanover, Pa.

Frank Owen, organist and choirmaster of St. Paul's Cathedral, opened the Los Angeles series which was held Friday noons. Florence Hankins, assistant organist of the cathedral, played two programs and Owen Brady, organist and choirmaster of the First Baptist Church, was guest organist Feb. 24. Seven recitals were played in all.

The Wichita Council of Churches sponsored the seventh annual series, played by Dorothy R. Addy, Mus.M., A.A.G.O., organist of the Central Church and on the faculty of Friends University. She was assisted by cello and flute March 7 and by harp March 21. All programs were Wednesday noons.

The noon-hour recitals in Columbus were on Fridays. Edward Johe, organist of the First Congregational Church, was in charge, playing four of the programs. Peter Fyfe played Feb. 24 and Elizabeth Lange played March 9. Mr. Johe was assisted by a soprano in one of the recitals.

J. Herbert Springer played his annual Lenten Series in Hanover, Sunday afternoons. These were held Feb. 26 and March 11 and 25.

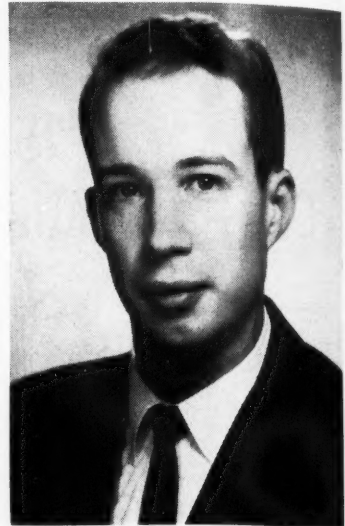
Two other series, not associated with Lent, were held at Trinity Church, Torrington, Conn., and Christ Church, Binghamton, N. Y. Charles Billings, organist and director of Trinity Church, played Jan. 29. Guest organists were: Henry Cross, A.A.G.O., Albert C. Sly, A.A.G.O., and Mrs. Jeannette Brown.

Harold C. O'Daniels began playing Thursay-noon recitals in Binghamton, Oct. 13. These have continued throughout the season with an additional monthly program on Sundays. Louise Harkness, assistant organist of All Saints' Episcopal Church, Johnson City, N. Y., played Feb. 2. Mr. O'Daniels was assisted by Dr. Harry Lincoln, flute, Jan. 19.

ST. MATTHEW PASSION SUNG BY EVANSTON CHURCH CHOIR

Dr. Austin C. Lovelace directed the choir of the First Methodist Church in Evanston, Ill., in Bach's "Passion according to St. Matthew" March 18. Lois Lundvall was organist, and the well-known tenor, Harold Haugh, sang the part of the evangelist.

RICHARD CONNELLY



RICHARD CONNELLY has been appointed organist and choirmaster of St. Paul's Church, Westfield, N. J., succeeding Marie Schumacher Blatz. Mr. Connelly has served in similar capacities at All Saints' Church, Syracuse, N. Y., and the Community Congregational Church, Short Hills, N. J.

Mr. Connelly received the Mus. B. and Mus. M. degrees in piano from the Oberlin Conservatory. After two years in the U. S. Air Force he attended Syracuse University and received the Mus. M. in organ. His organ study has been with Arthur Poister, Ernest White, Heinrich Fleischer, Grigg Fountain, Fenner Douglas and at the Organ Institute.

FIRST CRAIGHEAD RECITAL PLAYED AT EASTMAN SCHOOL

David Craighead, new head of the organ department of the Eastman School of Music, gave his first public recital in Rochester in Kilbourn Hall Feb. 28. This was one of the attractions in the Kilbourn Hall Artist Series. The organist was greeted by a large and warmly-appreciative audience. Rochester reviewers spoke highly of the recital. "Delicacy and refinement, strength and power were mingled," said the *Democrat and Chronicle*. "Mr. Craighead's articulation is clear and his technique fluent," according to the *Times-Union* reviewer.

The program opened with the Vivaldi-Bach Concerto in A minor, and continued with the Buxtehude Chorale Fantasia, "How Brightly Shines the Morning Star," the Bach Toccata in F major, the Roger-Ducasse Pastorale, a Fugue by Honegger, and two meditations from "The Ascension" by Messiaen. Extra numbers were an Andante by Mozart, and Prelude and Fugue in G minor by Dupré.

In addition to his duties at the Eastman School, Mr. Craighead is organist of St. Paul's Episcopal Church.

your NOVELLO AGENT...

MUSIC FOR ASCENSION

ANTHEMS

Ascension	Naylor	.20
God is gone up (Introit)	Hutchings	.15
Hallelujah (Mount of Olives)	Beethoven	.30
I will not leave you comfortless	Byrd	.20
Lift up your heads	Adams	.25
Now at Thy feet creation lies	Bach	.15
Sing we triumphant hymns of praise	Regan	.15

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NEW ENGLAND COLLEGE OPENS MOLLER ORGAN

FOUR MANUAL DIVISIONS

Atlantic Union College Has Instrument
Dedicated by Virgil Fox—Einar
Olsen and Melvin West Drew
Specification.

A dedicatory recital was played Feb. 15 on the new Möller organ in the Machlin Auditorium at Atlantic Union College, South Lancaster, Mass., by Virgil Fox, who fully utilized the tonal resources of the instrument. Einar Olsen, New York representative for M. P. Möller, Inc., drew up the specifications in consultation with Melvin West, A.A.G.O., organ and theory instructor at the college. Mr. West, who did undergraduate work with Claire Coci, received his M. Mus. degree at the University of Redlands under Dr. Leslie P. Spelman.

The organ is of the "American classic" style. The positiv and a few other stops are prepared for but have yet to be added. The positiv will be playable from the choir manual. The resources of the complete organ will be:

GREAT ORGAN.

Quintade, 16 ft., 61 pipes.
Prinzipal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Prinzipal, 2 ft., 61 pipes.
Furniture, 3 ranks, 183 pipes.
Chimes, 25 tubes.
Tremulant.

SWELL ORGAN.

Rohrflöte, 8 ft., 61 pipes.
Viol de Gambe, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 49 pipes.
Koppelflöte, 4 ft., 61 pipes.
Spitzprinzipal, 4 ft., 61 pipes.
Cymbal, 3 ranks, 183 pipes.
Trompette, 8 ft., 61 pipes.
Rohr Schalmey, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Loch Gedeckt, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Nachthorn, 4 ft., 61 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Terz, 1 3/5 ft., 61 pipes.
Tremulant.

POSITIV ORGAN.

Quintflöte, 8 ft., 61 pipes.
Zartflöte, 4 ft., 61 pipes.
Prinzipal, 2 ft., 61 pipes.
Larigot, 1 1/2 ft., 61 pipes.
Siffelöte, 1 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Subbass, 16 ft., 32 pipes.
Quintade, 16 ft., 12 pipes.
Rohrflöte, 16 ft., 12 pipes.
Prinzipal, 8 ft., 32 pipes.
Rohrflöte, 8 ft.
Quint, 5 1/2 ft., 32 pipes.
Octave, 4 ft., 12 pipes.
Rohrflöte, 4 ft.
Bass Trompette, 16 ft., 12 pipes.

15 YEARS OF THE DIAPASON ARE SENT TO BOMBAY, INDIA

Fifteen years of back copies of THE DIAPASON are being packaged by Kansas State College music students for shipment to Bombay, India.

When a man in India recently advertised for back copies of the magazine, it reminded Robert Wilson Hays, college organist, that his predecessor, Richard Jesson, had left behind a considerable number of the old magazines when he left the staff in 1946. A quick check revealed that Mr. Jesson had left a complete file of the magazines running from 1931 to 1946. When an exchange of correspondence with the man in Bombay resulted in an urgent request for the back copies, the student group of the A.G.O. took over the job of getting the magazines ready for shipment.

Mr. Hays, who is faculty adviser of the student group, said the India organ enthusiast apparently plans to use the back issues of the magazine to compile card-indexed scrapbooks.

COMPLETE WORKS OF IVES

GO TO YALE MUSIC LIBRARY

Yale University has received the entire output of the American composer, Charles E. Ives. The Charles E. Ives Room in the John Herrick Jackson Music Library of the Yale School of Music was formally opened Feb. 22. In it has been placed all of Ives' published music, a mass of unpublished manuscripts, letters, clippings and other memorabilia. A concert made up completely of Ives' works was given the opening day in Sprague Hall.

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GREAT

16 ft. Quintaton
8 ft. Principal
8 ft. Rohrflöte
8 ft. Dolcan
4 ft. Octave
4 ft. Spitzflöte
2 ft. Octave
2 ft. Spitzflöte
III-IV Mixture

SWELL

8 ft. Bourdon
8 ft. Viole de gambe
8 ft. Voix célestes
8 ft. Flûte douce
8 ft. Flûte célestes
4 ft. Prestant
4 ft. Flûte harmonique
2 ft. Flûte conique
III-IV Plein Jeu
16 ft. Dulcian
8 ft. Trompette
8 ft. Dulcian
8 ft. Hautbois
8 ft. Voix Humaine
4 ft. Hautbois clairon
Tremulant
14 couplers

POSITIV

16 ft. Dulciana
8 ft. Echo Principal
8 ft. Gedeckt
8 ft. Dulciana
8 ft. Unda Maris
4 ft. Principal
4 ft. Rohrflöte
2 2/3 ft. Nasat
2 ft. Octave
1 3/5 ft. Terz
1 1/2 ft. Larigot

II Rauschpfeife
III Scharf
8 ft. Krummhorn
Tremulant

PEDAL

16 ft. Subbass
16 ft. Quintaton
8 ft. Principal
8 ft. Rohrgedeckt
4 ft. Octave
4 ft. Rohrflöte
2 ft. Octave
III Mixture
32 ft. Contra Fagot
16 ft. Fagotbass
16 ft. Dulcian
8 ft. Fagot
4 ft. Octave Fagot
4 ft. Krummhorn
2 ft. Krummhorn

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VERNON DE TAR OBSERVES**THE MOZART BI-CENTENNIAL**

At the Church of the Ascension in New York City, Vernon de Tar, organist and choirmaster, has been observing the Mozart bi-centennial with Mozart works at the morning services, a recital Feb. 19 with the three works for mechanical organ and the soprano motet and the Requiem Mass and "Ave Verum" Feb. 27. At the morning services these Mozart pieces were performed in January and February: "O God, When Thou Appearest," "Adoramus Te," "Laudate Dominum" and "Sing to Jehovah" from the "Litany in B flat." Honegger's "King David" and a part of the Fauré Requiem were sung Jan. 30. At three organ recitals Feb. 26, March 4 and 11, the entire "Orgelbüchlein" by Bach, was played together with several preludes and fugues, solo cantatas and arias.

WM. J. HAWKINS APPOINTED**TO CHURCH IN BAYONNE, N. J.**

William J. Hawkins, A.A.G.O., has been appointed organist and choir director of the First Federated Church of Bayonne, N. J. He has had a similar position at the Roseville Baptist Church, Newark, where he has been succeeded by his wife.

HEWLETT DIRECTS WORKS**AT CALVARY CHURCH IN N. Y.**

On Palm Sunday, March 25, the choir of Calvary Episcopal Church, New York City, sang for the twentieth year Bach's "Passion according to St. John." David Hewlett directed.

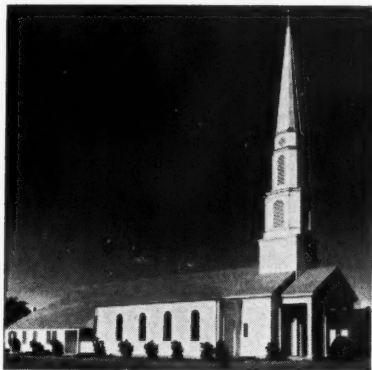
In October Mozart's Requiem was given. November featured the first performance for Calvary of Handel's "Judas Maccabaeus." December included Britten's "Ceremony of Carols." In January Kodaly's Missa Brevis was given for the first time in Calvary along with two solo cantatas by Buxtehude. The choir sang a program of early music Feb. 26 with works by Hassler, Palestrina and Ruffo. William Self of St. Thomas' Church played French and Italian pieces.

DONALD McDONALD TO OPEN REUTER ORGAN IN KANSAS

Donald McDonald will play the opening recital on the new Reuter organ at Trinity Episcopal Church in Lawrence, Kans., Apr. 8. Mr. McDonald returned to New York City from playing recitals in St. Louis, Little Rock and Texarkana in time to play a Lenten recital at the Church of the Holy Trinity in Brooklyn. He continues his busy schedule of teaching at the Westminster Choir College.

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By **JOSEPH E. BLANTON**

[Mr. Blanton, an architect in Albany, Tex., is the author of the forthcoming book "The Organ in Church Design." This article is a description of an organ he visited gathering material for his book.]

The organ in Notre Dame de Valère at Sion, Switzerland, is known to every serious student of organ history and design because it is reputedly the oldest playable organ extant. But no one who has not seen it can realize the visual beauty of the instrument itself or the utter charm of its setting.

Sion, or Sitten in German, situated on the Rhone River in Valaise, would be, I should think, a fascinating place in any season of the year, although seeing it as I did in the brisk warmth of the November sunshine could hardly be surpassed.

The Romanesque stone walls of Valère seem to grow out of the rock on which it is perched high above the little town. The rock rises out of the valley of the Rhone and the valley is enclosed by the snow-covered ridges and peaks of the Alps, dominated by the Bietschorn which rises 11,200 feet above the level of Sion.

When I asked the clerk at the Auberge de la Gare if I could take a bus or taxi to the Church of Valère, he looked at me wonderingly and said, "No, it is impossible, but you can walk to it in twenty minutes". As I trudged up the steep, stony way like a pilgrim, I understood the wonder in his face, for one could not ride even a bicycle to Valère. But the wonder to me was that I could walk in twenty minutes from the rails of the Simplon-Orient Express into such a mediaeval atmosphere as that which awaited me.

After I left the narrow passage-ways between the houses of Sion, the approach to Valère became rocky and somewhat barren with only scattered bushes among the patches of grass. In every direction the Alps rose up in all their magnificence.

Past barberry bushes full of red berries and through the stone gateway which gives access to the fortress-like enclosure near the summit of the rock, I found myself in the Middle Ages. These ancient stone walls, which have seen centuries of history, were enlivened by the brilliant autumn foliage of the trees within the outer walls, and the stones on which people had trod literally since Roman times were almost obliterated by the fallen leaves. High above, a single dwarfed pine tree clung tenaciously to the rocks below the apse.

At the portal the caretaker was summoned by a quaint bell and I was escorted up a stairway and across a room floored with heavy wide planks, which ended wherever the natural rock rose higher than the floor level, and at last into the church.

The church, itself a veritable museum, was already old when the organ was built in the late fourteenth century. The organ, it is said, was brought by mule back from a raid into Savoy.

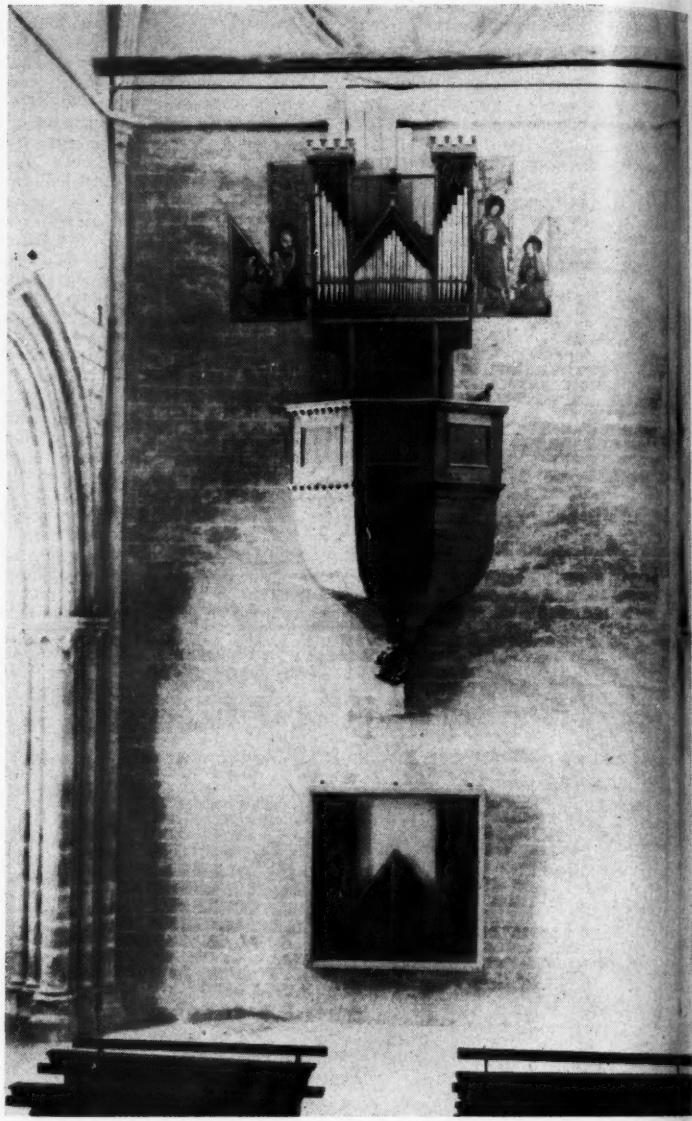
It is in a cul-de-lampe hung on the wall of the west end. The polychrome woodwork, the unpainted front pipes and the paintings on the doors unite to make a pleasing spot of color against the stone wall.

The paintings on the exterior surfaces of the doors depict the Annunciation, that on the inside face of the left door shows the Infant Jesus placing a ring on the finger of St. Catherine, and the subject of the right hand door is the meeting of Mary Magdalene and Jesus in the garden. The Annunciation painting has been removed from the organ but it is still in the church.

In 1954 the organ was renovated, but I was assured that the original pipes were used in the restoration. The front pipes show some nicking which must have been done long after the organ was built; I was not able to remove any of the interior pipes to examine their mouths.

At the renovation the wooden parapet was lowered and the lattice work was removed, thus displaying the organ to much greater advantage and making a better architectural composition. The

SWISS ORGAN IN NOTRE DAME DE VALERE



wooden pedal pipes showing behind the case, obviously a late addition, mar the appearance and, I think, should have been removed when the organ was restored.

There are seven metal draw knobs—three at the left of the single manual and four at the right, controlling a four-foot coupler and the following stops: Prinzipal 8-ft., Octaf 4-ft., Superoctaf 2-ft., Quint Major 1½-ft.-2½-ft., Quint Minor 1½-ft. and Mixtur (2 ranks) 1-ft. A wooden draw-knob controls the pedal pipes; the nine pedal keys are coupled to the manual.

The thickness of the case at manual level is 11¾ inches and at chest level it is only 16½ inches from front to back which is something to be marvelled at when one considers that there are eight ranks of pipes. The longest front pipe is a four-foot.

I found the tone of the organ to be primitive, quaint and altogether pleasing.

MINNESOTA CHOIR SINGS REQUIEMS IN CATHEDRAL

The 300-voice choir of Macalester College in St. Paul, Minn., performed the "German Requiem" of Brahms, Feb. 19 at the Cathedral Church of St. Mark, Minneapolis, under the direction of Ian Morton. Edward Berryman, organist-choirmaster of the cathedral, was organist.

A capacity crowd of more than 1,000 persons was in attendance at a performance of Verdi's Requiem by the cathedral choir Feb. 26. Augmented by voices from the Macalester College Choir, brass and tympani, the event was conducted by Mr. Morton with Mr. Berryman at the organ.

KARL GEIRINGER CONDUCTS BOSTON LECTURE SERIES

At Boston University a series of lectures and recitals is being given on the history of music under the direction of Karl Geiringer. Mr. Geiringer will lecture on "Church Music from Haydn to Schubert" April 11. Beethoven's "Missa Solemnis" will be discussed by Leo Schrade April 18.

TWO SESSIONS TO BE HELD OF CHRISTIANSEN SCHOOL

Two sessions of the Christiansen Choral School have been scheduled for the summer of 1956 with the first meeting set for Penn Hall at Chambersburg, Pa., July 8 to 14. The second session will be held at Concordia College in River Forest, Ill., just a few miles west of the Chicago loop, August 12 to 18.

The faculty this year will be headed by Olaf C. Christiansen with Peter D. Tkach, supervisor of music in the Minneapolis schools, and Gerhard Schroth, director of music at Luther High School North in Chicago. Reading sessions of new and standard literature, the choral workshop, choral conducting, school music problems, new school materials and the church choir in all its phases will be covered at both sessions.

NEW WORKS BY LANGSTROTH PERFORMED AND PUBLISHED

The Pasquier String Trio from Paris gave the first American performance of a new String Trio, written for them by the American composer, Ivan Langstroth, at their concert at Swarthmore College, Pa., Feb. 18. Mr. Langstroth has been invited by Novello to participate with fourteen other composers in a series of organ albums for the different seasons of the church year. An article about his organ music, written by Basil Ramsey, the well-known English organist, will appear shortly in the *London Musical Times*.

EUROPE FESTIVAL BOOKLET FOR 1956 IS NOW AVAILABLE

The European Association of Music Festivals has brought out its brochure for the 1956 season. This very attractive booklet contains the programs of seventeen of the major music festivals to be held all over Europe this coming summer. Copies may be obtained from: The European Association of Music Festivals, 122, Rue de Lausanne, Geneva, Switzerland.



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CHICAGO WOMEN ORGANISTS TO SPONSOR COCI RECITAL

Claire Coci will be sponsored in a recital April 23 at St. Peter's Church, Madison Street, Chicago.

The March meeting of the Chicago Club of Women Organists was held March 5 at the Baldwin organ salon. Colored slides of the cathedrals of Europe were shown by Dr. Robert Bent Hayward.

The following organ numbers were played by Wilma Leamon: Franck, Chorale in A minor and "Cantabile"; Bach, "O Man, Bemoan Thy Fearful Sin"; Vierne, Prelude, Pastorale and Finale from Symphony 1.

MARGA LINK.

ANOTHER ST. PAUL'S CHURCH IN CHICAGO GUTTED BY FIRE

St. Paul's Episcopal Church in Chicago was gutted by fire March 16. Although the parish house was saved, the interior of the church, including the four-manual Austin organ, was completely destroyed. The large music library suffered water damage, but according to Robert Rayfield, organist and choirmaster, most of it has been dried and saved. Services are being continued in the parish house.

The parish has already decided to rebuild in the present location, and plans include a large new organ.

THE CHICAGOLAND Music Festival will be held Aug. 18 at Soldier's Field, Chicago. About 8000 entertainers will perform.

JOSEPH C. GOULD DIRECTS CHAMBER WORKS IN MOBILE

Joseph C. Gould directed a concert of chamber works March 4 at the Government Street Methodist Church, Mobile, Ala. The church choir, a chamber orchestra and Mrs. Kathryn Allensworth and Patsy Fitzsimmons, organists, took part. Organ works were the following: Prelude in G minor, Fantasia and "Now Thank We All Our God," Bach; Sonatina, Buxtehude; Symphonia Sacrae, Schütz, and Sonata 8, Wilhelm de Fesch. The choir sang these numbers: "Come, Holy Ghost" and "Praise Be to Thee," Palestrina; "Dear Christians, Praise God Evermore," Johann Kindermann; "In Dulci Jubilo," Buxtehude; Sanctus, Benedictus and Agnus Dei, Merbecke; "Thou Knowest, Lord," Purcell; "We Hasten to Thee," Cantata 78, Bach, and "Jesus' Cross, the Death and Pain," Gumpeltzhaimer.

TWO IDENTICAL PROGRAMS TO BE PLAYED BY VIRGIL FOX

Virgil Fox will dedicate the new three-manual Möller organ in the Mount Olivet Lutheran Church in Minneapolis Apr. 22. In order to accommodate the church's large congregation and their friends, Mr. Fox will play two identical programs—one in the afternoon and one in the evening. Before arriving in Minneapolis he will play in Lansing, Mich., at the Central Methodist Church and then will continue on to play in Spokane, Wash., Apr. 24 on his way to California.

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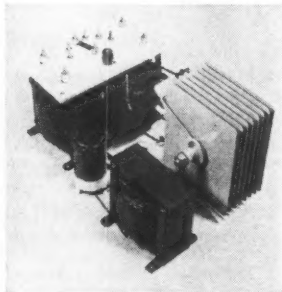
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Arnold Bowman, Harrisburg, Pa.

"I know of no other workshop where it is possible to develop such close friendships with such eminent faculty members."

John F. Bullough, Rockville, Md.

"Words are inadequate to express what a joy it was to take part in the workshop."

Peter Hall, Toronto, Canada

"The week was perfect. God bless all of you who made it possible."

Dorothy Woods, Harrisburg, Pa.

"The best workshop I have ever attended."

Elinor A. Huddleston, Linwood, Mass.

"It was a wonderful experience. I learned so much that is useful in my position."

Mary Elizabeth Avinger, Columbus, S. C.

"Musically it was the greatest lift I have ever experienced."

M. Beatrice Ward, Greystone, R. I.

"Your music workshop was ideal."

William Lee, Elmira College, N. Y.

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CLAUDE MEANS, F.A.G.O., F.T.C.L.
WILLARD I. NEVINS, F.A.G.O.
HUGH PORTER, D.S.M., F.A.G.O.
ANNA SHOREMOUNT RAYBURN, F.A.G.O., CH. M.
LILY ANDUJAR ROGERS, F.A.G.O.
WILLIAM SELF
SVEND TOLLEFSEN, M.M., F.A.G.O., L.T.C.L.
GEORGE WILLIAM VOLKEL, D.S.M., F.A.G.O.
ALEC WYTON, F.R.C.O., CH.M., F.A.G.O.

The President's Column

Tangible evidence of the effectiveness of the current pre-convention A.G.O. expansion drive is being received continually at national headquarters. Great numbers of newly-elected and reinstated members are being received each month, new chapters are being organized, Guild student groups are being formed and incidentally the number of applications from candidates for all the Guild examinations continues to be unusually large. The new chapters are: Haddonfield, N. J.; Rockford, Ill.; Kinston-Rocky Mount, (Tarboro, N. C.); Burlington, N. C., and Juniata Valley, (Lewistown, Pa.). Guild student groups: Lake Charles, La.; Howard County Junior College, Big Springs, Tex.; University of Notre Dame, South Bend, Ind.; Northwest Christian College, Eugene, Ore.; Wilkes-Barre, Pa., and State Teachers' College, Mayville, Mo.

It is a matter of note that many of the reports received at headquarters from chapters are rich in worthwhile projects of such a varied and beneficial nature. It is difficult to choose from so many, but the following will serve to illustrate: A recent meeting of the newly-organized Staten Island Chapter (the first Borough in the City of New York to have its own chapter, by the way) devoted a portion of the evening to the study of compositions by Bach, lessons being given by a Fellow of the Guild to several members of the chapter, who were good sports as "guinea pigs". One had passed the Associateship in June and the others were initiated. An enjoyable and profitable time was had by all, including the "guinea pigs". The Milwaukee Chapter gave a program of music, chosen with great care and discrimination, which the chapter highly recommends for wedding ceremonies. Actual demonstrations included beautiful girls attired in beautiful wedding gowns and carrying the usual bouquet of beautiful flowers, each testing the effectiveness of the music by marching up the aisle of the church.

The Northern Valley Chapter (Englewood, N.J.) has provided an annual scholarship of \$500 for four years for a student member of the chapter to make it possible for him to pursue his organ studies in one of the best music schools.

The Hartford Chapter gave a concert for the benefit of the Albert Schweitzer Fellowship, and a check for \$1,383.95 was sent to A.G.O. headquarters and promptly forwarded to the fellowship for the use of Dr. Schweitzer in his hospital work in Africa.

Attention is hereby called to a practical matter which we earnestly request all members of the A.G.O. to keep in mind and thus correct an error which at times becomes embarrassing, to say the least. When applying for transfer from one chapter to another, the constitution requires that any member shall have paid dues to the chapter he has held membership in. Will you all please conform and earn the gratitude of all treasurers?

Those who have been so fortunate as to see the complete New York City A.G.O. convention program declare it something to "rave" about. The writer of this column is among the number. You will rave when you receive a copy.

S. LEWIS ELMER.

Schreiber Wins Composition Contest.
Winner of the A.G.O. organ composition contest for 1955-56 is Frederick C.

Schreiber of New York City. The winning composition, which will be published by the H. W. Gray Company, Inc., is Variations on Bach's "Komm, süßer Tod."

The board of judges were: M. Searle Wright, F.A.G.O., Dr. Joseph W. Clokey and Paul Creston.

Student Group Convention to Be Held.

The University of Redlands Student Group is sponsoring a Guild Student Group convention to be held Apr. 14 at the university. S. Lewis Elmer, national president, says that this is the first such convention. Organ students from colleges and universities all over Southern California and the neighboring areas are expected to attend. Although it is a Guild Student Group convention, all members of the A.G.O. and friends are invited to attend. There will be a registration fee of 50¢ and a banquet fee of \$1.50. This low figure was set to encourage the attendance of as many students as possible. Those who wish to attend the banquet must make reservations no later than Apr. 12. Banquet reservations should be addressed to Charles Shaffer, president, University of Redlands Student Group, American Guild of Organists, 807½ East High Avenue, Redlands, Cal.

Kansas City Hears Austin Lovelace.

The Kansas City Chapter sponsored a two-day choral workshop Feb. 12 and 13 with Dr. Austin Lovelace, minister of music of the First Methodist Church, Evanston, Ill., as director. Dr. Lovelace concluded the workshop with an organ recital of service music on the Pels organ at the Old Mission Church where the workshop was held. A coffee honoring Dr. Lovelace was held at the home of Mrs. George P. Williams, sub-dean of the chapter, Sunday afternoon when officers and members of the executive committee met the director.

Chapter members were guests Feb. 19 at a vesper service at the Convent of Perpetual Adoration, where they witnessed the procession of the Blessed Sacrament following vespers. They were taken into the kitchens where the altar bread is made, the convent supplying altar bread for all of the states of Missouri, Kansas, Nebraska and Iowa. This task is the main project of the sisters of the convent. Members of the Guild enjoyed coffee and cakes served by the sisters in the convent dining room following the service.

ALBUQUERQUE CHAPTER—Jean Langlais, the blind organist from Ste. Clothilde Church in Paris, played a recital at St. John's Cathedral Jan. 29. This recital was sponsored by the Albuquerque Chapter under the deanship of Mrs. Virginia Simpson. About six-hundred persons attended the recital. Mr. Selby guided M. Langlais to the console and no further assistance was needed; the audience paid the organist the tribute of complete silence. Three characteristics seem to highlight M. Langlais' performance—perfect technique, well-balanced tone combinations and faithful memory. No serious work can be accomplished at the keyboard without adequate technique; a musical ear may also be a guide in selecting tone-colors, while a perfect memory is a special gift. M. Langlais improvised on a given theme for several minutes. After the recital a reception was given at the home of Mrs. J. W. Hammons. The next day a master class was organized at which twenty members were present. Marian Henry and Wesley Selby played for the criticism of the master. In his travels M. Langlais is accompanied by his niece, Mile. Monique Legendre.—O. Goulet, S.S.S., Ch.M.

Nominations of Officers

Nominations for National Officers and Councillors for the year 1956-57 are: President—S. Lewis Elmer, A.A.G.O., F.T.C.L.

Vice-President—Seth Bingham, Mus.Doc., F.A.G.O.

Secretary—M. Searle Wright, F.A.G.O.

Treasurer—John Holler, A.A.G.O.

Registrar—Charles Dodsley Walker, F.A.G.O.

Librarian—Hugh McEdwards, A.A.G.O.

Auditors—Harold W. Friedell, F.A.G.O., F.T.C.L.

George Mead, Mus. Doc., A.A.G.O.

Chaplain—The Rev. John B. Macnab.

Councillors for term ending 1959 (vote for eight): Lester W. Berenbroick, A.A.G.O., Melville Charlton, Mus.Doc., A.A.G.O., Wallace M. Coursen, Jr., A.A.G.O., Rev. Joseph R. Foley, C.S.P., Ch.M., Henry S. Fusner, S.M.D., A.A.G.O., Peter M. Fyfe, Marguerite Havey, Russell E. Hayton, A.A.G.O., Walter N. Hewitt, A.A.G.O., Ch.M., F.T.C.L., David F. Hewlett, Norman Hollett, F.A.G.O., Ch.M., Peter C. Jensen, A.A.G.O., Viola Lang, A.A.G.O., Thelma Mount, A.A.G.O., George E. Powers, F.A.G.O., Christopher S. Tenley, Willard Irving Nevins, F.A.G.O., is chairman of the Nominating Committee.

National Annual Meeting.

To all members of the American Guild of Organists:

Notice is hereby given that the national annual meeting of the American Guild of Organists will be held Monday afternoon, May 14, 1956, at 3 o'clock in the choir room of St. Bartholomew's Church, 109 East Fifth Street, New York City, for the following purposes: (1) To elect national officers and councillors; (2) to transact such other business as may properly come before the meeting.

Every member of the Guild is cordially invited to attend this meeting, but those who cannot attend in person are requested either to cast their ballots at the meetings held by their local chapters for this purpose, or to sign the proxy attached to the national ballot and mail the ballot with proxy to national headquarters so that it will be received not later than May 14. National ballots are being sent in quantities to all deans and regents, thus enabling all members of chapters and branches to vote in the national election. A list enumerating the national A.G.O. activities and organ and choir positions of the nominees for council are also being sent to deans and regents for the information of members in voting.

During the past few years we here at headquarters have been very much gratified over the large number of ballots cast in the national election. We confidently expect a truly representative ballot this year—even larger than last year—from all parts of the country.

M. SEARLE WRIGHT,
National Secretary.

Council Appointments

The National Council, after consideration of several nominations received from deans of chapters, has appointed Dr. Leslie P. Spelman, F.A.G.O., regional chairman of the Far-Western Region, and Mrs. Philip E. Turner of Rocky Mountain College, Billings, Mont., as state chairman for Montana. Terms of both extend until June 30, 1957.

SETH BINGHAM,
National Chairman.

NOTICE TO DIAPASON CORRESPONDENTS

To prevent delay in linotype composition all Guild reports should be typewritten and double-spaced. Special care should be given to the correct spelling of proper names.

CENTRAL ARIZONA CHAPTER—The Central Arizona Chapter has increased its colleague and subscriber membership from forty-four of last year to eighty-three this year. We hope that we will make it eighty-eight before the end of this year. There is a definite increase of interest in good organ music in the Valley of the Sun. We would like to share with you some of the most "quotable quotes" from our January roundtable discussion. Matthew Sloan, organist of the First Baptist Church, "The brilliant prelude competes favorably with the confusion at the beginning of the service. It knocks ideas out of the minds of the congregation. The organ then decreases as the service approaches the prayer." Dr. Ivan Bell, pastor of the First Baptist Church, "The entire music staff of the church must believe in one goal. They must be happy in the job and do that job well." Naomi Showers, "As chairman of the music committee, I present three budgets, (1) dream budget, (2) preferred budget and (3) the must budget." ... The February meeting of the Central Arizona chapter was held at the First Presbyterian Church in Phoenix. The program was played by Byr Della Sankey Feely and Thyra Pliske Leithold . . . E. Power Biggs was sponsored at the First Presbyterian Church March 4 in conjunction with the Western Division of the Music Teachers National Association convention.—BERNEIL MAXEY, Dean.

SOUTHERN ARIZONA CHAPTER—The Southern Arizona Chapter sponsored Dr. Irene Robertson, professor of organ at the University of Southern California, in a recital March 4 at the Masonic Temple in Tucson. Dr. Robertson performed works by Reger and Vierne, as well as Handel's Concerto 5 and the G major Prelude and Fugue by Bach. She also played the "Musical Clocks" by Dupré, with whom she studied in France. After the recital the members of the Guild, with their husbands and wives, held a dinner for Dr. Robertson at El Merendero Tea Room.—MRS. WALTER FLEMING.

TEXARKANA CHAPTER—Mrs. William Hibbitts was in charge of a program for members and guests of the Texarkana Chapter Feb. 25 at the First Methodist Church. For the musical part of the program, Miss Joan Junkin and Mrs. Hibbitts played. Miss Dorothy Elder gave a review of news items of interest to organists. At the business session, conducted by Miss Ruth Turner, dean, plans were completed for the recital by Donald McDonald. The chapter sponsored Mr. McDonald March 2 at the First Methodist Church. He is a member of the faculty of the Westminster Choir College in Princeton, N. J. Throughout the recital, Mr. McDonald showed excellent musicianship, taste in registration and technical control.

Following the program, a reception was held in the reception rooms of the educational building. Mrs. Hibbitts presided at the punch bowl. She was assisted in serving by Mrs. Carl Pelley, Miss Rose Lynn Hunt, Miss Joan Junkin and Miss Elder. Mrs. Pelley and Mrs. T. A. Bain were in charge of arrangements for the reception. William League and Norman Fisher, organists from Shreveport, La., and Roy Perry, organist from Kilgore, Tex., journeyed to Texarkana for the event.—DOROTHY ELDER, Registrar.

ST JOHN'S STUDENT GROUP—Charles Ore, a sophomore at St. John's College, Winfield, Kans., was sponsored in a recital Feb. 12 in the St. John's Auditorium. Mr. Ore is majoring in music and is planning to continue his education at Concordia Teacher's College, Seward, Neb. The program included numbers by Harriet Stolp, a voice student at St. John's . . . The St. John's Group will give an organ program for the Winfield Chapter March 6, and March 11 Miss Lorna Starck, a pupil of Miss Alma Nommensen, will be sponsored in a recital.

News of the American Guild of Organists—Continued

Hartford Chapter Tops Nation in Raising Funds for Schweitzer Benefit

The Hartford, Conn., Chapter for the second consecutive year has topped the nation with its contribution to the Schweitzer Fellowship, this year sending a check for \$1,400 which is \$200 over that of last season.

Robert Brawley, organist and choir director at Trinity Church in Hartford, conducted an exceptionally well-chosen program for organ and orchestra featuring Clarence E. Watters, head of the music department at Trinity College and organist and choir director at St. John's Church in West Hartford. Mr. Watters was assisted by members of the Hartt College Orchestra in the Handel Concerto 5, four Mozart Sonatas for organ and strings and the Poulenc Organ Concerto, and included the Mozart F minor Fantasia during the evening collection. For this concert, Mr. Watters chose to use the fine organ at St. John's, built to his own specifications by the Austin Organ Company of Hartford. This instrument has been used by Mr. Watters for his latest group of recordings of French and German Baroque organ works issued by Classic Recordings.

Much of the success of this concert, both musically and financially, was due to the excellent planning and management of Robert Brawley, serving his second year as chairman of the Schweitzer Benefit. Although Mr. Brawley has been in Hartford a comparatively short time, he has become a vital member of the musical community. In addition to his Trinity Church post, he is organist and choir director at Temple Beth Israel in West Hartford, director of the Hartford Symphony Choral and this season was appointed to the staff of the Hartt College of Music.

The chapter sponsored its final concert of the season March 4, also conducted by Mr. Brawley. The Trinity Church choir sang a group of unusual choral works spanning several centuries of writing, including the seventeenth-century Vivaldi Gloria, a group of early-American a cappella choruses and the Missa Brevis by Kodaly, contemporary Hungarian composer. The choir was assisted by members of the Hartt College Orchestra in the Vivaldi. The Kodaly Mass is one of the few major choral works to be scored originally for organ accompaniment. Mr. Watters was organist.

NEW HAVEN CHAPTER—Due to the serious illness of John Seddon, organist and choir director of the Church of the Holy Infant in Orange, our scheduled February meeting was changed, and in its place we were invited to attend the rehearsal of the Yale Glee Club Feb. 28 at Hendrie Hall. Ferno Heath conducted the Hindemith number which the Yale Glee Club is going to sing with the Smith College girls. After the rehearsal Mr. Heath gave a talk on sixteen items which he uses in his choral conducting classes. He spoke about the connection of rhythm, tone, breathing, phrasing, dynamics, pitch, cut-offs, balance, range and tessitura. At the close of his talk there was a question and answer period.—MARY CAECILIA DORAN.

BROCKTON, MASS., CHAPTER—The Brockton Chapter held its February meeting at the home of Mrs. Wm. B. Bassett of Bridgewater with Miss Margaret S. Keith as hostess, assisted by Mrs. May W. Bassett and William Moss. A short business meeting was followed by a program of recordings by the well-known organist, Marilyn Mason. She had recorded these numbers on the St. John's Chapel organ of Groton School and were by composers such as Bach, Walther, Kerll, Wright and Copeland. Adding to our evening of listening to excellent music, a new member, William Peterson, played two fine piano solos. He has recently been a soloist with the Brockton Orchestral Society and is organist of the First Parish Congregational Church. Refreshments were served by the committee and a social hour brought to a close another friendly and interesting meeting. . . . The internationally-known organist, E. Power Biggs, was the soloist for the fifth annual recital sponsored by the Brockton Chapter Oct. 17 at the First Baptist Church. In a varied program Mr. Biggs played works by Handel, Purcell, Bach, Franck, Schumann and others before a large and appreciative audience. Following his recital Mr. Biggs was entertained by the Guild at a coffee hour held at the First Lutheran church. . . . The November meeting was held at St. Paul's Episcopal Church. After a short business meeting the choir director, Arnold Johnstad, gave a very informative talk on church music in Norway. Mrs. Arnold Johnstad, organist at St. Paul's Church, demonstrated on the organ the musical parts of the Norwegian church service. This was a very interesting meeting. . . . A social evening in December took place as a Christmas party. After dinner at a near-by inn there was an exchange of gifts and a merry evening for all. . . . The first meeting of the new year followed a pot-luck supper at the home of Dean Carl Bertram Swanson. At the business meeting reports were read and accepted and there was a discussion about the annual public service program to be given in the spring. Members planned to attend the recital in Boston's Symphony Hall Feb. 8 by Virgil Fox. Following the business the group went to the chapel of the First Lutheran Church where they enjoyed the moving picture "The Singing Pipes," a film showing the building of a modern organ. Dean Swanson and Treasurer Ralph E. Chase were in charge of this.—MRS. C.W. BURRILL, Publicity Chairman.

BANGOR, MAINE, CHAPTER—Members of the Bangor Chapter held their March meeting in the vestry of the Church of Universal Fellowship, Orono, March 6. Etele Peterson, dean, presided over the business meeting at which time the Rev. Peter Gorham, choir-master of St. Mary's Catholic Church, was elected to membership. Copies of the new Guild publication, "The A.G.O. Quarterly," were distributed to members in good standing. Mrs. Gertrude Bragg was appointed secretary to fill the unexpired term of Mrs. Pearl Wood, resigned. The dean announced that the April meeting will be held at the Columbia Street Baptist Church Apr. 17, at which time members of the chapter will have their annual piano-organ recital. The group adjourned to the church auditorium to hear a recital on the Buffum Memorial Hammond electronic organ by Wilfrid Tremblay, newest member of the chapter, assisted by Mary Saunders Tremblay, soprano.—ELETTE PETERSON, Dean.

BOSTON CHAPTER—The Boston Chapter held a very interesting meeting in the parish house of the Old South Church Feb. 20. The meeting was preceded by a fine roast-beef dinner at which 100 members and guests were present. The guest of the evening was the distinguished choral conductor, Hugh Ross of New York City. A group of chapter members and friends had been organized

into a choral group and trained by past-dean Grover J. Oberle. Mr. Ross' inspired directing of a group of Lenten anthems showed a truly professional quality of tone and diction. The singers performed as if they were used to singing together and displayed great facility of technique and interpretation. The next event of the season was an organ recital by Ruth Barrett Phelps at the First Church of Christ, Scientist March 12.—DAVID ASHLEY COTTON.

SPRINGFIELD, MASS., CHAPTER—The Springfield Chapter has enjoyed a very profitable fall and winter season. Activities opened Sept. 11 with the annual silver tea and reception for new officers. Our pastor-organist dinner Oct. 10 at the First Congregational Church of West Springfield was presided over by our new dean, Philip O. Buddington, and was graced by the presence of Dr. James A. Robinson of the Church of the Master, Presbyterian, New York City. Dr. Robinson in his talk touched on all phases of church music. He asked for greater co-operation between the organist and minister, more imagination in the use of music and at least one Sunday set aside each year for the teaching of new hymns. . . . The oratorio sing, which was so successfully inaugurated last year, was repeated this year as a celebration of our ninth birthday with Prescott Barrows directing about 200 members and friends in singing Haydn's "Creation". This took place at the Faith Congregational Church Nov. 14. . . . We traveled to Smith College, Northampton, Jan. 9. We were privileged to hear Miss Iva Dee Hiatt, director of choral music at the college. . . . We enjoyed a memorable recital Feb. 5 on the beautiful Casavant organ at St. Michael's Cathedral where three of our members played the test pieces for the 1956 associate-ship and fellowship examinations. Participating were: LeRoy Hanson, organist at Hope Congregational Church, Robert Swan of the South Congregational Church and George Hart of St. Michael's Cathedral. Officers of the Springfield Chapter for the 1955-56 season are as follows: Dean, Philip O. Buddington; secretary, Mildred P. Wells, and treasurer, Helen B. King.—MILDRED WELLS, Secretary.

BRIDGEPORT CHAPTER—The eighth annual pastor-organist dinner of the Bridgeport Chapter was held at the Town House Feb. 13 with over 100 members and guests in attendance. After a very fine dinner Harris Bartlett, secretary, called the roll and members introduced their pastors and other guests. Dean Phyllis McCurry called upon Robert Lenox to report on the organ recital to be given by Claire Coci at the United Congregational Church March 6. Mrs. Florence Beebe Hill, program chairman, introduced the speaker of the evening, Cantor Z. David Levy, cantor and musical director of Congregation Beth-El in Norwalk. Cantor Levy spoke on the "Character and Development of Jewish Music". It was a very enlightening talk, after which he invited questions from the audience. Many illustrations of Jewish music were sung by a quartet comprised of the following: Susan Kopp, soprano; Eleanor Weigle, contralto; Damon Weber, tenor, and Richard Humphrey, bass, directed by Cantor Levy, and accompanied by Dean Phyllis McCurry.

PORTLAND, MAINE, CHAPTER—At the regular monthly meeting of the chapter, which was held Feb. 20 at the Cathedral of the Immaculate Conception, the Cathedral Choristers, under the direction of the Rt. Rev. Msgr. Henry Boltz, sang a mass. The choristers, numbering about sixty, had a remarkably-fine soprano section, whose ability to sing as one-voice was outstanding. Their singing of the mass reflected the spiritual character and highly-trained musical talent of their director. Many of the selections were Gregorian chant and were

sung with a perfection and artistry which were inspiring. Both the "proper" of the mass and the "common" of the mass were included. Of special interest was the Credo from the Missa Brevis by the Polish composer, Furmanik, and a motet by Suriano, of the sixteenth century "Ave Regina Coelorum". A Kyrie from "Missa Secunda" by Hassler, concluded the program. A short business meeting followed when Dr. Alfred Brinkler, F.A.G.O., gave an interesting report of the fiftieth anniversary dinner of the Boston Chapter of which he is the only living charter member.—MARION F. FERNALL.

WATERBURY, CONN., CHAPTER—The pastor-organist dinner was held at the Elton Hotel Jan. 9. The Rev. Robert Porter and Mrs. Jeannette Brown, program chairman, were in charge of arrangements and program. Lewis Mell furnished the hi-fi equipment for the evening. Following the dinner, which was attended by sixty members and guests, the Rev. Fr. Edward Rooney, choir director of St. Thomas' Seminary in Bloomfield, spoke about the origin of Gregorian chant and its developments through the centuries. Recordings of the chant by the monks of the Abbey of Solesmes were played. The Rev. Nathaniel Whitcomb, curate at St. John's Episcopal Church, followed with a talk on "Music in Liturgical Churches". Recorded music of Palestrina's Sanctus and Benedictus and excerpts from Bach's "St. John Passion" were given. Dean Robert Requa's subject was "Church Music in the Non-Liturgical Form of Worship". We enjoyed hearing recordings of contemporary anthems by the Oberlin College Choir and Naugatuck Congregational Church Choir, Mr. Requa, director-organist. Anthems were also sung by the attending group. Our dean's closing sentence was "Raising the standard of church music is the work of the A.G.O.". The entire evening proved to be most enjoyable and enlightening.—MRS. LUCIEN A. DEROUIN, Registrar.

NEW HAMPSHIRE CHAPTER—The forty-first public program under the auspices of the New Hampshire Chapter was an organ recital given at the First Congregational Church in Manchester by members of the Student Group, pupils of Professor Irving D. Bartlett of the University of New Hampshire. The program was a pleasing variety of selections and was varied by two organ-piano numbers and a violin solo by Miss Patricia Ellis with Professor Bartlett at the organ. The list of students included: Miss Linda Blanchard, Miss Joanne Spencer, Miss Jane Andrew, Miss Katherine Bresnahan, Miss Judith Vogel, Miss Jane Frisbee and Richard Gaudette. . . . The chapter plans to send out a newsletter to members who are asked to contribute items of musical interest which should be sent to Miss Ruth Sisson. . . . The January meeting of the chapter was held at St. Catherine's church, and the Rev. Donald M. Osgood gave a lecture on church music. Miss Josephine Coakley served refreshments.—HELEN M. LOMBARD.

LONG ISLAND CHAPTER—The first of what is hoped will be an annual meeting of organists and their clergymen was held Jan. 15 at the New Hyde Park Presbyterian Church, where our dean, Mrs. Ralph Gode, is organist. A delicious dinner opened the affair. The highlight of the evening was an address by Dr. Seth Bingham. Dr. Bingham gave interesting commentaries on well-known organists whom he knew personally. . . . A group of about fifty members met Feb. 12 at the Nassau Community Temple, West Hempstead. Our dean is organist here, also. Rabbi Sydney Ballon and Cantor Boris Greidzorf explained and illustrated various phases of the Jewish Liturgy. After the prepared portion, the rabbi graciously answered many questions in the minds of the members.—SOPHY TOPPIN, Recording Secretary.

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SIXTIETH ANNIVERSARY NATIONAL CONVENTION

NEW YORK CITY, JUNE 25-29

News of the American Guild of Organists—Continued

CANTON, OHIO, CHAPTER—The Canton Chapter, now in its second year, opened with the first fall meeting in October, 1955, with a "get-acquainted" night. The program of "lighter moods" with humorous comments was given by W. Robert Morrison, A.A.G.O. In the fellowship hall of the First Christian Church. The latter part of October we were the guests of the Akron Chapter in St. Paul's Episcopal Church, where Alexander Schreiner played a recital. . . . In November a sacred program was presented in the Zion Evangelical and Reformed Church in North Canton on the newly-dedicated Schantz organ by the church organist, Mrs. Naomi Kinser, assisted by Mrs. Jeanadele Shimler, soprano. . . . December activities opened Dec. 9 when the First Presbyterian Church sponsored Arden Whitacre, organist and choir-master of the church, in a recital of numbers by Dupré, Peeters, Franck, Widor, Vierne, Alain and Bach. A reception in Westminster Hall for Mr. Whitacre followed the program. Canton and Akron chapters were special guests and joined in the welcome for our new resident artist and our chapter's new dual member. Also in December all choirs joined in the second annual performance of Handel's "Messiah" with the Canton Symphony Orchestra under the splendid direction of our member and resident of Cleveland, Louis G. Lane. Soloists from our chapter were: Martin P. Alexander, George J. Kantzer and Miss Leora Nylee Dretke. Mrs. Max Gruber was publicity chairman in this civic project, which was given in Canton's Memorial Auditorium before an audience of around forty-five-hundred. . . . Our first meeting of 1956 was a church music conference Jan. 23, conducted by the noted artist, Theodore Schaefer, organist and choir-master of the National Presbyterian Church, Washington, D.C., in the First Christian Church. The organ session in the afternoon was followed by a dinner in fellowship hall with the music committee of the host church, Paul Schaefer, Cleveland, and Mr. and Mrs. James L. Amerman of Canton as special guests. Mr. and Mrs. Amerman have given thirteen or more organs in various churches in and surrounding Canton. Following dinner Mr. Schaefer made remarks and then continued the conference with a choir session, closing with a general discussion period. The attendance at these sessions was nearly doubled from the advance registration and their success was beyond our expectations. Mr. Schaefer played an organ recital in the First Christian Church on the Mary Elizabeth Amerman memorial organ (Hillgreen-Lane) before an audience of eight-hundred or more. Numbers by Bruhns, Haydn, Franck, Dupré, Kuhnau, Buxtehude, Schroeder, Britten and Sowerby comprised the program. Mrs. Clarence K. Dretke, dean of the chapter, and Clarence K. Dretke, minister of music in the First Christian Church, were chairmen of the program and the reception for Mr. Schaefer which followed. Our chapter members were special guests. Enthusiasm for the church music "workshop" and the organ recital has been most gratifying and a return engagement next season has been requested. . . . In observance of world brotherhood and Jewish music month, we joined in worship in a Jewish Service at Temple Israel. Rabbi Paul Gorin's sermon, "The Strange Story of Jewish Music", was most impressive and instructive. Service music was under the direction of our sub-dean, Martin P. Alexander, organist-choir director at the temple. Following the service the rabbi conducted a general discussion and question period. The March meeting was held in the First Methodist Church (President McKinley's Church, when he was living) with the program starting with a sound motion picture, "The Miracle of the Bells," which compared cast bells with the carillon types. An explanation of the carillon, installed in the church recently, and program was conducted by the Rev. W. Robert Morrison, A.A.G.O., minister of music at the host church. A coffee hour with sumptuous refreshments followed with Mrs. W. Robert Morrison, chairman, assisted by Mr. and Mrs. E. Nelson Larrabee and Mrs. Marvella B. Horn.—CLARENCE K. DRETKE.

YOUNGSTOWN CHAPTER—The church's responsibility in providing the best in music was brought out by Isa McIlwraith as guest speaker at the annual clergy-organist dinner held by the Youngstown Chapter at the Central Christian Church Feb. 13. Miss McIlwraith is organist and choir director and associate professor of music at the University of Chattanooga. She was sponsored by the Guild in a public recital at Trinity Methodist Church Feb. 12. Walter Horsley, dean of the chapter, introduced Miss McIlwraith. The Rev. Samuel G. Warr offered the invocation and the Rev. W. Frederic Miller directed group singing. The Pro Art Trio, Lurames Michels, violinist, Mussie Eidelman, cellist, and Wilhelmine Greene, pianist, played beautifully Mendelssohn's Trio in D minor. Acting as hosts and hostesses were the minister and director of music at Central Church and their wives, the Rev. and Mrs. Beryl S. Kinser and Mr. and Mrs. James S. Miller.

KENNETH OSBORNE AT FORT SMITH CHAPTER



KENNETH R. OSBORNE, professor of organ at the University of Arkansas, spoke at the March 5 meeting of the Fort Smith, Ark., Chapter of the A.G.O. and presented three of his students. With Mr. Osborne at the organ in the First Lutheran Church are: Betty Reed, Mary Ann Dodd, Marion Horstman, organist of the church, and Elizabeth Putman.

LEXINGTON, KY., CHAPTER—The Lexington Chapter conducted a recognition service at the January meeting for the following new members: Mrs. E. M. Woodward, Mrs. W. C. Story, Mrs. E. F. Rogers, Mrs. Sam R. Cheek, Jr., John R. Fryer and Lewis Henry Horton.

WABASH VALLEY CHAPTER—The Wabash Valley Chapter has had a successful year of recitals by local organists, Dr. Lawrence Eberly and William Balduzzi, and a program of organ and choral music at St. Mary's College. D. Robert Smith, A.A.G.O., Bates College, Maine, played a recital at St. Stephen's Church, followed by a lecture and pictures from the A.G.O. group on a European tour last summer. Dr. Van Denman Thompson played a recital Feb. 19 at the Central Christian Church. Frederick Black, in a local newspaper, said of Dr. Thompson's playing, "Today he is as much at home in the baroque style of organ playing, so much favored at present, as he was in the more romantic and colorful style of organ playing that found favor a quarter of a century ago." An organ and choral vespers was held March 4 at the Washington Avenue Presbyterian Church with Mrs. Irvin Hooper, organist.—AMELIA MEYER, Dean.

INDIANA CHAPTER—One of the largest meetings of the Indiana Chapter was held Feb. 7 in Clare Hall, Marian College, Indianapolis. The dinner was arranged by Sister Mariam Clare. The Guild members were very graciously welcomed by Sister Mary Vitalis, O.S.F., music director for the college, Sister Olivia, dean, and Father Reine, president. Dean Elbert introduced Miss Loretta Martin, M.M., guest organist for the evening, and the Rev. Father Edwin F. Sahn, sacred music director of the Indianapolis Archdiocese and pastor and founder of the Immaculate Heart of Mary Roman Catholic Church. Dean Elbert introduced Miss Elsie MacGregor, F.A.G.O., who gave a talk on the purpose of the Guild. Mrs. Florence M. Millett presented a beautiful Guild emblem on a satin pillow from a silver Bible box to Fr. Sahn, who was the after-dinner speaker. The program was given in the Chapel of the Immaculate Conception by the Bel Canto Ensemble of Marian College and Miss Martin.—MRS. FLORENCE M. MILLETT.

INDIANA UNIVERSITY CHAPTER—The chapter met Feb. 20 at the School of Music. The meeting was called to order by Dean Charles Smith. A film from the Wicks Organ Company, entitled "Capturing The Winds", was shown. Dean Smith then gave a short talk on the convention which he had attended in Philadelphia. The business meeting followed the lecture. The "A. G. O. Quarterly" was distributed to the chapter members.—ARLENE COMBS.

ST. JOSEPH VALLEY CHAPTER—Mrs. William E. Harnisch was hostess to the St. Joseph Valley Chapter in her home at South Bend, Ind., Feb. 19. Albert P. Schnaible, dean, acted as master of ceremonies for the piano-organ recital. Mrs. Helen Bodine, organist of the First Christian Church, played the piano, and Mrs. Harnisch, organist-choir director at St. Paul's Memorial Methodist Church and affiliated with the Indiana University Extension Center, played the Baldwin electronic organ. Daniel H. Petteke, F.A.G.O., discussed the annual examinations

discussed: "The function of the postlude in the church service", "The function of organ transcriptions in the church service", "The problem of maintaining high standards in wedding and funeral music" and "The real place of a minister of music".—BARBARA ANDERSON, Secretary.

LACROSSE, WIS., CHAPTER—The chapter at LaCrosse was reactivated Feb. 6 at the home of Mrs. George Nidon. Plans were made to meet April 17 at Trinity Lutheran Church to study and discuss hymn playing. Another meeting is set for June, then closing our activities until fall. Thomas Schoettle was elected dean.—GORDON FOLLENDORF.

MASON CITY, IOWA, CHAPTER—"The Development of the Modern Pipe Organ" was the subject chosen by Mrs. Max Bokmeyer at the February meeting of the Mason City Chapter at the First Christian Church. Mrs. Bokmeyer concluded the paper with a few comments on the relation between the clergy and minister of music in the preparation of suitable music for the church service. An organ program on the Hillgreen-Lane organ was played by Marie VonKaenel and Mrs. Wallace Allen. Mrs. C. D. Quaipe, dean, welcomed the ministers and their wives who were guests for the evening. The nominating committee to prepare the new slate of officers was announced: Mrs. Allen, Mrs. Fred Clark and Mrs. George Gooder. Members in charge of refreshments were: Mrs. Sherman Yelland, Misses Wanda Pedely and Wilma Nyce.—MARIE VONKAENEL, Registrar.

CENTRAL IOWA CHAPTER—More than one-hundred Guild members and guests of the Central Iowa Chapter were in attendance at the recital by Virgil C. Toms at St. Paul's Episcopal Church, Des Moines, Feb. 13. Mr. Toms is organist and teacher at Cornell College, Mt. Vernon, and a former pupil of Marcel Dupré and T. Tertius Noble. A business meeting preceding the recital was presided over by Robert Speed, dean. A social hour followed the program giving the members an opportunity to meet Mr. Toms. Refreshments were served the group by Mrs. Lorraine Jones, Mrs. Delores McDonald and Mrs. Marguerite Heilman.—MRS. NOMA JEEB, Secretary.

DUBUQUE, IOWA, CHAPTER—The Dubuque Chapter held its monthly meeting with Miss Doris McCaffrey, dean, presiding. The Rev. Gerhard Bunge was program chairman. The topic was "Appropriate Easter music for Catholic and Protestant Churches."

ST. LOUIS CHAPTER—A junior choir festival was sponsored by the St. Louis Chapter and the St. Louis Metropolitan Federation of Churches in January. Choirs and directors from all over the city took part in the program that began Jan. 28 and concluded with the Guild meeting Jan. 30. Mrs. Madeline Ingram of Lynchburg, Va., was in charge of all of the sessions. At the first session, Mrs. Ingram gave a demonstration-rehearsal with a group of about twenty children from several junior choirs participating in the festival. She outlined the techniques to be used in learning a new number. After the demonstration she talked on the organization and administration of junior and youth choirs. This session was held in the Pilgrim Congregational Church. The program Sunday afternoon, also at the Pilgrim Congregational Church, was a rehearsal-demonstration and service. About seventy-five youth choir members were massed in the chancel of the church and more than three-hundred junior choir singers were in the gallery. They rehearsed for about an hour before the service. Robert McGill, organist and director of the Grace Methodist Church, was accompanist for the service. The prelude and postlude were played by Lee Short, organist and director of Pilgrim Church. The service was well-attended and very well-received. On Monday evening the final meeting of the festival was held at the Central Presbyterian Church, where Mrs. Doane Neal, organist and director, was hostess. A dinner meeting preceded the program. Mrs. Ingram spoke in further detail about organization of junior and youth choirs. She emphasized the importance of getting the various ages grouped together properly. She touched on the type of music which she recommended and the rules and regulations that had proved most satisfactory for the various choirs. A lively question and answer session followed her remarks.—WILLIAM A. DAVIDSON.

SOUTH DAKOTA CHAPTER—The South Dakota Chapter sponsored Jack Laurence Noble of the University of South Dakota in a recital at the First Congregational Church in Sioux Falls Jan. 29. As in previous performances, Mr. Noble's interpretations were those of a sincere and conscientious musician, discerning in matters of registration and in choice of repertory, thoughtful and intelligent in matters of style. A reception for members and friends of the chapter was held following the recital. . . . On Feb. 12 a listening session of new hi-fi organ recordings was held by the chapter in the Mikkelsen Library, Augustana College. Merle Pflueger was in charge of the program and it proved to be a most interesting meeting. Coffee was served later in the faculty lounge.

given nationally for the A.G.O. Refreshments were served by Mrs. Paul E. McMullen and Miss Dorothy Ewald.—RUTH ANN LEHMAN, Registrar.

MONROE, MICH., CHAPTER—The Monroe Chapter was granted a charter in November, 1955, with Hugh E. Baker as dean. The very first activity of the newly-formed chapter was a Christmas party at the home of Dean Baker. In January the meeting, held in Christ Lutheran Church, took the form of a display of Lent and Easter organ and choral music. Dr. Arthur D. Klontz, pastor of St. Paul's Methodist Church, spoke on "The Significance of Lent and Lenten Music." Mrs. Helen M. Boughton played three of the Easter numbers on display. . . . The February meeting was held at the First Baptist Church with Mrs. Doris McCarthy, organist of the Hope Lutheran Church of Toledo, Ohio, as speaker. Her topic was "Hammond Organ Registration." Mrs. McCarthy also presented lists of suitable music for liturgical and non-liturgical services.—HELEN M. BOUGHTON, Secretary.

WESTERN MICHIGAN CHAPTER—The Western Michigan chapter met March 5 in the beautiful new East Congregational Church in Grand Rapids, with Wilmer T. Bartholomew, organist and choir-master, as host. Dr. Joseph Q. Mayne, minister of the church, took us on a tour of the building and lectured on the lovely stained glass windows which were designed and executed by the glassmakers of Chartres, France. As this was a combined meeting of organists and ministers, after the dinner and business meeting there was an informal discussion on "How to improve the church service." The musical program for the evening was given by the chancel choir of East Church with Mr. Bartholomew at the new Schantz organ of forty ranks.—HELEN HAWES, Corresponding Secretary.

CHICAGO CHAPTER—The Chicago Chapter sponsored a student competition for a \$100 scholarship Feb. 27. Six contestants played Bach's Fugue in A minor and pieces of their choice from the Romantic and Contemporary schools. A hymn was also played at sight. The winner was Richard Billingham, who will use his scholarship at the American Conservatory. Mr. Billingham is a student of Robert Lodine.—COLLEEN ARNOLD, Registrar.

PEORIA, ILL., CHAPTER—The Peoria Chapter sponsored Marilyn Mason in a recital Feb. 26 at the First Methodist Church. A reception in her honor was held following the recital.

EAST-CENTRAL ILLINOIS CHAPTER—The East-Central Illinois Chapter met Feb. 13 at the home of Mrs. Carl Bays with the clergy of Champaign-Urbana as special guests. Dr. Waldo Savage, minister of the First Congregational Church of Champaign, spoke on the subject "A Minister's Conception of Good Church Music" touching on organ music, anthems and hymns. A lively discussion followed the talk and a social hour followed. . . . The chapter met Jan. 9 at the First Presbyterian Church of Urbana for a panel discussion which was moderated by Professor Russell Hancock Miles and included Mrs. James Kelly, Mrs. Carl Bays, Miss Sarah Marquardt and Professor Paul Pettinga as panelists. Four subjects were

News of the American Guild of Organists—Continued

NEBRASKA CHAPTER—The Nebraska Chapter met at Trinity Lutheran Church Jan. 16 to see color slides of the European trips of two of our members this last summer. Miss Enid Lindborg, A.A.G.O. dean, was a member of the Arthur Howes European organ tour group, and Mrs. Winifred Traynor Flanagan, A.A.G.O. and her daughter Virginia, were members of the Duchesne College group which originated in Omaha, a group of Catholic college students, alumni and faculty. The evening was well-spent and the material exciting and informative and we are looking forward to another session. A moment of silent prayer was observed in memoriam for Phyllis V. Joseph, our treasurer, who departed this life Jan. 10. Our host, James Felton, organist at the church, demonstrated the new Baldwin electronic organ in the chapel which is very effectively placed.—HELEN MANNING, Secretary.

WINFIELD, KANS., CHAPTER—The Winfield Chapter met March 6 in the auditorium of St. John's College. The group was welcomed by Arthur Schweim, president of the Guild Student Group, who gave the program for the evening. Pie and coffee were served in the dining room of the girls' dormitory by Mrs. Cora Redic, Mrs. Fannie Walker, Miss Alma Nommensen and John Thomas. . . . The chapter met Jan. 3 at the parish house of Grace Episcopal Church. The program was a panel "Music in the Church". Members of the panel and their individual topics were: Eldor Sieving and the Rev. James Marnar, "How shall music for the church be selected?"; Miss Alma Nommensen, "How the organist prepares for the music for the service?"; John Thomas, "How the pastor and the organist work together at music for the service?"; Dr. George W. Richards, "How the parish can be educated in music for the church service?"; The ministers and choir directors were guests for the evening. Hostesses were: Mrs. Fred Boggs, Mrs. Paul Hauer, Miss E. Marie Burdette and Miss Ernestine Parker. . . . Instead of holding a February meeting in Winfield, members of the chapter attended the state meeting in Wichita Feb. 6. Several members took part in the program. Garth Peacock and John Thomas both played, and the Rev. W. James Marnar was toastmaster at the banquet.—MRS. TED COMPTON, Secretary.

LINDSBORG, KANS., CHAPTER—The Lindsborg Chapter met Feb. 27 at Presser Hall on the campus of Bethany College. A program was played by the following organ pupils of Lambert Dahlsen: Grenadine Sharpe, Ruth Odahl and Kermit Mowbray. After the program the group went to the home of Mrs. Evelyn Gunnerson, where a discussion and demonstration of wedding music was held. After a short business meeting refreshments were served by Mrs. Gunnerson.—MAYME FOSTER.

OKLAHOMA CITY CHAPTER—Members and guests of the Oklahoma City Chapter met March 5 in the dining room of the First Baptist Church for their monthly dinner meeting. A delicious meal was served under the direction of Mrs. Charles Davis, hostess chairman. At the business meeting guests and new members were introduced, the suggested slate of new officers for the year 1956-57 was presented by the nominating committee and plans were made for the group to attend the April meeting in Stillwater. At eight o'clock the chapter adjourned to the Louise Prichard Chapel of the church. There, in the atmosphere of beautiful stained glass windows and richly colored woodwork, an outstanding program of Mozart's music was given commemorating the 200th anniversary of the birth of that composer. Warren Scharf, organist, played *Fantasia in F minor, K.594*. "Ave Verum Copus," K.618, was sung by the choir of the First Presbyterian Church under the direction of John Kemp, and accompanied by Mrs. J. S. Frank, organist. H. Max Smith, organist, and a string quartet, composed of Rosemary Thompson, Shirley Taylor, Parnell Privette and Carolann Martin, played *Two Sonatas for Organ and Strings, K.328 and K.336*. The choir then sang "Vesperae Solemnes de Confessore," K.339 (Psalms 110, 117 and 111). The program was closed with *Fantasia in F minor, K.616*, by Bobbye Dean.—MARY SCHULZ, Corresponding Secretary.

TULSA, OKLA., CHAPTER—The Tulsa Chapter held its monthly dinner-meeting March 6 at the Memorial Christian Church, where Robert D. Heckman is organist. At the business meeting Mrs. Catherine LeCroy, organist at the College Hill Presbyterian Church, was voted into the chapter as a new member. All the organists were urged to attend the annual banquet of the Tulsa Federation of Music Clubs Apr. 5; Dr. Sigmund Spaeth is to be the guest speaker at this event. A program of recordings from the collection of Dan Casebeer was played with comments by Jane Echols. Gerald Cox, a guest of the chapter for the evening, brought a high fidelity machine on which the recordings were played.

PASADENA AND VALLEY DISTRICTS CHAPTER—The Pasadena and Valley Districts Chapter held its regular dinner-meeting at the Pasadena Presbyterian Church March 12. Ladd Thomas, organist of the

Holliston Avenue Methodist Church, Pasadena, played a recital. He has studied with Max Miller, Marian Craighead, David Craighead and at present is studying with Clarence Mader. Mr. Ladd's achievements include winning twice in the A.G.O. district competition and winning second place in the A.G.O. convention at Redlands University. He has played recitals in Redlands, San Diego and Los Angeles.—ETHEL WOOLLEY, Registrar.

SANTA BARBARA CHAPTER—Potluck dinners are at their best when they are shared by the A.G.O. and the Choral Conductors Guild, as was discovered at their joint meeting Feb. 28 at the First Methodist Church in Santa Barbara. Following the fellowship around the tables, the group moved to the church for a short recital by Dr. Roberta Bitgood, brought here by the local chapter of the C.C.G., which was in charge of the program. Following the recital the listeners gathered around the organ for a lecture-demonstration. Dr. Bitgood's humor and enthusiasm made for a very relaxed and profitable evening as she discussed such problems as adapting piano-style accompaniments for the organ. At least two other composers were present at the meeting, Dr. William A. Goldsworthy and Charles Black.—ROSELLA WILSON, Secretary.

MEMPHIS CHAPTER—The Memphis Chapter, Albert M. Johnson, dean, highlighted its 1955-56 season by sponsoring Jean Langlais in the Basilica of Ste. Clothilde in Paris in a recital of organ music at the Idlewild Presbyterian Church Jan. 20. This eminent, blind musician played a remarkable recital demonstrating his virtuosity and sensitive musicianship. His program included works by Buxtehude, Couperin, Roussel, Dupré, Ross, Vierne and selections from his own compositions. He concluded his program with a stunning improvisation on themes submitted by chapter members. A reception in honor of Mr. Langlais was held following the recital. . . . The February meeting of the chapter was held at the First Methodist Church, of which our dean, Mr. Johnson, is organist and director. Following dinner a brief business meeting was held, after which a recital was played by George Harris, chairman of the music department of Memphis State College and organist of the Buntyn Presbyterian Church, and Richard White, organist and choirmaster of St. John's Episcopal Church.—RICHARD WHITE, F.A.G.O., Registrar.

WESTERN PENNSYLVANIA CHAPTER—The Western Pennsylvania Chapter gathered for dinner at St. Paul's Episcopal Church, Mt. Lebanon, Feb. 27. Miniature diapason, flute and reed pipes were surrounded by daffodils at the head table, so the recitalist for the evening, Don Wilkens, blew one of them and thus a clear diapason tone announced the opening of the dinner meeting. Dean Nan Neugebauer introduced not only the recitalist and his wife but his parents also, with Mr. and Mrs. George Morgan; the latter is assistant organist at St. Paul's. Next came our hosts, Mr. and Mrs. Charles Little, and Victor Zuck, representative of the M. P. Möller Organ Company. At the service of dedication Charles Little, organist and choirmaster of the church, presided at the organ. The dedicatory recital on the new Möller organ was played by Mr. Wilkens, a member of the chapter and organist of Calvary Episcopal Church in Pittsburgh. The new organ has twenty-eight stops and twenty-three ranks with a four-manual console in preparation for an antiphonal organ to be installed in the near future. In the undercroft the Guild members attended a reception for Mr. Wilkens, sponsored by the St. Paul's choir.—ANN LYNN YOUNG, Registrar.

LANCASTER, PA., CHAPTER—Two great events took place in the month of February: A large number of choirs from the local churches took part in a hymn festival at Zion Lutheran Church, Feb. 26, conducted by Dr. Elaine Brown; the other was a program of organ and vocal solos by organists from the local chapter in the Memorial Presbyterian Church, Feb. 6. Organists from the local chapter were: Grace Sauer, Alice Birchall, Jean Doll, Nancy Hess and Ethel Mamma. Abram Longenderfer was the vocal soloist, and his accompanist was Alice Birchall. Two-hundred-fifty singers from eleven local choirs thrilled to the inspiring direction of Dr. Brown from the music department of Temple University. Dr. Noel Robinson was guest lecturer and recitalist in a program featuring the small church organ at the Bethany Presbyterian Church March 5. Dr. Robinson demonstrated by a lecture and recital the many possibilities of the two-manual and one-manual organs by playing several compositions with one and two stop combinations. The March meeting was in charge of Mrs. Russel Nuss, sub-dean.—ABRAM LONGENDERFER, Registrar.

READING, PA., CHAPTER—The chapter's March activity was a series of noon-day Lenten recitals in connection with a series of services by the Reading Ministerial Association in Christ Episcopal Church March 12-23. Miss M. Evelyn Essick was host or-

ganist and Mrs. Grace Weaver Starr is dean of the chapter. The following organists played in this order: Eunice I. Maurer, organist of St. John's Lutheran Church; Priscilla Morton; William E. Clouser, organist of the Schwarzwald Reformed Church, Jacksonwald, and St. Paul's Reformed Church, Birdsboro; John L. Frederick; E. Fred McGowan, organist of St. Thomas' Reformed Church; Mrs. Ralph Stephenson; Grace L. Kleiser, organist of St. James' Lutheran Church of Lebanon; Charles Dix, organist of Gernant's Union Church, Leesport, Belleman's Union Church, Mohrsville, and St. Luke's Union Church, Shoemakersville; Robert Arnold, organist of Holy Rosary Catholic Church; Evelyn Evans, organist of St. John's Lutheran Church, Hamburg.—MARGUERITE A. SCHEIFELE, Program Chairman.

YORK, PA., CHAPTER—The York Chapter sponsored Edward Linzel in a recital Nov. 8 at the Zion Lutheran Church, York, Pa. Mr. Linzel is organist at the Church of St. Mary the Virgin, New York. His recital was given on a forty-nine-rank Aeolian-Skinner organ. Mr. Linzel's recital included works by Bach, Mozart, Kirnberger, Arnsdorf, Arne, Martini, Reger, Ducasse, Vierne, Elmore and Widor. . . . The chapter met Jan. 17 at the First Presbyterian Church. Ralph S. Grover, organist and choirmaster, gave a very inspiring lecture on "Why Contemporary Music?". . . . The February meeting was held in the studios of Susan T. Dorogi. An inspiring recital was given by Susan Dorogi, pianist, and Elizabeth Leonhardt, soprano.—FREDERICK V. BRANDT.

CENTRAL PENNSYLVANIA CHAPTER—The annual organist-clergy banquet of the Central Pennsylvania Chapter was held Feb. 14 at Trinity Lutheran Church, Juniata, Altoona. The menu featured a turkey dinner, enjoyed by all. Robert S. Clippinger, A.A.G.O., organist of Grace Methodist Church, Harrisburg, and also the Gettysburg Lutheran Theological Seminary, was the guest for the evening. Mr. Clippinger gave an informative talk about organist-clergy relations. To conclude the program, he gave a short recital. J. Frederick Wagner, organist of the First Baptist Church, served as chairman of the banquet. Harry P. Hitcher is minister of music of the host church.—JACK R. RODLAND, Corresponding Secretary.

LEHIGH VALLEY CHAPTER—The Lehigh Valley Chapter met Feb. 11 at Trinity Episcopal Church, Bethlehem, Pa., to hear a recital played by members of the local chapter on the new three-manual Aeolian-Skinner organ recently installed in Trinity Church. Albert Gundrum, organist of the church, was host and extended greetings to the members and guests of approximately fifty in attendance. The following played: Dr. Ifor Jones, Stoddart Smith, Robert Cutler and Dr. Ludwig Lenel. Catharine Crozier, who played the following afternoon at the Packer Memorial Chapel, Lehigh University, was a guest of the chapter. Dr. Lenel presided at a short business meeting following the recital.—SUE ENRIGHT, Secretary.

NORTHEASTERN PENNSYLVANIA CHAPTER—The Northeastern Pennsylvania Chapter met Feb. 28 at the home of Miriam Tretheway, Scranton, with the dean, Mrs. N. M. Taci, presiding. The dean thanked all those who had helped with the lecture by Seth Bingham at the Westminster Presbyterian Church Jan. 26. She especially thanked the sub-dean, Mrs. William Newman, Jr., who met Mr. Bingham and entertained him for his stay at her home in Clarks Green. The dean named Helen Rawlings, Ruth White and Charlotte Bohrer as a nominating committee for next year's officers. Rabbi Erwin L. Herman of the Madison Avenue Temple talked on church music from the Temple of Jerusalem, built by Solomon, to the present time. His talk proved so interesting and informative that the members kept up a lively discussion until a late hour.—HELEN FITZE RAWLINGS, Secretary.

NORTHERN NEW JERSEY CHAPTER—The Northern New Jersey Chapter held a hymn festival March 4 at the West Side Presbyterian Church, Ridgewood. Choirs of the following churches sang in the massed chorus of 130 voices: First Presbyterian, Clifton; West Paterson Community Methodist; Lakeview Heights Reformed, Clifton; First Presbyterian, Passaic; Paterson Avenue Methodist; St. Luke's Episcopal, Paterson; Bethany United Presbyterian; Bloomingdale Methodist; West Side Presbyterian, Ridgewood. Richard Kerr, dean of the chapter, directed the choir.—DOROTHY TIMMER.

ROCKLAND COUNTY, N.Y., CHAPTER—The Rockland County Chapter held its monthly meeting March 5 at the Suffern Methodist Church. Business of the meeting included a presentation of the slate of nominations for chapter officers to be voted on at the May meeting, the making of tentative plans for a trip to St. Bartholomew's Church in New York City for evensong and a visit with Harold Friedell and the choir following the service Guild Sunday, Apr. 22, and a junior choir festival to be held Apr. 29 at Grace Episcopal Church, Nyack, with many junior choirs from the county parti-

cipating. Following the business meeting, various members distributed copies of Easter anthems they had selected, and the group sang through them. The anthems were then discussed as to liturgical value and suitability for particular services. Refreshments, prepared by Peggy Rednour, were served at the conclusion of the meeting.

CHAUTAQUA, N. Y., CHAPTER—The Chautauqua Chapter sponsored Jean Langlais in a recital March 6 at the First Lutheran Church in Jamestown. . . . A meeting was held Feb. 28 in the auditorium of the Kinder Memorial United Brethren Church with Miss Jeanne Warner as hostess. After plans had been made for the Langlais recital, the following program was given: A group of compositions by colonial composers was played by the church organist, Richard Medley, and a talk on Swedish-American hymnody was given by Howard Zettervall, organist-director of the Immanuel Lutheran Church, and Philip Thorsell, baritone soloist, who helped illustrate the various types of Swedish-American hymns.—GERALD HAZLUND, Secretary.

BUFFALO, N. Y., CHAPTER—The program of the Buffalo Chapter for February was most interesting. It has been a tradition for several years to have the Ministerial Association of Buffalo and the Buffalo Chapter meet on Washington's birthday for a luncheon meeting. The ministers and organists alternate in providing the program. This year the ministers procured Dr. Marvin Halverson, executive secretary of the committee on worship and the arts of the National Council of Churches, to address the group. This meeting was in the Richmond Avenue Church of Christ and proved to be an inspiration to all as well as promoting good fellowship. . . . The second February event was a recital by Searle Wright, our national secretary, Feb. 27 in Holy Trinity Lutheran Church. Mr. Wright's program included numbers by Purcell, Gibbons, Clerambault, Bach, Tournemire, Piston, Sowerby, and two compositions of his own: *Prelude on "Brother James' Air"* and *Fantasy on "Wareham."* The recital was well-attended and thoroughly enjoyed by all. The next day Mr. Wright conducted two forums on "Program Planning and Service Playing" and "Reading of new or unfamiliar choral materials" with a discussion. These sessions were also well-attended and proved very beneficial. . . . We are now looking forward to our "organ panorama" to be held in the Albright Art Gallery in Delaware Park beginning April 8. This will be a comprehensive series of organ programs illustrating the historical development, liturgical, solo and concerted use of the instrument.—EDNA L. SPRINGBORN, Secretary.

EASTERN NEW YORK CHAPTER—Members of the Eastern New York Chapter met Feb. 20 at the Reformed Church in East Greenbush. Our sub-dean, Mrs. DeForest I. Galer, organist and choir director at the church, was hostess for this occasion. The evening's program focused on the examination and review of recently-published anthems. A most enjoyable climax was reached when Miss Helen Henshaw performed Weinberger's "Bible Poems" on the three-manual Möller organ. At the invitation of Dean H. Wellington Stewart, twelve members of the 1957 regional convention program committee met March 4 at St. John's Episcopal Church, Troy. A buffet supper preceded a two-hour long session in which was formulated an initial program for the three-day convention period. Perhaps the most unusual and unaniously-approved feature of the program will be its aim to attract not only the world of church musicians, but the attention and support of the general public as well. In keeping with this theme the program is tentatively scheduled to include a choir festival of major proportions and brief tours to several area points of historical interest. To encourage a large attendance, efforts will be made to reduce all expenses to the minimum.—CAROLYN EYLESHEIMER, Registrar.

ITHACA CHAPTER—The February meeting of the Ithaca Chapter was held in the Sage Chapel, Cornell University, and was a joint meeting with the Elmira Chapter. At the previous meeting one of our members had been the speaker in Elmira and had talked on tone color. The meeting in the chapel was a development of that discussion. Professor William Austin of the Cornell department of music demonstrated the various stops and combinations on the chapel organ and then played a short program illustrating various registrations. Following the program both chapters adjourned to Willard Straight Hall, the student union building, for a social hour.—ESTHER H. STOCKS, Secretary.

VERMONT CHAPTER—The Vermont Chapter sponsored Arthur Howes, director of the Organ Institute, Andover, Mass., in an outstanding recital Feb. 12 at the First Methodist Church, Burlington. Mr. Howes plays with authority and astonishing technique. Several members from various districts were in attendance at a dinner before the recital at the Hotel Vermont.—GERTRUDE PICKER, Registrar.

News of the A. G. O.—Continued

Canacadea to Hold Institute.

For the eighth consecutive year, the Canacadea Chapter will hold its church music institute at Alred University, Alfred, N. Y. Musicians from all parts of the country have attended the conferences in this pleasant setting and have reaped benefit and pleasure from the courses and fellowship of kindred minds.

This year's institute will have among its faculty members, Margaret Fisk, author and lecturer, whose subject will be "The Art of the Rhythmic Choir". Mrs. Fisk will demonstrate her worship art in programs suitable for use with junior high, high school and adult groups.

Theodore Schaefer, whose interesting work is carried on as an organist-choirmaster of the National Presbyterian Church in Washington, D. C., will show many phases of the complex skills demanded of "The Church Organist".

The chapter is happy to announce that Robert Fountain, director of the Oberlin College choir, will lead the course in "Conducting and Choral Techniques." Worship services, recitals and social events are always features of the institute. Families of registrants are welcome as long as space permits. Early registration is suggested as numbers will be limited this year.

LOIS BOREN SCHOLLES, Dean.

CENTRAL NEW YORK CHAPTER—At the First Presbyterian Church in Iilon, the Central New York Chapter met to hear a recital March 6 by Esther Chase Brown. A brief business meeting followed in the church parlors with Dean Nellie D. Snell presiding. George Wald's junior choir festival report shows his plans are progressing smoothly and this May program is headed for success. Our dean summarized the important events in the coming New York City convention from the letters she received from that committee. The June banquet committee was named: Jeanette Snyder, Cornelia Griffin, Ray Conrad and Horace Douglas. The Rev. Charles Bartlett, minister of the church, gave a talk fitting to the occasion, "Is an Organist Necessary and Why?" In a St. Patrick setting, church members served refreshments to twenty-six persons.—EDWARD A. BOC, Registrar.

RICHMOND CHAPTER—The February meeting of the Richmond Chapter was held in the First Presbyterian Church, where Mary Ann Mathewson Gray is minister of music. Following a Valentine supper we heard a lecture by Dr. John White, head of the music department of the University of Richmond and music critic for the Richmond Times Dispatch. Dr. White spoke on "Musicology and the World of Music." This imposing title became, with Dr. White's treatment, a humorous and highly enlightening presentation and was followed by an interesting question-and-answer period.—MARY HOLTZ McDOWELL, Reporter.

DAYTON, OHIO, CHAPTER—The first meeting of the new year for the Dayton Chapter was held in the social room of the Westminster Presbyterian Church Jan. 16. Following a short business meeting was the showing of the sound movie, "Singing Pipes". This was a film about the building of Casavant organs and opened with a brief history of the instrument from ancient times to the present. Different stages in the construction of modern pipe organs were shown. After the film, two of our members, Mr. and Mrs. James Porter, gave an illustrated talk about their trip to Europe last summer and talked particularly about the music they heard and about their visit to the famous school for carillonners at Malines, Belgium. At the close of the meeting we all gathered around the punch bowl for food and friendliness.—MRS. KATHRYN ALLEN, Registrar.

TOLEDO CHAPTER—The Toledo Chapter meeting was held Jan. 17 at the Queen of the Holy Rosary Cathedral. Preceding the meeting the program was given in the cathedral proper. Claude Lagace played organ selections and directed the choir in their selections. Hugh Murray accompanied the choir. The group enjoyed the program a great deal and many took advantage of the opportunity to inspect the four-manual Skinner organ. The group adjourned to the choir room for the business meeting, after which a social period with refreshments concluded the affair. . . . A choir festival of adult and youth choirs was sponsored by the Toledo Council of Churches and the Toledo Chapter Feb. 5 in the peristyle at the museum. Dr. Wesley E. Smith, head of the music department at Oberlin, conducted. The three Guild members who participated at the organ were: Marie Beidler, Dale Richard and Doris McCarthy. . . . The Feb. 28 meeting was held at the Collingwood Presbyterian Church with the business meeting preceding the program. The program was an organ recital by J. Harold Harder, assisted by Florence Fisher Miller, violin, Patricia Sourrenne, violin, and Mary

Harder Eliason, cello. A Beverly Barksdale was the commentator. Mr. Harder's recital was played on a new three-manual Holtkamp organ which was installed in the open with most of the pipework exposed. The group received Mr. Harder's recital with enthusiasm and thoroughly enjoyed his diversified program which included composers from Bach to Purvis. Pointing up the Mozart anniversary, Mozart's sonatas for organ and strings were given prominence on the program. Refreshments were served by the choir members of the church.—JOYCE WEISS, Registrar.

CINCINNATI CHAPTER—The Cincinnati Chapter had a most interesting meeting March 6 at the First Presbyterian Church of Walnut Hills. The program, "An Evening of My Favorite Records," was of value in that the carefully-selected records not only brought us the exciting sonorities of famous organs but delighted us with recitalists who expressed their individual interpretations of the instrument and the selection.—BETTY HOENSCH, Registrar.

CENTRAL OHIO CHAPTER—The Central Ohio Chapter met Feb. 13 at the Ohio State School for the Blind, Columbus. Miss Ann Haworth, a member of the faculty of the School for the Blind, gave a lecture on the manner of teaching blind students. Pupils of Miss Haworth also performed a group of compositions on the organ. It was announced at the meeting that E. Power Biggs would give a recital Apr. 16 at the Broad Street Presbyterian Church, Columbus.—J. B. Mc GREGOR.

FORT WAYNE CHAPTER—The Fort Wayne Chapter sponsored a concert of organ and instrumental music by members of the chapter and other Fort Wayne artists Feb. 28 in the West Creighton Avenue Christian Church. The following organists played: Darwin Leitz, organist of Trinity Episcopal Church; August Stellhorn, organist at St. Paul's Lutheran Church; Jack Ruhl, organist at the First Presbyterian Church and Richard Carlson, minister of music at Trinity English Lutheran Church. The concert was open to the public and a large crowd was present. At the close of the concert, Frederick Jackisch, dean of the chapter, invited everyone to the dining room for "twentieth-century refreshments after the evening of seventeenth and eighteenth-century music". Mrs. Sam LaBarbera, organist of the host church, and Mrs. ROBERT Mumaugh, organist at the First E.U.B. church, served refreshments.—FLORENCE H. FIPE, Publicity.

CENTRAL MISSOURI CHAPTER—The Central Missouri Chapter held its February meeting in Columbia. Dean Nesta Williams presided over a brief business session after which the members sponsored a recital by Ronald Arnatt, F.T.C.L., F.A.G.O., of St. Louis. Mr. Arnatt's musical selections were chosen with an eye to the various types and periods of music from four different countries. Gabrieli and Frescobaldi of Italy; Bach, Brahms and Karg-Elert of Germany; F. Couperin, Franck, Tournemire and Messiaen of France, and Sowerby and Arnatt of America.—JACQUELINE RAITHEL, Secretary.

ROBERT LEECH BEDELL directed a concert of church music at the Covenant Lutheran Church, Brooklyn, N. Y. Three string players from the Brooklyn Chamber Music Society, the church choir and Dr. Bedell at the organ took part.

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A Minister Looks at Music as but One of Church Art-Forms

By DR. HAROLD A. BOSLEY

[Dr. Bosley is senior minister of the First Methodist Church, Evanston, Ill. This article is an address he gave for the midwinter conference on church music at Northwestern University Feb. 6, 1956.]

Art in Religion

It will be easier to grasp the significance of the proper relationship between music and religion if we begin by recognizing the fact that music is but one of the art-forms used by religion. This obligates us to begin our study with a survey of the relationship which obtains between art and religion.

From time immemorial art and religion, like true lovers, have alternately fought and embraced each other. This hectic relationship will doubtless continue until we accept the fact that they are inseparable aspects of human life. As long as we are going to have culture and civilization in any recognizable form, we shall have both art and religion.

We need to begin with the simple fact that art and religion have enjoyed periods of intimate harmony. They have never been closer together than they were in primitive culture. They were then so close as to be inseparable if not indistinguishable from each other. They were part and parcel of everything that happened in the life of the people. The great tribal feasts and dances were both art and religion as we understand those terms now.

For example, the ceremonial dance of a certain people was held in a secluded spot where the eyes of aliens and strangers could not behold the sacred rites. Here they met and chanted their ancestral songs, recited the legends of their fathers, wore appropriate garments, danced about the totem poles on which were carved likenesses of their god or gods. If perchance upon this occasion they were celebrating the deliverance of their fathers from famine, a drama was certain of being enacted. Some of the participants would drop to the ground feigning death from starvation. Others would run feebly about looking everywhere for food. Suddenly the hero of the tribe would always appear bringing food. Then the dead would spring up from the ground, the weakening ones would revive and the dance would whirl on to a triumphant climax. This is art, but it is also religion. It is art because they dance, they sing, they dramatize, they adorn, they carve and they paint. It is religion because it catches up the living persons, reunites them with their past, consecrates them to a new sense of fellowship with one another and strengthens them for their task.

It is no derogation of modern religious services to point out that they have recognizable connections with early religious ceremony. Our secluded place is the church or the cathedral; we meet there as a body; we read from our scriptures; in some churches we have likenesses of divine beings; most churches have vestments which set apart the officiators; we dramatize the experience of God and of man meeting God in our ritual. This is religion, profound religion we say. It is likewise art and if properly done it can be great art.

Art in the Hebrew-Christian Traditions

The Hebrew tradition in which we share in so many fundamental ways made a wide but quite uneven use of art. It rejected some art forms altogether—notably sculpturing and what might be called the art of personal and public adornment. Why this aversion? The Hebrews were deathly afraid of idols, images or any graven or carved likeness of man or God. It was a sacrilege they thought and they would have none of it. But they did make wide and free use of various other art forms. The simple architecture of their early temples gradually became more ornate and eloquent in the later ones. They used the song, the dance and all forms of instrumental music in their temple liturgies and folk festivals. They used poetry and chants, or psalms set to music, in the stately services of worship in temple and synagogue.

The early Christians, being Jews, followed this ancestral pattern of art forms quite closely. But from the outset, the Christians faced a serious problem. Sur-

rounded as they were and preaching to idol-loving Greeks and Romans, they thundered against idols, idol worship and everything connected with them. Since Greek and Roman drama were based upon the legends of pagan religion, the Christian preachers rejected the Greek and Roman theaters and the rich dramatic traditions of Aeschylus, Sophocles and Euripides. It is fair to say that they held in sharp suspicion any evidence that anyone was enjoying life, and under their influence the happy dances of earlier peoples subsided into silent processions, and the vivacious folk songs that used to be spontaneous shouts of joy became sober chants.

But these ancient arts did not die easily nor did they conform readily to the lines laid down by the early Christian preachers. They kept on stirring among early Christians until these prohibitions were either modified or removed. They burst forth in radiant expression once more. Instead of plain meeting houses the great basilicas and cathedrals came into existence. The early chants gave way to Palestrina and to later geniuses of the musical tradition of the Church. The folk festivals all over Europe once more were infected (if that is the word we want) and they became religious ceremonials. The Christian drawings in the catacombs of Rome, so rich in religious symbolism, do but foreshadow later artists such as Michelangelo, da Vinci and Dürer.

You may have heard the thirteenth century called the "great century" of the Christian tradition. Indeed by any manner of reckoning it is one of the greatest we have had. For in it there was a profound fusion of art and religion such as we had not seen before nor have we seen since. It was the age when the great cathedrals were built, when Dante's "Divine Comedy" was written and when Thomas Aquinas' "Summa Theologica" was put in final form. All these must be regarded as ways of preaching the one and the same Gospel, not by word of mouth, not simply in logical form, but by means of every artistic medium known to man.

Separation between Art and Religion in the Modern World

Strange as it may seem, the most spectacular of all conflicts between art and religion came on the heels of the "great century" with the Renaissance. The fifteenth and sixteenth centuries saw a burst of the artistic spirit which knew no bounds. Men became interested in the classics of ancient Greece and Rome and under the spur of this interest brought into existence some of our most exquisite art forms. They were less convinced by the Church than they had been previously and paid considerably less attention to the ethical admonitions of the Church. Since the morality of the day was based upon religious sanction, the morals of the people decayed with the decline of their interest in religion. Read a book such as Ralph Roeder's "The Man of the Renaissance," and you get an excellent description of how flabby the age became. It is only fair to say that many of the popes of that period were more interested in having artists than saints in their courts.

Savonarola, a mystical monk in Florence, beheld this decline in morals with great alarm. He preached against it with such vigor and effectiveness that he was reckoned the foremost preacher of his time. He was feared and respected by pope and king alike, even though he did not exert any great influence on their behavior. He succeeded in getting control of the civil authority in Florence, and when he did he set about cleaning up the situation there. One of the first things he did was to collect all of the classics he could find and have a great bonfire in the public square of the city. It was his dramatic way of saying that the new interest in art had undercut morality and that the only way to re-establish morality was to destroy art. But Savonarola was a strayed ghost of an earlier day when there was another fire in the public square of Florence. This time Savonarola was burned.

Our Puritan ancestors had more than a grudge against art; they carried on a full-scale war against it, too. Parrington's "Main Currents in American Thought" has detailed this story in an unforgettable way. Reacting as they did against the rigidity of the form and the laxity of the morals of the royal court and the established church, the Puritans denounced both immorality and formalism with equal



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vigor. They resolved to make their services of worship the acme of simplicity—and they succeeded. Vestments, ritual, liturgy and ornate buildings were taboo. When the Puritans seized civil power, they closed the theater forthwith as an instrument of the Devil. We might note in passing that they closed it so effectively that the theater did not really regain its power for a hundred years! The churches in New England today continue to show traces of this early austerity. Whether you stand in the First Baptist Church of Providence, R.I., or in the lovely Memorial Church of Harvard University, you sense the fact that these buildings are simplicity itself: they are rectangular in shape, they are constructed of plain stone or wood and for the most part the windows are still made of clear glass, though here and there stained glass is beginning to testify to a compromise with early Puritan custom. Much of the criticism which is leveled against churches that strive for a wider use of all art forms today continues to come from those who either have not taken the trouble to re-examine their Puritan heritage, or who, having done so, continue to believe it valid in its attempt to separate art and religion.

[To be continued]

MUSIC COMPOSED BY ROSS SUNG AT BALTIMORE CHURCH

The choir and soloists of the Brown Memorial Church in Baltimore sang a service of music Feb. 12 composed by the late Richard Ross, who had been organist-choirmaster of the church. This was the first time that many of these compositions had been performed in the Baltimore area. The service included a cantata, "Prologue to St. John's Gospel," anthems, vocal and organ solos, choral responses and hymn descants. Eugene Belt is minister of music.

CORNELL UNIVERSITY, Ithaca, N. Y., will hold its tenth festival of contemporary arts April 11 to 25. Concerts, lectures, art exhibits, dance and pantomime will be featured.

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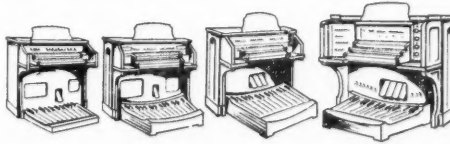
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Organ Development in America Traced; Revival Is Noted

By FRED M. LEIPER

There's a rebirth of the appreciation of organ music these days and the popularity of serious organ music, as well as the popular variety, is growing by leaps and bounds. It's hard to predict where it may all lead to. What's it all about, anyway? Let's start back a few years and trace the events which lead up to this revival of interest.

Early America started out with some fine examples of the art of organ building, following the traditional lines as handed down from Europe and brought to a high state of development at the latter part of the nineteenth century. The names of Johnson, Roosevelt, Midmer, Hook, Jardine and others will go down in history as highlights of early-American organ design. The organs these firms produced had diapason choruses, mixtures, low pressure wind and singing tone. They were musical instruments in their own right, imitating nothing. But at the advent of the twentieth century we began to go modern and anything that was fifty years old was ancient and had to be replaced. Electricity was replacing old-fashioned lighting, machines were beginning to do the work formerly done by manual labor, the automobile was replacing the horse and buggy and it was only natural that these "old-fashioned pipe organs" should be improved upon and replaced by modern "electric" instruments which were easy to play and sounded sweeter. That was progress, so they thought!

By 1930 the "mighty organ" as exemplified in the theaters was publicized and many churches installed theater-like instruments to replace those old antique affairs which were just falling apart and had to be removed. Then came sound movies and the theater organs passed out and along with them nearly so the art of organ building in America. A few lone builders, such as Ernest M. Skinner, were still making some notable instruments which rightly take their places in history, but in general, particularly in the smaller churches, some awful tonal schemes were the rage. The general plan for a small church organ went something like this: A swell consisting entirely of eight-foot flutes and strings, a four-foot flute and a sweet sounding oboe. A great, half-borrowed from the swell, to which was added a dulciana and a big tubby diapason to top it all off. As one tried to build up to "full organ" nothing much happened until the diapason came on, which, sitting out in front and constituting the display portion of the case, usually took the hats right off the female choristers' heads. Accompaniment of the choir was nearly impossible but Lemare's Andantino surely sounded sweet! Some very obliging but totally untrained musician was often the organist and with the tremulant eternally secured "on" the trembling sounds which emerged were what the average public became accustomed to know as organ music. The large organs in the concert halls were used less and less and with the coming of organ background music on

the radio the organ hit its all-time low in this country.

No doubt the economics of the situation had a lot to do with this sorry plight. The larger churches in the big cities could afford full-time organists who were generally well-trained and played good organ music, but the great majority of our churches were medium to small in size and the position of organist was usually on a part-time and sometimes even on a volunteer basis so that not much time could be spent studying the history of organs, the proper methods of playing them and the appreciation of true organ music. To make matters worse the cheaper publishing houses put out a raft of cheap, simple and sweet-sounding trash which just suited these little organs and the ability of the part-time organist. With chapters of the A.G.O. found only in the larger cities the plight of the part-time organist was nearly helpless.

Happily this sad situation is changing rapidly and organ design and music are having a re-birth in this country. Here's how it all started. In the middle thirties a certain gentleman named G. Donald Harrison came over from England and, seeing the sorry state of our American organ design, decided to do something about it. "The organ must be kept in its original form," said Mr. Harrison, and he proceeded to build organs with the ensemble following classic lines. In 1937 he was allowed to demonstrate his ideas by installing a so-called "baroque" organ in the Germanic Museum of Harvard University. This organ had a classic style ensemble, stood entirely in the open without swell boxes, was voiced on low-pressure wind, contained no imitative solo voices and had no tremulant nor expression pedals. It literally set the organ world ablaze. Another gentleman just arrived from England, E. Power Biggs, proceeded to play the entire organ works of Bach on this organ, charging admission for each performance and filling the museum to the doors for the entire series. What happened to create such interest?

• • •

Well, in the first place, the musical public had never heard anything like it before. While old in principle it was new to modern America. It appealed to musicians in other fields because the organ was again an instrument in its own right and was not an imitation of the orchestra as people were generally beginning to believe. Through the perseverance of Mr. Biggs this organ became more widely-known than any other American instrument anywhere, due mainly to radio broadcasts and phonograph recordings which had suddenly become popular. In the war years and subsequently a revival of organ music came as the result of the improvement of recording and playing apparatus so that organ music once more began to come into its own and many of our best-known organists made recordings for the public to hear.

At the same time there also started one of the bitterest battles in the organ fraternity which this country has ever seen. People were afraid that the new rage in classic design might go as far in its extremes as the previous romantic designs had gone the other way. Organists were afraid they might never see an orchestral

oboe or French horn in their stoplists again, that the axe was sure to fall on their swell chambers and that "screaming mixtures" would most certainly replace solid eight-foot tone. All manner of articles and letters were written and the battle of the "romantic vs. classic" style organ was on. The writer put in his two cents worth and many very learned people wrote long dissertations on the subject, but it all came out pretty sensibly in the end. Today most builders have the "mud" cleaned out from their tonal schemes and have clarified their ensembles without sacrificing beauty. One can still include an orchestral imitation, chimes and harp in the stoplist and they are still building swell boxes and tremulants. One can buy a real classic organ if he wishes and just about any combination of the two he may choose. The sad decline of the twenties has been halted and we are in a definite upward trend for the better. But that isn't all; we are just beginning and great things are ahead!

Along about 1948, with the introduction of the long-playing record, came high fidelity recording which actually reproduces music about as it sounds originally. Until recent years it wasn't worth the money and effort to put full range frequency response on records because the average phonograph just couldn't reproduce it. Now with "hi-fi" equipment available it is possible to reproduce music in one's home which sounds exactly as it did when recorded. This type of equipment can be very expensive but popularly-priced kits for home use are now becoming commonplace and hi-fi outfits will be as common as the better-known phonographs. Together with this there is an ever-increasing number of hi-fi fans who, although they enjoy music too, are interested mainly in the perfection of their outfits. This group of listeners has only recently discovered that the organ gives them the best test of their equipment they can find since no other instrument or group of instruments has the frequency range of the organ and, consequently, no other form of music makes such severe demands on their reproduction equipment.

Timed just right to meet this demand of the hi-fi fans and the organ music lovers as well, come some very fine European organ recordings which fairly make one's spine tingle with their sonorities and faithful organ tone. Earliest of these is a lovely set of three long-playing discs by Albert Schweitzer playing the music of Bach and the Mendelssohn Sonata 6. The recordings are made in the little parish church at Günsbach, Alsace, and are remarkable for their clear, singing tone. Although the organ is small, the beauty of the music, as interpreted by the great scholar and authority on Bach, is outstanding, particularly the chorale preludes which he has chosen to play. Following this come more Bach recordings by Helmut Walcha, the blind German organist, and just recently Carl Weinrich has undertaken the big job of recording the entire works of Bach on a small organ in the Lutheran Church of Skanninge, Sweden. Some of this has already been done and the results are reported to be unusual.

But the real test for the hi-fi outfits so far comes from a set of two records made by E. Power Biggs which he recorded while making a recital tour in Europe. Mr. Biggs plays organs old and

new in the Netherlands, Germany, Denmark, Sweden and Norway, performing the music of Sweelinck, Pachelbel and Buxtehude, in some cases on the same organs these great forerunners of Bach (and Bach himself) played. From the magnificent sonorities of the new Steinmeyer classical organ in the cathedral in Trondheim to the silvery, clear tone of the small organ in St. Jacobi Kirche in Lübeck, one can revel in all kinds of marvelous music. Buxtehude and Bach undoubtedly played the organ in St. Jacobi Kirche which originally dates back to the fifteenth century. Of particular appeal, at least to the writer, is the famous old Gabel organ built in 1730 in the Monastery Church at Weingarten. The organ is so beautiful and the acoustics so perfect that the music of Pachelbel seems almost to be descending from heaven above. One wishes there might be a great deal more of it.

In retrospect it seems that some of those who were so harsh in their criticism of the trend back to classic organ design might have been more tolerant and understanding if they could have heard recordings like these. Some pertinent facts certainly stand out above all others: (1) The old classic organs were built to sound properly in the churches for which they were built; the acoustics of the building were studied and the organs voiced accordingly with due account being taken of the period of reverberation, etc. (2) The designers of over two centuries ago knew their business. The art has improved so little, at least as far as tonal design is concerned, since then. (3) The organ is one of the oldest instruments in existence and is not supposed to be and never should be intended as an imitation of the orchestra. It is an instrument in its own right.

It appears now as if the faithful reproduction of great organ music by leading organists on high fidelity records will awake a new interest in the "king of instruments." More people are listening to good organ music than ever before and as they become acquainted with it will demand good music in our churches both in service playing and recital. The student and enthusiast today have a privilege none of us had twenty years ago.

OBERLIN CONSERVATORY held its sixth annual festival of contemporary music Feb. 23-25. Wallingford Riegger was the guest composer-conductor. Robert Fountain directed the college choir in Kodaly's *Missa Brevis*, with Joseph Miranda at the organ.

ALLEN A. BOUTWELLE will play a recital Easter Day at the Advent Christian Church, Worcester, Mass. The recital will feature the new vibra-chimes. A new Tocata for organ will have its first performance.

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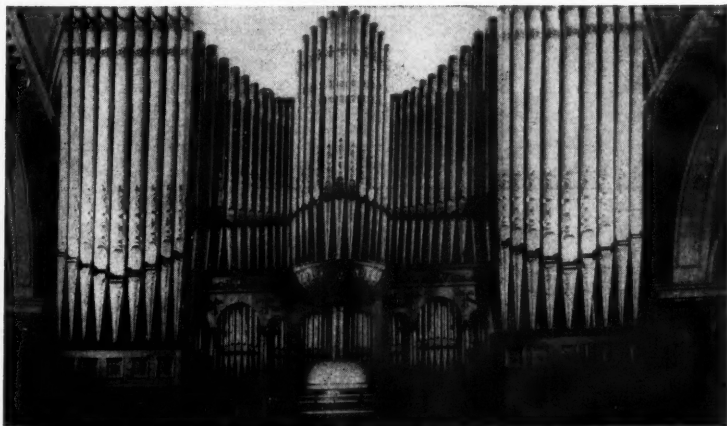
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Choral, Solo, Organ and Keyboard Works Make Up New Issues

By BENJAMIN HADLEY

The list of choral music for review this month is headed by a "Hymnal and Service Book for Male Voices" arranged and edited by Albert J. Strohm, and published by the Clayton F. Summy Company. This hymnal contains a wide variety of service music from chorales and plainsong to "Onward, Christian Soldiers." The hymns are very well-arranged for TTBB and sound quite natural in this form. It should prove useful for all men's choirs.

Three other TTBB items come from Harold Flammer: "Upon a Hill" by Lois Townsley, arranged by Wallingford Riegger, "O Saviour of the World" by James R. Pears, arranged by Riegger, and a rousing "Easter Call to Worship" by Ralph L. Grosvenor.

Treble voices are provided for in two pieces for SSA from the Galaxy Music Corporation: "Sancta Maria" (English words), an ethereal setting by Marcel G. Frank, and "Sing of Christmas," a pleasant number with a pastoral quality by Amy Worth. From Flammer comes "The Chelsea Unison Choir Book," compiled by Frances Williams. Many of these have optional second parts and some are available separately. These pieces are of uneven quality and range from such good pieces as "Sing Praises to God," Frances Williams; "Carol of the Reindeer," Thomas Charles Lee, and "Easter Bell Carol," Elinor F. Davies, to such sentimentality as "Mother's Day Anthem" by Phyllis Brown Ohanian, and some rather poor responses.

The selection in service music is sparse this month; however, there is a fine setting of the Te Deum by Richard Latham, from British American. This is of the best in contemporary English music, and although not easy to perform, it should be worth the effort involved. Purcell's Jubilate Deo in D has been published by

Novello from British American. This can not be used as service music, but is, of course, a very fine festival piece. The edition is by Watkins Shaw, who has reduced the string parts for organ and has left the trumpet part so it can be easily played on an organ trumpet stop. This requires very good soprano and alto soloists. There are only about eight pages at all involved for chorus. We shall hope to see this on some festival programs!

Flammer has sent a collection, "The Riegger Anthem Book," and two other pieces for SAB. Some of the numbers in the collection are available separately. Some of Wallingford Riegger's arrangements are the familiar "Bless the Lord, O My Soul," Ippolitof-Ivanof; "Go Not Far from Me, O God," Zingarelli; "The Palms," Fauré, and "Prayer of Thanksgiving," the well-known Dutch carol. Not in the collection is "Open the Gates of the Temple," an Easter number by Mrs. Joseph F. Knapp, and an introit, "The Lord Is in His Holy Temple" (SSAB) by Hazel Hedges.

In the SATB general category, we have two anthems based on familiar hymns: "Saviour! Thy Dying Love" (J. Fischer), and "Sun of My Soul" (Galaxy), both by Charles Black. The first begins with a soprano recitative and continues in the usual variations and modulations on the hymn tune. The one on "Hursley" is developed in a similar way, but the more dignified tune lends itself to a more stately setting.

• • •

From Galaxy come three other SATB numbers: "My Heart Is Ready, O God," a very interesting a cappella composition with many divisi passages, by Sven Lekberg; "Prayer of St. Francis," a straightforward piece with a number of rhythmic changes, by Helen C. Rockefeller, and "Whoever Believes in Me" by Eugene Feher.

An Easter Hymn, "The Saviour Is Arisen," a translation of "Der Heiland ist erstanden," is by Alois Taux, from British American. It is a hymn and does not pretend to be anything else. From Flammer is: "Hosanna, Blessed Is He that

Cometh," a rather monotonous setting by Hazel Hedges; "O Come, O Come, Emmanuel," a quite dramatic setting of the familiar tune by Elliott Goodwin; "Give unto the Lord the Glory," an attempt to make the full choir sing in recitative style by M. Berry Seay, and "Great Is the Lord," the Bach Prelude in C with choral accompaniment, also by Mr. Seay.

An interesting solo for high voice by Katherine K. Davis, is "My God Hath Sent His Angel." This has many changes of mood with much in recitative style. A good singer could make this sound quite impressive. Galaxy is the publisher.

The new organ repertory is small with only one collection—the first volume of the new Novello (British American) series, entitled "Festal Voluntaries." This volume is for Lent, Passiontide and Palm Sunday. The five pieces are on familiar tunes for this season. Thiman's Canzonetta on "Horsley," Norman Gilbert's Pastorale on "Rockingham" and Willan's "Epilogue on St. Theodulph" are typical settings in the popular British tradition. "Introitus on Herzliebster Jesu" by Gordon Slater, is a very different and haunting treatment of this chorale melody. Desmond Ratcliffe's "Reflection on the Passion Chorale" is a much bigger piece than is usual with this tune. We look forward to the other volumes in this series.

Two books have just been sent in by the Mills Music Company: "Extemporisation" by Alec Rowley, and "Seventy-Five A.R.C.O. Transposition Tests in Hymn-Tune Form" by Reginald Hunt. The former is a brief survey on the subject beginning at the elementary level. The transposition tests are short eight to sixteen-measure exercises to be transposed. Many could profit by daily practice from this manual.

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Programs of Recitals

Henry Hokans, Worcester, Mass.—Mr. Hokans, organist and choirmaster of All Saints' Church, played the following program March 4 in the Evangelical Congregational Church in Westboro, Mass.: Introduction and Toccata, Walond; "The Cuckoo," Daquin; Sinfonia "I Stand at the Threshold," Bach; Suite for a Musical Clock, Handel; Concerto 5 in F major, Handel; "Piece Heroique," Franck; "A Lovely Rose Is Blooming," Brahms; Scherzetto, Vierne; "Reverie," Bonnet; Finale, Symphony 1, Vierne.

Frederic T. Egener, F.C.C.M., London, Ont.—Dr. Egener played a recital Feb. 26 at Knox Presbyterian Church, St. Thomas, Ont. He was assisted by the church choir. Organ numbers were: "All through the Night," Lemare; "Suite Gothique," Boellmann; Variations on Pleyel's Hymn, Bur-naps; "Lake Huron," "Scenes Canadian," Egener.

Earl P. Morgan, Milwaukee, Wis.—Mr. Morgan played a vesper recital at St. Paul's Episcopal Church Feb. 19. His program: Concerto 5 in F, Handel; "Hark! a Voice Saith, All Is Mortal," Bach; Chorale in B minor, Franck; Scherzetto, Vierne; "Benedictus," Reger; "Ave Maris Stella" (Finale), Dupre; Communion, Purvis; "Westminster Chimes," Vierne.

Willis Bodine, Jr., Austin, Tex.—Mr. Bodine, a pupil of John Boe at the University of Texas, played his junior recital in the university recital hall Feb. 22. His program: Prelude and Fugue in A minor and Canon Variations on "Vom Himmel hoch," Bach; "Ascension," Messiaen; Prelude on "The King's Majesty," Sowerby.

Claude L. Murphree, Gainesville, Fla.—Mr. Murphree played the following recital March 11 at the University of Florida auditorium: Prelude on "B-A-C-H," Richard Keys Biggs; Symphony 5, Widor; Scherzo in G minor, Bossi; Dance of the Apprentices and Procession, Wagner-Koch; "Dreams," McAmis; Fantasia Contrapuntistica sopra "O Filii et Filiae," Van Hulst.

Henry Von Hasseln, Anderson, S. C.—The Greenwood, S. C., Chapter of the A.G.O. sponsored Mr. Von Hasseln in a recital Feb. 19 at the First Presbyterian Church. He played the following: First Movement, Sonata in A minor, Rheinberger; "Adagio for Glass Harmonica," Mozart; "My Faithful Heart Rejoices" and "My Heart Is Filled with Longing," Brahms; Fugue in G major (Gigue), Bach; "Requiescant in Pace," Sowerby; Gavotte, Wesley; "Cantilena," Titcomb; Chorale in A minor, Franck. At Anderson College Feb. 26, Mr. Von Hasseln played this program, assisted by Herbert Archer, piano: Rigaudon, Campra; "The Fifers," Dandrieu; "I Call to Thee, Lord Jesus Christ" and Fugue in G major (Gigue), Bach; "The Swan," Saint-Saens; Air Varie, Demarest; Prelude, Fugue and Variation, Franck; "The French Clock," Bornschein, "Chant de Paix," Langlais; "Now Thank We All Our God," Karg-Elert.

Alan Walker, Tarboro, N. C.—Mr. Walker played a recital at the Howard Memorial Presbyterian Church Jan. 29. His program included these pieces: Concerto 2, Handel; Sonata 2, Bach; "Adagio for a Glass Harmonica," Fantasia, K. 594, "Andante for a Mechanical Clock," K. 616 and Fantasia K. 608, Mozart.

C. Harold Einecke, Santa Barbara, Cal.—Dr. Einecke played the dedicatory recital on the Pels organ in the Church of Our Saviour, Mill Valley, Cal., Jan. 15. His program: Overture to the "The Occasional Oratorio," Handel; Sinfonia "I Stand at the Threshold," "Jesu, Joy of Man's Desiring" and Fugue in C major (Fanfare), Bach; Largo e Spiccatto, Concerto in D minor, Vivaldi-Bach; "The Cuckoo," Daquin; "Trumpet Voluntary," Purcell; "Marion," Sowerby; Elevation, Goldsworthy; "Gwalshmal," Purvis; "Rhosymedre," Vaughan Williams; Toccata on a French Psalm Tune, Norman Z. Fisher.

John Hamilton, Wenatchee, Wash.—The Chico, Cal., Chapter of the A.G.O. sponsored Mr. Hamilton in an organ and harpsichord recital Jan. 31 at the Bidwell Memorial Presbyterian Church. Organ numbers were the following: Prelude and Fugue on "B-A-C-H," Liszt; "O God, Thou Faithful God," Brahms; Canon in B, Schumann; "Ballet of Unhatched Chicks in Their Shells," Mussorgsky; "Rhumba," Elmore. Joann Meier Schaad was organist for the Concerto 3 in G for harpsichord and organ, Soler. Mr. Hamilton played his graduate recital for the Mus.M. degree in harpsichord at the University of Southern California Feb. 27.

Van Denman Thompson, Greencastle, Ind.—Dr. Thompson was sponsored in a recital Feb. 19 by the Wabash Valley Chapter of the A.G.O. at the Central Christian Church, Terre Haute, Ind. His program: Rondo in G, John Bull; Air, Handel; Rondeau, Couperin; "O Sacred Head" and Sinfonia "We Thank Thee, God," Bach; "Piece Heroique," Franck; Pastorate, Recitative and Chorale, Karg-Elert; "Ariel" and Meditation on a Hymn Tune, Thompson; "Sportive Fauns," D'Antalfy.

Barbara Jeanne Finch, Fresno, Cal.—The San Joaquin Valley Chapter of the A.G.O. sponsored Miss Finch in a recital Feb. 12 at the First Church of Christ, Scientist, Fresno. She is a student of Richard Purvis. Her program: Concerto in C major, "When in the Hour of Utmost Need" and Allegro, Trio-Sonata 5, Bach; Sketch in F minor, Schumann; "My Heart Is Ever Yearning," Brahms; Scherzo, Symphonie 2, Vierne; "Benedictus," Reger; Two Chorale Preludes, Peeters; "Fanfare," Whitlock; "Prayer for Peace" and "Capriccio" (On the Notes of the Cuckoo), Purvis; Toccata: "Tu Es Petra," Mulet.

Stanton A. Hyer, New York City.—Mr. Hyer appeared Jan. 26 as soloist with the Peekskill, N. Y., Civic Orchestra. He played the following: Toccata and Fugue in D minor and "The Old Year Now Hath Passed Away," Bach; "In Summer," Stebbins; "Rhapsody in Blue," Gershwin-Hyer. With the orchestra he played "Tales from the Vienna Woods," J. Strauss. Mr. Hyer played a recital Feb. 19 at the Peekskill First Baptist Church. His program: Toccata and Fugue in D minor, Bach; "Ave Maris Stella 3," Brahms; "Suite Baroques," Bingham; Toccata "Vom Himmel hoch," Edmundson; "Jerusalem the Golden," Ewing; Rondeau, Dandrieu; Improvisation on Four Hymns, Hyer; "Carillon," Vierne.

Mary Ann Dodd, Fayetteville, Ark.—Miss Dodd played her senior recital at the University of Arkansas concert hall Feb. 2. She played the following: Toccata in D minor, Froberger; "Ach bleib bei uns, Herr Jesu Christ," "Kommst du nun, Jesu, vom Himmel herunter," Passacaglia and Fugue in C minor, Bach; "Mors et Resurrectio," Langlais; Sonata 2, Hindemith; "Ave Maris Stella," Dupre.

George L. Scott, Pullman, Wash.—Mr. Scott played the following recital March 25 at Washington State College: "Da Jesus an dem Kreuze standt," Scheidt; Second Movement, Trio-Sonata 4, "Wachet auf" and "Valet will ich dir geben," Bach; Partita "Wer nur den lieben Gott lässt walten," Pepping; Chorale in B minor, Franck; "Cantabile," Symphony 2 and Final, Symphony 3, Vierne.

Richard Westenburg, Minneapolis, Minn.—Mr. Westenburg played a recital at the Cathedral Church of St. Mark Feb. 12. His program: Toccata in E minor, Pachelbel; Air, Tartini; "Basse et Dessus de Trompette," Clerambault; "Psalm 19," Marcello; Noel "Grand Jeu et Duo," Daquin; "Cathedral" Prelude and Fugue in E minor and Five Chorale Preludes, Bach; Prelude and Scherzo, Titcomb; Adagio for Strings, Barber; Finale, Symphony 2, Widor.

Richard H. Unfried, Los Angeles, Cal.—Mr. Unfried, a student of Irene Robertson, played his senior recital on the organ in the Bovard Auditorium, the University of Southern California, Jan. 30. His program: "My Heart Is Filled with Longing" and "O Blessed Jesu," Brahms; Sonata 1, Mendelssohn; Sonata 2, Hindemith; Toccata and Fugue in F major, Bach; Scherzo and Finale, Symphony 2, Vierne.

Carolyn Eycleshimer, Troy, N.Y.—Miss Eycleshimer, music director at Trinity Methodist Church, played a recital Feb. 19 on the Giles memorial organ at the First Baptist Church. Her program: Rondo in G, Bull; Aria, Suite in D, Bach; "How Brightly Shines the Morning Star," Karg-Elert; "The Nativity," Langlais; "A Rose Tree Hath Arisen," Brahms; "Piece Heroique," Franck; Prelude and Fugue in G minor, Dupre; "The Celestial Banquet," Messiaen; "Londonderry Air," arr. Coke-Jephcott; "Flourish for an Occasion," Wolff; "Dreams," McAmis; Toccata in F, Symphony 5, Widor.

David Craighead, Rochester, N.Y.—Mr. Craighead was sponsored in a recital Feb. 13 by the Los Angeles and Pasadena and Valley Districts Chapters of the A.G.O. and Occidental College. The program was played at the Thorne Hall of the college and included the following: Concerto in A minor, Vivaldi-Bach; Aria da Chiesa, anonymous; Andante in F, Mozart; Prelude and Fugue in C, Bach; Sonata, Russell Bennett; Noel Grand Jeu et Duo, Daquin; "Barcarolle," Urner; Prelude and Fugue in G minor, Dupre.

Francis Hopper, Louisville, Ky.—Mr. Hopper played the dedicatory recital on the Schlicker organ at the Second Presbyterian Church, Rolling Fields, Feb. 5. His program included the following: "Echo Voluntary," John James; Air with Variations, Felton; Concerto in D major for organ and strings (ms), William Hayes; Kleine Präludien und Intermezzi, Schroeder; "Lord God, Now Open Wide Thy Heaven," "When in the Hour of Utmost Need" and Fantasia in G major, Bach. Mr. Hopper was assisted by a string quartet, flute and soprano.

SEARLE WRIGHT, F.A.G.O., directed the choir of St. Paul's Chapel, Columbia University, in Elgar's "Dream of Gerontius" March 12.

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RUTH A. PERRY celebrated her twenty-fifth anniversary as organist and musical director of the First Church of Christ, Congregational, Longmeadow, Mass., Jan. 8. A reception and tea, attended by 400 people, was held at which a silver tea service was given to her from the congregation by William W. Sample, a member of the music committee.

Miss Perry was one of the founders and first dean of the Springfield, Mass., Chapter of the A.G.O. She has been supervisor of music in the Longmeadow schools since 1946.

CATHARINE CROZIER GIVES VESPER SERIES IN FLORIDA

Catharine Crozier, organist of Rollins College, Winter Park, Fla., gave a series of eight vesper organ recitals in the Knowles Memorial Chapel in the months of January and February. These programs included a wide range of music drawn from the classic, romantic and contemporary schools of composition. One program was devoted entirely to music by Mozart as a tribute to the two-hundredth anniversary of his birth. Assisting artists in the series were: Alphonse Carlo and Marguerite Haldeman, violinists, Ross Rosazza, baritone, and Alice Anderson, soprano. Miss Crozier gave an all-Bach program March 8 as a part of the Bach festival of Winter Park under the direction of Robert Hufstader.

PASSION SUNDAY EVENSONG IS HELD IN PHILADELPHIA

A service of choral evensong was sung by the men's and boys' choir of the Church of St. Martin-in-the-Fields, Chestnut Hill, Philadelphia, Passion Sunday, March 18. The program consisted of "Tenebrae", Ingegneri; Kyrie Eleison from the Pope Marcellus Mass, Palestrina; "The Reproaches," Vittoria; "Praise to Thee, Lord Jesus", Schütz; a portion of Cantata 115, "Ready Be My Soul," and the "Crucifixus" from the B minor Mass, both by Bach. Harry Wilkinson, F.A.G.O., is organist and choir-master.

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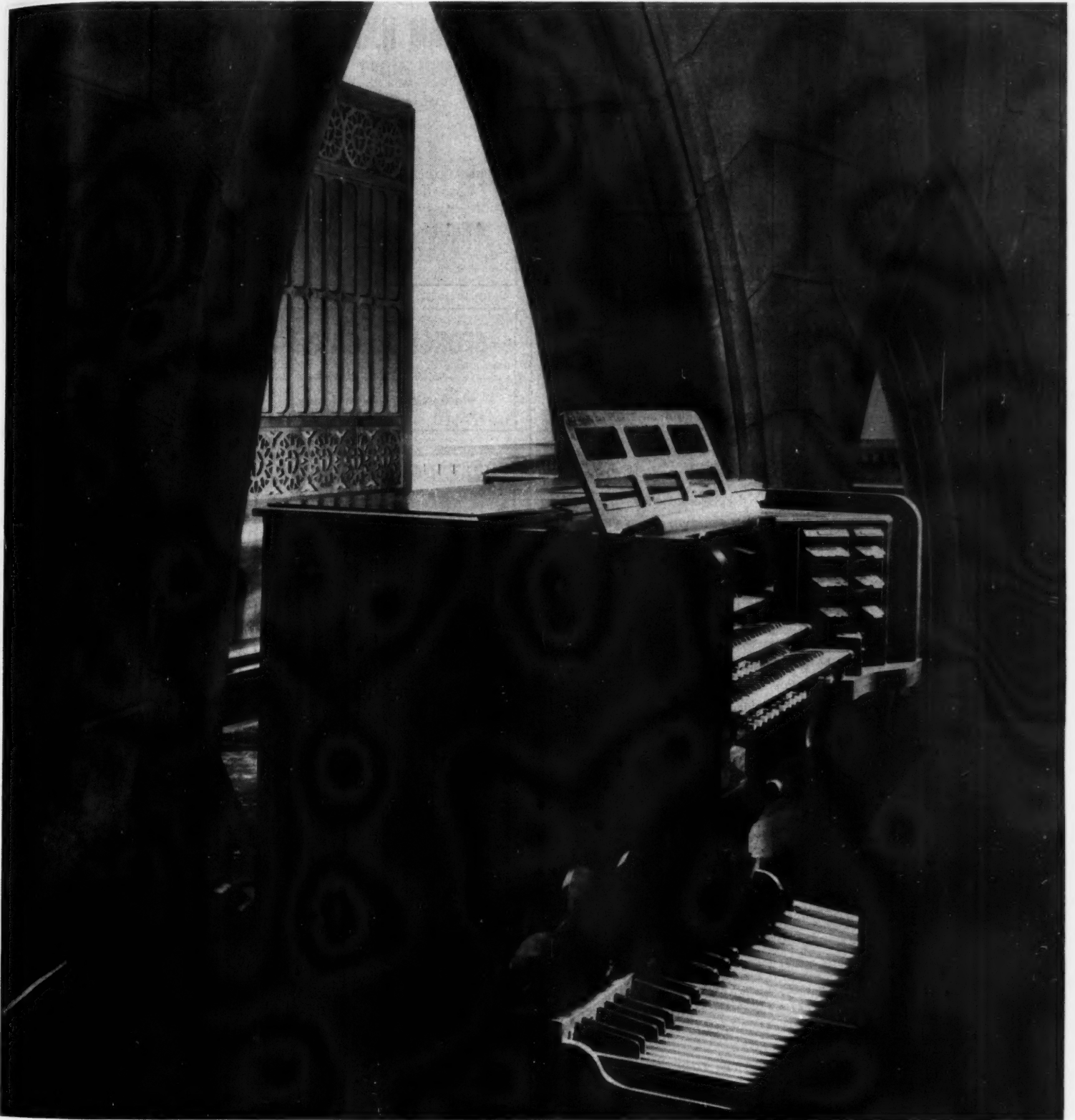
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HELEN WHITMARSH SUMMERS, Mus. M., appeared with the Tucson Symphony Orchestra, Fred Balazs, conductor, Feb. 28. Mrs. Summers played Concerto 4 by Handel, with the orchestra and the organ part in Symphony 3 by Saint Saens.

Mrs. Summers was sponsored in a solo recital by the Tucson Festival Society in 1952. She served as dean of the Southern Arizona Chapter of the A.G.O. for two terms (1952-1954) and was director of choral music for the Arizona State Federation of Music Clubs in 1951. Prior to her residence in Tucson, Mrs. Summers was choir director-organist at Trinity Methodist Church, Detroit, Mich., and was listed as concert-organist with the Michigan Artists Bureau.

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Halifax Hears British Adjudicator.

A large number of members of the Halifax Centre gathered at the Sword and Anchor Inn Jan. 31 for their annual banquet. The guest speaker was Dr. Leon Forrester, A.R.C.M., F.R.C.O., who had come to Halifax to adjudicate the organ and school music classes in the musical festival. Dr. Forrester, choirmaster and director of several boys' choirs and of two operatic companies, has adjudicated in many festivals throughout Great Britain. He is a winner of the LaFontaine prize for the highest marks in organ playing and has composed several piano and organ pieces and a Symphony in D minor.

The speaker was introduced by Professor Harold Hamer. The title of his talk was "Musical Festivals from 1000 B. C." While discussing the qualities of competitive and noncompetitive musical festivals, Dr. Forrester said that King David had a singing school of 4,000 and held the first musical festival. There were musical festivals in England in the reign of Edward III, but the first competitive musical festival was "a duel" of two organs in St. Mark's Church in Venice in the sixteenth century.

B. A. Munn, chairman of the centre, asked if the members had questions about musical affairs in Britain. Dr. Forrester remarked that British festivals flourished in solo classes, but there has been a loss of numbers in male-voice choirs. Large festivals, such as Blackpool, have organ classes but not smaller ones. In Canada there is a more active interest in organ playing than in cities of comparable size in Britain, revealed Dr. Forrester, who was thanked by Ernest Morley.

Six Lenten recitals by members and their students were held at All Saints' Cathedral each Saturday at 4:15.

SHIRLEY A. BLAKELEY.

Oshawa Hears Talk on Stained Glass.

An evening of more than usual interest was enjoyed by members of the Oshawa Centre at St. George's parish hall Feb. 8. The guest speaker was James Meechan, artist and craftsman, whose illustrated talk on the making and history of stained glass windows enthralled his listeners. A native of Glasgow, Scotland, and a graduate of the school of art there, Mr. Meechan came to Canada three years ago and has established a studio in Toronto.

Mr. Meechan traced the method of making windows from the original colored sketch, through the cartoon stage, the clipping of the pattern with special shears, the painting with oils and water paint and two firings in the kiln. His talk was illustrated with colored slides, and Mr. Meechan brought for demonstration purposes samples of stained glass and utensils used in making the windows. He pointed out the folly of translating oil paintings to windows and stressed the importance of encouraging original design. He made a strong case for the use of stained glass windows in contemporary architecture.

Mrs. G. K. Drynan introduced the speaker and the thanks of the group was expressed by A. Bellingham. Attending as special guests were members of the Oshawa clergy.

MRS. G. K. DRYNAN, Secretary.

ST. CATHARINES CENTRE—A meeting was held by the St. Catharines Centre at Knox Church March 4. The guest recitalist was Doreen Miller, A.C.C.O. of Toronto. Following the recital a business meeting was held, at which the recent formation of the St. Catharines Arts Council was discussed.—DR. F. R. C. CLARKE.

OTTAWA CENTRE—The January meeting of the Ottawa Centre was held at St. Peter's Lutheran Church. After a good dinner, served by the ladies of the church, the meeting adjourned to the basement where two documentary films were shown. The first, loaned by the Danish Legation, was a sound and visual presentation of the historic Compenius organ and the second was the film on the Casavant factory. Following the films, Mrs. Lillian Forsyth gave an interesting and entertaining account of her musical experiences on a one-year visit to Great Britain and Europe. The evening closed with a report on the London convention by Leonard Foss in his usual witty style. Arrangements for the films were made by the National Film Board and for the dinner by J. A. Loa . . . The February meeting was held at the Chalmers United Church. William France spoke on Canadian church music. A large quantity of music was on exhibition through donation and loan from a number of publishers. The meeting was a preliminary to a festival of Canadian church music to be sponsored by the centre in May. By these efforts we hope to increase the amount of contemporary Canadian music in our local church repertory.—PETER HARKER.

HAMILTON CENTRE—The Hamilton Centre was pleased to sponsor Keith L. Hopkins, A.R.C.T., A.C.C.O., in a recital at the First United Church Feb. 12. Mr. Hopkins, one of our younger members, was awarded his diploma at the closing banquet of last year's convention in London. Despite winter weather a good-sized crowd enjoyed his program. The offering was taken in aid of the C.C.O. headquarters building fund. The choir of the church assisted Mr. Hopkins, and was under the direction of Harry J. Allen, F.C.C.M. A reception followed.—DWIGHT MUNGER, DIAPASON Reporter.

LONDON CENTRE—A meeting of the London Centre was held at the home of I. S. Brake March 4. Mr. Brake's two interesting papers, entitled "The Origin of Vestments" and "The Missionary Aspect of Church Music," highlighted the business session. Colored slides, as shown by J. Bev. C. Robinson, M.D., well-known London physician and amateur photographer, of his recent trip to the old country, provided a thrilling climax to the evening. Outstanding were the scenes of the English and Scottish countryside and of the many old churches and cathedrals . . . A meeting of the centre was held Feb. 12 at the Knox United Church. A program of recorded music (sixteenth-century Monteverdi) preceded the short business meeting which Earle Terry chairman, presided over. The program was arranged by W. H. Wickett and M. A. Chadwick.—MARGARET NEEDHAM.

SARNIA CENTER—The annual hymns of the church service for massed choir and congregation was held Feb. 26 at the Devine Street United Church. Hayden Weston directed the choirs with Bernard A. Howard, A.C.C.O., at the organ. Several new hymns were used, as well as the more familiar, in varied ways. Other members participated: James Watson played the organ prelude, Herman Sperling gave a background for the hymns, James France, local chairman, reviewed the objects of the C.C.O. and welcomed the choirs and congregation, Bruce Birrell played the postlude and the benediction and welcome were given by members of the ministerial association. Proceeds from the service were in aid of the C.C.O. building fund.—A. E. HARRIS, Secretary.

CALGARY CENTRE—The Calgary Centre is sponsoring a series of radio recitals in the spring season. Douglas Parnham (Hillhurst United Church) is in charge of the recitals with the co-operation of radio station CFAC. Those taking part will be: Dulcie Bishop (St. Stephen's Anglican), Madge Thomas Clarke (First Baptist), Phyllis Chapman Clarke (Central United), Angus Fraser (North Hill United), Victor Graham (Grace Presbyterian), Stuart Kennedy (Mt. Calvary Lutheran), Cyril Mossop (Knox United) and Kenneth Robson (Crescent Heights Baptist). Each recital will be broadcast from the organist's own church at a suitable time on a Sunday evening.—R. C. CLARKE.

VICTORIA CENTRE—The February meeting was held at the residence of the president, Dr. D. B. Roxburgh, and members were privileged to hear several records of the Aeolian-Skinner Organ Company's series, the "King of Instruments", which were made available through the courtesy of G. Donald Harrison and were greatly enjoyed. After refreshments, served by Mrs. Roxburgh, assisted by Mrs. Boam, members were able to disport themselves on the president's "concert-model" Hammond electronic organ.—GRAHAM STEED.

VANCOUVER CENTRE.—Two outstanding programs of great interest to members of the Vancouver Centre were greatly enjoyed recently. The Christ Church Cathedral choir, under the direction of Thomas Jenkins, A.C.C.O., gave a choir demonstration of outstanding interest Jan. 31. Mr. Jenkins spoke to the congregation and explained various phases of the Anglican service and illustrated his remarks by carefully-prepared numbers by his choir . . . A much anticipated event took place Feb. 25 at the Canadian Memorial Chapel where the Vancouver Ladies' Orchestra, under the



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direction of Miss Annette Coates, and George B. Gibson, organist of the chapel, played various numbers for organ and orchestra.—G. HERALD KEEFER.

HEADLINES

Howes, Concert Organist, Hailed in Peabody Recital

Scholarly Organ Treatment by Howes Rewards Audience

By Martin W. Bush

Reaffirming the fine impression made in a former appearance, and his place of eminence among his colleagues, Arthur Howes, organist, pleased an attentive audience at the Kountze Memorial Evangelical Lutheran Church Sunday afternoon.

Again there was heard meticulous attention to detail, irreproachable taste and conformity to the best traditions of organ playing. His offerings, barring Brahms and Widor, were by Bach, Handel and lesser knowns of that era. Thus the list clearly indicated Mr. Howes's unconcern for gallery appeal.

Nevertheless, the audience

found reward in his scholarly treatment of the old music.

Organ Institute Series Opens With All-Bach Concert Night

Arthur Howes, Organist-Conductor,
"Exceptionally Well Received"

By ALFRED W. BURKE

METHUEN—The opening concert in this season's Organ Institute series was played by gifted organist-conductor, Arthur Howes. Mr. Howes appropriately presented an all-Bach list. He was exceptionally well received, and graciously offered several

be clarified with the interpretive touch.

Played Logically

It is a real pleasure to hear Bach played logically and without the all-out drive which marks

Arthur Howes Charms His Audience In Methodist Church Organ Recital

By JOHN DONOGHUE

Burlington has had its share of fine music this past week. Last Monday, it was I Musici. Last night, Arthur Howes, the director of the Organ Institute, Andover, Mass., gave us another program largely given over to the Baroque period.

It was easy to understand the applause that followed both halves of the program.

Technique Amazing

Mr. Howes plays with authority and astonishing technique. The type of program that he offered

Pays Homage To Bach, The Master

An all Bach concert is and must ever be a challenge. A challenge to Bach himself—to the audience attending such a concert—and to the artist performing at it.

Year after year, undaunted pioneer and idealist that he is Arthur Howes, who opened the annual organ institute series in Methuen Memorial Music Hall Friday evening chose to pay homage to the Master.

As founder and director of the This latest concert, added to the impressive record of his preceding all-Bach concerts, might well be his most definitive and successful one to date.

More and more his precise, all embracing, as well as resourceful technique in the use of the manuals, pedals, registration become a part of the execution and projection of each individual piece.

So pleased was his audience that he had to add several encores to bring this noted concert to a close.

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JAZZ WILL BE INTRODUCED INTO STRATFORD FESTIVAL

The Stratford Shakespearean Festival, Stratford, Ont., will have the second annual music festival July 7 to Aug. 11 in conjunction with the summer drama season. Louis Applebaum, director, announced, "This is perhaps the first time that good jazz has been thoroughly integrated into a serious music festival." Such artists as Rudolf Serkin, Claudio Arrau, Inge Borkh and Jennie Tourel will alternate with jazz performers, Duke Ellington and Dave Brubeck. The festival orchestra will play under guest conductors, Reginald Stewart and Heinz Unger. The festival chorus will be under the direction of Elmer Iseler. For the first time an opera will be added to the series—Britten's "The Rape of Lucretia." Master classes, under the auspices of the Royal Conservatory in Toronto, will be given by Mr. Arrau and Miss Borkh.

MGM COMMISSIONS WORKS FOR ELLSASSER TO RECORD

MGM Records has commissioned several works to be written for Richard Ellsasser to record. The emphasis is for "light" generally appealing pieces. The first work was "The Seasons" by Michael Carr, an English composer, which was recorded last year. This has been so successful that another piece by the same composer, "Memories of London," was commissioned and has just been recorded for release in late spring. George Snowhill, an American composer, has also been commissioned to write an organ suite for Mr. Ellsasser.

SERIES OF LENTEN TALKS IS GIVEN BY PETER WARING

Dr. Peter Waring of the faculty of the Episcopal Theological School, Cambridge, and organist-choir director at St. Andrew's Church, Wellesley, gave a series of five Lenten talks on "Music in Worship" at Grace Church, Newton. Three lectures were based on the use of the Hymnal, 1940, as it applies to the services of Holy Communion, Morning Prayer and Evening Prayer. Two of the lectures illustrated the major developments in the history of western sacred music.

ROBERT CANE



ROBERT CANE will appear in a recital April 15 at St. Peter's Church, Madison Street, Chicago, under the Bertha Ott management. This recital is the Young Artist award he won last year in a competition sponsored by the American Society of Musicians.

Mr. Cane is a student of Hugh C. Price at the Sherwood Music School. He holds the Mus. B. degree from that institution and is currently working on the Mus. M. there. He is organist at the Congregational Church in Elgin, Ill., and formerly was organist and choir director of Zion Lutheran Church, Chicago.

The St. Peter's program will include works by Buxtehude, Bach, Hindemith, Vierne and Liszt.

THE SIXTY-VOICE DePaul University choir, Arthur C. Becker, director, provided the background music for an Encyclopaedia Britannica Films, Inc., movie, entitled "The American Flag," in a recent production. To be released in a few months, the film is in color and features the usual patriotic hymns with special arrangements. It will be used for patriotic events and will be available to schools throughout the country.

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A short cantata for Mixed Chorus and Baritone Solo, with organ accompaniment and optional parts for Two Trumpets and Timpani. Time of performance: 12 minutes.

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- The Glorious Day is Here** Cecil Effinger .25
- That Blessed Easter Morn** Mary E. Caldwell .16
- Draw Nigh to Jerusalem** David H. Williams .20
- All Glory, Laud and Honor (3 choirs)** Teschner, arr. Runkel .22
- 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
- The Lord Reigneth** Wallis Braman .20
- God is Our Hope and Strength** Frederick C. Schreiber .22
- I Am Not Worthy, Holy Lord** William Neidlinger .20

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NEARLY 300 TV STATIONS WILL SHOW FILM ON BELLS

The story of Schulmerich Carillon Bells, as told in the film "Mission of the Bells," is to be shown on nearly 300 TV stations throughout the United States in 1956. This production was selected as one of the "Building America" series of telecasts. These interesting and informative programs are giving American TV audiences opportunities to go behind the scenes in commerce, industry and finance to learn the *how* and *why* of many business organizations. The film, narrated by Milton Cross, tells of the influence of bells on the life of man.

Featured in the film is Professor Arthur Lynds Bigelow, bell-master of the Princeton University carillon and of the Town of Louvain, Belgium, who demonstrates the many partials or tones heard in a perfect carillon bell, which distinguish bells from chimes.

IRVING SABLOSKY GIVES SERIES ON CHICAGO WFMT

The Fromm Music Foundation in Chicago is sponsoring Irving Sablosky, music critic of the *Chicago Daily News*, in twelve programs of recorded music and comment on WFMT Monday evenings at 9:00 P.M. The topic is "Music Now and Then," a survey of the history of music, relating contemporary music to the heritage of the past. The series began Feb. 27 and will continue to May 14.

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JOSEPH LEONARD has been appointed organist-choirmaster at the Church of the Holy Faith (Episcopal), Santa Fe, N. M. Mr. Leonard has been at Trinity Episcopal Church in Victoria, Tex., in a similar capacity.

He will direct three choirs at the church in addition to doing private teaching in piano and organ. Mr. Leonard replaces Mrs. Reginald Fisher, who is resigning the position after many years' service. At present there is a Hammond electronic organ in the church which will be replaced with a pipe organ at an early date.

Mr. Leonard received the Mus. M. from Juilliard School of Music in 1949 with undergraduate work at Texas Wesleyan College in Fort Worth, and at Juilliard. Study was with David McK. Williams, Franklin Coates and Vernon de Tar. While in New York he was organist-choirmaster at the Hillside Presbyterian Church in Jamaica, and at the Lutheran Church of the Incarnation in Brooklyn, as well as assisting Mr. de Tar at the Church of the Ascension. In 1949 he studied with Dupré and Falcinelli at Fontainebleau, France. In 1951 Mr. Leonard married Mary Ruth Blake. They moved to Corpus Christi, Tex., where he was director of music at the First Methodist Church, and Mrs. Leonard was first cellist of the Corpus Christi Symphony. They have one daughter, Cynthia.

In Victoria Mr. Leonard has been dean of the local chapter of the A.G.O., vice-president of the Community Concerts Association and director of the Community Chorus and Orchestra, along with a heavy teaching schedule of piano and organ including organ students at Victoria Junior College.

THE CHINESE CHORAL CLUB APPEARS ON TV IN NEW YORK

The Chinese Choral Club of New York City, directed by D. DeWitt Wasson, gave a program on WATV March 5 entitled "Eastern and Western Music." The club joined the choir of the South Presbyterian Church in a performance of Beethoven's "Mount of Olives" Good Friday.

CLEVELAND CHOIR SINGS DUBOIS' "SEVEN LAST WORDS"

W. William Wagner directed the choir of the Old Stone Church, Cleveland, Ohio, in a performance March 4 of Dubois' "Seven Last Words." David Hottmann, baritone, sang the "Five Mystical Songs" by Vaughan Williams, at the same service.

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New Publications Recognize Growing Musical Standards

By FRANK CUNKLE

The subject most likely to crop up in serious discussions among organists these days is the rapid rise in the level of musical knowledge, taste and understanding among average organists in average churches in average American cities and towns. Choral music sent to THE DIAPASON for review indicates that the publishers, at least, are becoming fully aware of this trend away from mediocrity and are more and more gearing their catalogs to organists' increasing knowledge of the history and traditions in church music and to their awareness of and interest in contemporary and even future musical trends.

Concordia's new choral music particularly recognizes this growth. This publisher, originally intending to provide music for and to raise the musical standards of the services of a single denomination, continues month after month to issue considerable music of high quality and wide diversity suitable for use in churches of many faiths. Especially cognizant of this widening interest and improved taste are three anthems prepared by S. Drummond Wolff: Magnificat and Nunc Dimittis on plainchants with faubourbons, "Father Most Holy" on an old Rouen church melody and "Father, Son, and Holy Ghost, Bless" on a seventeenth-century Dresden melody suitable for youth services. Two anthems by Bach's contemporary, Marcello, appear with useful English texts from the psalms: "O Lord, Our Governor" and "And with Songs I Will Celebrate"; two more by Moser: "Man Shall Not Live by Bread Alone" (available unison or SATB) and "The Promise of Eternal Inheritance" (unison) are additions to the "Choral Music for the Day" series as are Titcomb's "Rejoice Ye with Jerusalem", written with that composer's usual complete grasp of his medium, and Bender's "Many Shall Come from the East and West", an ingenious three-part diatonic canon. Willan adds to his Concordia list with a flexible and useful pair: "Holy Spirit, Hear Us" (SA) and "Holy, Holy, Holy Is the Lord of Hosts" (SSA). Carl Bergen's edition of the Te Deum has special interest for liturgical services and for choirs and congregations sufficiently steeped in plainsong tradition. Lovelace's des Pres motet "The Name of Jesus", a Praetorius setting of the Lord's Prayer, "The Prayer of Our Lord", a Buszin version of an ancient chorale, "Jesus Is Our Joy, Our Treasure", and the Strube setting of "O Heiland," entitled "Blest Spirit, One with God," help satisfy the choirmaster's interest in non-liturgical pre-Bach music. Paul Bauman's "O God I Thank Thee Heartily" (unison) rounds out Concordia's new list.

Three highly-regarded editors and arrangers appear on Boosey's list of new music. Harry Robert Wilson has three new Negro spiritual arrangements: "Rise Up Shepherd" (SSA), "The Battle of Jericho" (TBB) and "I Couldn't Hear Nobody Pray" (SATB), and new English settings of Ingegneri's "Tenebrae Factae Sunt" and the old Czarist anthem "God Ever Glorious". Noble Cain arranged two from Tschaiakowsky: "Hail, Thou Holy One" (8 parts) and "Sing Ye Praises to the Lord," and he edits a Palestrina Easter motet, "Surrexit Pastor Bonus" and Tschesnokoff's "If Ye Love the Lord". Walter Ehret edits a Schvedov "We Sing to Thee", a Cherubic Hymn by Musitcheskoo and a chorus, "Praise Ye the Lord", from Saint Saens' Christmas Oratorio. Arthur Oldham's "A Festival Anthem" sets his fourteenth-century text with many interesting musical devices in both organ and the five vocal lines. Three psalm settings: "Let Them Trust in Thee" by Roff, "Hear My Prayer" by Tartini-Dieterich, and "Praise Ye the Lord" by Donato, will be useful additions to the a cappella repertory, as should a setting of "The Lord's Prayer" by Tellep, to music by Kedrov. For youth choirs and festival use Boosey brings us Benjamin's "Endeavor" and Pfaff's ingenious devising of the Tallis canon, "Glory to Thee, My God, This Night".

Summy's new publications seem in-

tended primarily for the choir of limited resources. Three are arrangements: "Walk in the Light", Larson: "Teach Me, O Lord", Norden, and Black's words and arrangement from Mendelssohn, "Bells Are Sounding," which uses junior and adult choirs. A setting of the Psalm 8 by Warner, and Frederick's "The Voice of Jesus" were also among Summy's issues.

Flammer features a group of liturgical responses and sentences by Cain, and multiple choir arrangements by the same man of several familiar anthems. Settings of "But the Greatest of These Is Charity" by Stanley Day, "Love Is of God" by Aulbach, and Emery's "Lift Your Heart in Song" are good, practical material for the average choir.

New Novello material (available from British-American or Gray) includes a Communion Service by Sumsion, and two fine sixteenth-century motets, "Lord, Do Thou Have Mercy" by Vittoria, and "As Pants the Heart" by Palestrina, both with original Latin and new English texts. Five beloved texts appear in new musical settings: "Christ Hath a Garden", Barritt; "Nearer My God to Thee", Westrup; "O Pray for the Peace of Jerusalem", Taylor; "How Beautiful upon the Mountains," adapted to Stainer music, and "Love Divine, All Loves Excelling" in a hymn setting with descant by Thiman.

Shawnee has two new anthems for the list: McCormick's "I Am the Vine", and Florence Jolley's SSA setting of "The Lord's My Shepherd".

Four publishers send singles. J. Fischer sent Candlyn's Easter carol setting of "The Strife Is O'er"; Presser a three-part Roff arrangement of a sixteenth-century Giovanelli, "Tu, Mentis Delectatio"; Mills a setting of Psalm 86 by Eunice Kettering, and Boston's Row octavo series, Marriott's "The Just Shall Live by Faith."

Some sacred songs deserve mention. Southern publishes a big, orchestrally-conceived baritone setting of Psalm 68 by Bernard Rogers, and a "Cycle of Holy Songs", psalm settings by Ned Rorem, which require good vocal and musical equipment but which would repay a good musician for his study. Concordia's wedding song, "O Father, All Creating" by Fetler, and Augsburg's "Whither Thou Goest" by Cassler, come out at a good time of year for those many organists for whom the wedding chestnuts are now forbidden.

New Organ Music

Concordia publishes Van Hulse's "Seven Preludes on Hymns for Easter", short works of major interest and usefulness which fill a real need for fresh Easter organ material. Gray continues its re-issue of a standard French edition (Bornemann) of pre-Bach masters with five chorales by Hanff. These certainly belong in any even reasonably complete organ library. They are carefully edited and fingered and well adapted for teaching to mature students.

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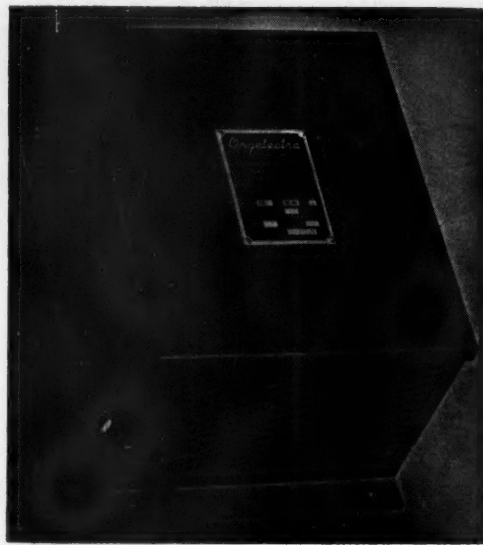
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CHORISTERS' GUILD HOLDS FESTIVAL IN DES MOINES

The Des Moines Chapter of the Choristers' Guild sponsored its second festival of music for grade school and high school children March 4 at the First Methodist Church. Seven-hundred children participated in the festival from eighteen churches in the area.

The guest conductors of the day were Dr. and Mrs. W. Lawrence Curry of Philadelphia. Dr. Curry is chairman of the department of music, Beaver College, Jenkintown, Pa., and musical editor for the Westminster Press. Mrs. Curry conducts the verse-speaking choirs at the First Methodist Church, Germantown, and lectures on choric speech and drama in the Presbyterian Leadership Training Schools of Maryville, Tenn., and Wooster, Ohio. Dr. Curry conducted the musical selections and Mrs. Curry conducted a verse-speaking choir, especially organized for this festival.

A workshop of two days preceded this festival. Seminars on choir organization, materials and methods, auditions and vocal techniques provided an enthusiastic

group of church musicians with plenty to think about.

An unusual contribution of this workshop was the opportunity given to all to observe the techniques of conducting a verse-speaking choir and how to use such a choir in the general church program.

The first day of the workshop was concluded with a dinner at which the participants could get acquainted and enjoy a social evening. Dr. Curry spoke on the subject "Your Young People and the Music Program in Your Church."

The three-day meeting was concluded with a combined meeting with the Central Iowa Chapter of the A.G.O. at which Dr. Curry spoke on the subject "On Changing the Pace of Your Music Program." Illustrations of readings with music were given by Mrs. Curry with Dr. Curry at the organ.

The program of activities was under the direction of John Dexter, director of music, Plymouth Congregational Church. The executive committee assisting him included: Frances Keck, president; Louise Haslup, vice-president; Russell Saunders, treasurer; Donella Rex, secretary; Hal Kreutz, co-ordinating chairman.

ESPLANADE EUROPEAN TOUR TO VISIT FAMOUS ORGANS

Many interesting events are planned for the Esplanade Travel's second European organ tour, which leaves New York City July 30 for a one-month trip to Europe to visit the famous organs of France, Belgium and England.

In France, Marcel Dupré has invited the group to his home in Meudon where he will play on the three-manual Cavaille-Coll organ formerly owned by Alexandre Guilmant. M. Dupré has also invited members of the tour to the organ loft of St. Sulpice during the Sunday services. Pierre Cochereau, recently-appointed young organist of the Cathedral of Notre Dame, has stated that the organ will be "wide open" to the tour. Other outstanding organists who have agreed to cooperate are André Marchal, Jean Langlais, Norbert Dufourcq and Rolande Falcinelli.

On the tour into the provinces, famous organs at Versailles, La Flèche, Angers, Poitiers, Rheims, Soissons and Strasbourg will be visited and heard, and a trip will be made to the famous Abbey at Solesmes. At Fontainebleau, Nadia Boulanger, director of the American Conservatory, will receive the members of the tour and will arrange a special organ recital in the Jeu de Paumes of the Palace of Fontainebleau. In Alsace, the tour will visit several organs built by Andreas Silbermann.

In Belgium, Flor Peeters is arranging visits to the cathedrals of Antwerp, Ghent, Bruges and Mechelin, where he will play a recital. He will also arrange a carillon recital by the director of the carillon school at Mechelin. In England, the tour will visit many organs of interest in London, as well as instruments in Cambridge and Ely Cathedral.

Melville Smith, director of the Longy School of Music in Cambridge, Mass., is the musical tour director.

A FESTIVAL OF HYMNS was held Feb. 26 at the First Methodist Church, Minneapolis, Minn. The choir of the church, Glenn R. Warner, organist-choirmaster, and the choir of Emmanuel Methodist Church, Elmer Sodergren, director, and Barbara Blon, organist, took part.



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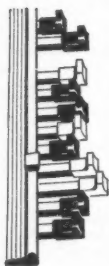
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ST. PAUL'S CHURCH, DULUTH ORDERS 3-MANUAL MOLLER

St. Paul's Episcopal Church, Duluth, Minn., will have a new three-manual organ to be built by the M. P. Möller Company. Arthur Jennings was consultant; Donald H. Andrews is organist and choirmaster, and Harry Iverson represented the Möller Company. The instrument is to be installed late this year.

The stolist:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Chimes (prepared for).

SWELL ORGAN.

Flute Conique, 16 ft., 85 pipes.
Geigen Diapason, 8 ft., 68 pipes.
Gedeckt, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 56 pipes.
Flute Conique, 8 ft., 68 notes.
Flute Celeste, 8 ft., 56 pipes.
Geigen Principal, 4 ft., 12 pipes.
Flute, 4 ft., 68 notes.
Nazard, 2 2/3 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Plein Jeu, 3 ranks, 183 pipes.
Hautbois, 16 ft., 56 notes.
Trumpet, 8 ft., 68 pipes.
Hautbois, 8 ft., 68 pipes.
Vox Humana, 8 ft. (prepared for).
Clarion, 4 ft., 12 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Koppelflöte, 8 ft., 68 pipes.
Spitzflöte, 8 ft., 68 pipes.
Unda Maris, 8 ft., 56 pipes.
Spitz Principal, 4 ft., 68 pipes.
Flute, 4 ft., 68 pipes.
Nasal, 2 2/3 ft., 61 pipes.
Doublette, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Bombarde, 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt, 12 pipes.
Contra Gambe, 16 ft., 12 pipes.
Principal, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
Choral Bass, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Bombarde, 16 ft., 12 pipes.
Bombarde, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.
Chimes (prepared for).

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Walter N. Hewitt, A.A.G.O., Ch.M., F.T.C.L., organist and minister of music at the Prospect Presbyterian Church, Maplewood, N. J., played and directed a performance of the Verdi Requiem Palm Sunday, March 25.

A series of recitals of organ music by young organists has been given in the Maplewood church by students of Mr. Hewitt: Donald Pfost was the recitalist Jan. 22, Howard Rigby gave a program of sixteenth and seventeenth-century organ music March 4. The series will close Apr. 22 with a recital by Janice Conway, sixteen-year-old organist, in celebration of National A.G.O. Sunday. New Jersey chapters of the A.G.O. have been invited to attend.

The youth choirs of the Prospect and Morrow Memorial Methodist Churches, both in Maplewood, will join in a hymn festival for youth on music week Sunday, May 6 in the Morrow Church. Mr. Hewitt will direct and the Rev. William K. Burns, of the Morrow church, will be at the organ.

**DISTINGUISHED FACULTY
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A summer workshop for choral conductors and organists will be held Aug. 19-26 at the Deerwood Music Center, Saranac Lake, N. Y. James Allan Dash will be dean; Richard Ellsasser, Norman Coke-Jephcott, Robert Elmore, Clyde R. Dengler and Sherwood Kains will complete the faculty. The daily schedule will include classes in the following: organ repertory and service playing, choral repertory and interpretation, A.G.O. examinations, voice class and choral ensemble, organ technique and recital repertory, boy choir training and Episcopal chanting, choral music in the schools and conducting technique. Provisions for recreation and social activities will also be made. The Fauré Requiem and a full choral service will be sung.

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