

THE DIAPASON

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CHICAGO, ILL., U.S.A., MAY 1, 1956

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PROVIDENCE CHURCH TO HAVE NEW REUTER

THREE-MANUAL INSTRUMENT

St. Martin's Episcopal Church Orders
47-Rank Organ—Design by T. James
Hallan, Franklin Mitchell
and Edward Gammons.

The Reuter Organ Company has been chosen to build a new organ for St. Martin's Episcopal Church, Providence, R. I. Installation of this three-manual forty-seven-rank instrument will be completed early in the fall. The great organ is to be divided into two sections and will be located in an exposed position.

T. James Hallan is organist and choir-master. The stoplist was prepared by Mr. Hallan, Franklin Mitchell, tonal director of the Reuter Company, and Edward B. Gammons who is consultant for the church. Negotiations for the instrument were handled by Mr. Mitchell and Ferd Rassmann, district representative for the Reuter Company.

The specification is as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Octave Quint, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Bombarde, 8 ft., 61 notes.

SWELL ORGAN.

Contra Gambe, 16 ft., 80 pipes.
Principal, 8 ft., 68 pipes.
Holzgedeckt, 8 ft., 85 pipes.
Viole de Gambe, 8 ft., 68 notes.
Voix Celeste, 8 ft., 61 pipes.
Klein Erzähler, 8 ft., 68 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Geigen, 4 ft., 68 pipes.
Flute Harmonique, 4 ft., 68 pipes.
Flautino, 2 ft., 61 notes.
Plein Jeu, 3 ranks, 183 pipes.
Bass Clarinet, 16 ft., 80 pipes.
Trompette, 8 ft., 68 pipes.
Clarinet, 8 ft., 68 notes.
Hautbois, 4 ft., 68 pipes.
Vox Humana, 8 ft., (Console preparation).

CHOIR ORGAN.

Rohrbordun, 16 ft., 80 pipes.
Viola, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 notes.
Dolcan, 8 ft., 68 pipes.
Dolcan Celeste, 8 ft., 61 pipes.
Nachthorn, 4 ft., 68 pipes.
Nasard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 68 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Cymbale, 3 ranks, 183 pipes.
Fagot, 8 ft., 68 pipes.
Schalmel, 4 ft., 61 pipes.
Bombarde, 8 ft., 68 notes.

PEDAL ORGAN.

Acoustic Bass, 32 ft., 32 notes.
Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 44 pipes.
Gambe, 16 ft., 32 notes.
Quintaten, 16 ft., 32 notes.
Rohrbordun, 16 ft., 32 notes.
Principal, 8 ft., 44 pipes.
Flute Ouverte, 8 ft., 32 notes.
Gambe, 8 ft., 32 notes.
Rohrflöte, 8 ft., 32 notes.
Choralbass, 4 ft., 32 notes.
Flute Conique, 4 ft., 44 pipes.
Flute Octaviant, 2 ft., 32 notes.
Mixture, 3 ranks, 96 pipes.
Bombarde, 16 ft., 73 pipes.
Clarinet, 16 ft., 32 notes.
Bombarde, 8 ft., 32 notes.
Bombarde, 4 ft., 32 notes.

MINOR MASS IS FEATURED IN FESTIVAL AT BOSTON "U"

The first festival of religion and the arts was held at Boston University April 11 to 15. The featured work was Bach's B minor Mass April 14, sung by the university's chapel choir under the direction of Professor Allen C. Lannom in the Daniel L. Marsh Chapel. A workshop on "Bach and Music in Religion" was led that afternoon by Dr. Julius Herford of the Westminster Choir School and Union Theological Seminary.

VERNON DE TAR AT CHURCH OF THE ASCENSION



VERNON DE TAR, F.A.G.O., is organist and choir-master of the Church of the Ascension in New York City. He is also on the faculties of the Juilliard School of Music and the School of Sacred Music of Union Theological Seminary.

Mr. de Tar was born in Detroit, Mich., and began his organ study with Charles Frederick Morse. He was graduated from Syracuse University and continued study with Franklin Cannon in piano and David McK. Williams and Fernando Germani in organ.

Before going to the Church of the Ascension, Mr. de Tar held positions at St. Luke's Episcopal Church and later at

Calvary Episcopal Church. He is a member of the joint commission on music of the Episcopal Church and of the commission on music of the National Council of Churches.

Mr. de Tar has been organist of the Bethlehem Bach Festival since 1951 and is a member of the national council of the A.G.O. He inaugurated the Ascension Day anthem competition held annually by the Church of the Ascension. The church choir under his direction has become well-known for its many large-scale choral performances and on a number of network broadcasts.

RECITALS BY COCHEREAU FEATURED IN MAY AND JUNE

Pierre Cochereau, organist of the Cathedral of Notre Dame, Paris, will begin his first American tour May 4 at St. Monica's Church, Philadelphia. He will give the inaugural recital on the new Holtkamp organ in the Kresge Auditorium, Massachusetts Institute of Technology, May 13 and will play at the Detroit Institute of Arts May 18 in a recital sponsored by the Self-Realization Fellowship.

Not yet thirty-two, M. Cochereau has played recitals throughout France, Belgium, Switzerland and Italy. He has recorded extensively for European companies. One LP is available in this country on the Haydn Society label. One of his recent recordings won the Grand Prix du Disque for 1955.

A student of Marcel Dupré, Pierre Cochereau became organist of St. Roch's Church in 1942. In 1951 he was made director of the National Conservatory of Music and Dramatic Art in Le Mans. He was appointed organist of the Cathedral of Notre Dame in 1955.

As most Guild members are aware, M. Cochereau will be a featured recitalist at the national convention the last week in June.

SIR THOMAS BEECHAM LEADS PAIR OF MOZART CONCERTS

Sir Thomas Beecham, famous British orchestra conductor, was guest conductor with the University of Illinois students and faculty musicians in two Mozart festival concerts April 24 and 26. The first program consisted of Mozart's Requiem for chorus and orchestra and the "Jupiter" Symphony.

GLASS ARMONICA IS BUILT FOR BOSTON "M.I.T." CONCERT

A concert, celebrating the anniversary years of both Mozart and Benjamin Franklin, was given April 11 by the American Academy of Arts and Sciences at the Kresge Auditorium of the Massachusetts Institute of Technology. This is the 200th anniversary year of Mozart's birth and the 250th of Franklin.

Guest artists included E. Power Biggs, tenor Roland Hayes and conductor Richard Burgin. Mr. Biggs was heard in Mozart's Adagio and Rondo for Glass Armonica with flute, oboe, viola and cello, Fantasies and Sonatas for organ and strings.

It is believed that this concert afforded the first hearing in this century of Mozart's composition for the glass armonica actually played on that instrument. The academy had such an instrument made according to the design of its inventor, Benjamin Franklin, with the assistance of the Franklin Savings Bank of Boston, the Corning Glass Company and Herman Schlicker.

BACH ST. MATTHEW PASSION IS SUNG IN DETROIT CHURCH

The choir of the Central Methodist Church, Detroit, Mich., under the direction of Frederick Marriott, organist and choir-master, sang Bach's "Passion according to St. Matthew" March 11.

The Michigan Composers' Club and Central Church sponsored an evening of works by Michigan composers Feb. 19. Pieces by Mr. Marriott, Holon Matthews, J. R. Phelps and William Cheadle were sung by the choir with strings and trumpets. Mr. Phelps assisted in the conducting.

BENEDICTINE ABBEY TO HAVE DUAL ORGAN

M. P. MOLLER GETS CONTRACT

Basilica of St. Vincent Archabbey in Latrobe, Pa., Will Have Double Organ—2 Divisions in Sanctuary and 3 in Gallery.

M. P. Möller has received the contract to build a dual organ for the Basilica of St. Vincent Archabbey, Latrobe, Pa. Although the main organ will be installed on the rear gallery, a smaller division will be installed in the apse to accompany the choir. A three-manual console will be placed in the sanctuary controlling both the gallery and sanctuary organs. A two-manual console will be placed on the gallery which will play the great and choir divisions of the gallery organ from one manual and the swell division from the second manual.

St. Vincent's owes its foundation and its distinction as the first Benedictine abbey in America to the missionary zeal of a Bavarian monk, Boniface Wimmer. In 1846 he led a band of eighteen future monks to a site in Pennsylvania and started what is now a Benedictine center of learning and culture. St. Vincent's became an abbey in 1855 with Boniface as its first abbot.

The center of the campus is the arch-abbey church. The romanesque building has the form of a cross 230 feet long and seats 800 in the body of the church. Three-hundred more can be seated in the sanctuary. In the area around the altar the monks sing the praises of God and enact the sacred ceremonies of the church. In the monastic choir back of the altar are the choir stalls which extend to the curved rear wall of the apse. At solemn ceremonies Father Archabbot occupies the throne in the center.

The Rev. Ildephouse Wortman, O.S.B., is organist of the archabbey and specifications for the new organ were prepared by him and the Pittsburgh representative for the Möller firm, Victor I. Zuck.

The stoplist follows:

GREAT ORGAN.

(Sanctuary)
Gedackt Pommer, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Spitzprincipal, 4 ft., 61 pipes.
Flute, 4 ft., 12 pipes.
Super Octave, 4 ft., 12 pipes.

GREAT ORGAN.

(Gallery)
Diapason, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 3 ranks, 183 pipes.
Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

(Sanctuary)
Holzgedackt, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 49 pipes.
Waldflöte, 4 ft., 61 pipes.
Flautino, 2 ft., 12 pipes.

SWELL ORGAN.

(Gallery)
Rohrflöte, 8 ft., 61 pipes.
Viole de Gambe, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute Triangulaire, 4 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Bassoon, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Schalmel, 4 ft., 61 pipes.

CHOIR ORGAN.

Quintflöte, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Erzähler Celeste, 8 ft., 49 pipes.
Nachthorn, 4 ft., 61 pipes.
Nasard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Krummhorn, 8 ft., 61 pipes.

PEDAL ORGAN.

(Gallery)
Contrebasse, 16 ft., 12 pipes.
Sub Bass, 16 ft., 32 pipes.
Erzähler, 16 ft., 12 pipes.
Octave, 8 ft., 32 pipes.

Bourdon, 8 ft., 12 pipes.
Rohrflöte, 8 ft.
Super Octave, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Octavin, 2 ft., 12 pipes.
Double Trumpet, 16 ft., 12 pipes.
Bassoon, 16 ft.
Trumpet, 8 ft.
Clarion, 4 ft.

PEDAL ORGAN.
(Sanctuary)

Bourdon, 16 ft., 12 pipes.
Gemshorn, 16 ft., 12 pipes.
Gedackt Fommer, 8 ft.
Gemshorn, 8 ft.

**CHURCH MUSIC SEMINARS
TO BE AT CORNELL COLLEGE**

A series of seminars on church music is scheduled to take place at Cornell College, Mount Vernon, Iowa, June 13, 14 and 15. The seminars will consist of four exemplary services followed by discussion panels. The services will be an Anglican mass, morning prayer, a general service to fit most non-liturgical churches and the Friday evening service for the Jewish Synagogue. The seminars will be conducted by a quartet from Chicago under the direction of Virgil C. Toms, college organist. Though these services and panels will form the backbone of the curriculum, there will be in addition an organ recital, lectures on service organization and administration and music and vestment displays. The music will be of high quality, but of medium difficulty in order to fit the standards of the average church. Emphasis throughout the three days will be on leadership in church music regardless of denomination or creed.

**N. Y. COMPOSER ULYSSES KAY
WINS MORAVIAN CONTEST**

The first prize in the Moravian anthem contest has been awarded to New York composer Ulysses Kay for his composition, "Grace to You and Peace."

An important part of the sesquicentennial commemoration of the dedication of the Central Moravian Church, Bethlehem, Pa., Mr. Kay's anthem will be premiered in a musical service May 20, the actual date of the 150th anniversary, under the direction of Robert Elmore, organist and choirmaster.

Second and third prizes were awarded to John L. Lewis of Aurora, Ill., and Dr. Arthur Plettner of Chattanooga, Tenn. Mr. Lewis' composition is entitled "Lord, throughout All Generations," and Dr. Plettner's, "God Is Our Trust."

Judges for the contest were: Ernest White, Dr. Seth Bingham and Alfred N. Greenfield.

**MODERN WORKS FOR ORGAN
AND ORCHESTRA FEATURED**

Two contemporary works for organ and orchestra were performed in a concert at the University of Redlands, Redlands, Cal., March 21. The Prelude and Allegro by Walter Piston, was played by Leslie Oakley, a graduate student at the university, and Bingham's "Connecticut Suite" was played with Royal Jennings, also a graduate organ student, as soloist. These numbers were part of a program by the University-Community Symphony Orchestra, under the direction of Edward C. Tritt, made up entirely of compositions by composers still active in their respective fields.

**MANY HEAR HONEGGER WORK
PERFORMED IN CHARLOTTE**

One of the first Charlotte performances of the oratorio "King David" by Honegger, was given March 6 at the Covenant Presbyterian Church, Charlotte, N. C. The sixty voices of the choir were under the direction of Richard M. Peek, M.S.M., organist and choirmaster. The elaborate accompaniment for organ duo was played by Anna Royer, organist of the Myers Park Baptist Church, and Betty Peek, associate organist of the Covenant church. It was augmented by harp, tympani and percussion. Eight vocal soloists were heard, and three dramatic roles were read by members of the choir. The principal role of the narrator was filled by Dr. Warner L. Hall, pastor of the church. The performance, attended by 700 people, was in the nature of a memorial to the gifted composer who died last fall in Europe.

Other musical services at the church have included a performance of Satie's "Mass for the Poor" for two organs and chorus, Buxtehude's "Jesus, Joy and Pleasure" for strings, organ and choir Feb. 26 and a brilliant recital by John Huston Jan. 10.

**APRIL CHICAGO "U" EVENTS
HOLD UNUSUAL INTEREST**

University of Chicago events of special interest to organists in April included a recital by Paul S. Pettinga of the University of Illinois faculty April 24, a program by Andrew Foldi, bass, and Robert Lodine, piano, April 27, and the University of Chicago choir and members of the Chicago Symphony Orchestra, under the direction of Richard Vikstrom, in a Mozart festival featuring the Requiem and the "Vesperae Solennes de Confessore" April 29.

**RALPH HARRIS IS ORDAINED
DEACON IN EPISCOPAL RITE**

Ralph A. Harris, organist and choirmaster of St. Philip's Church in Coral Gables, Fla., was ordained to the perpetual diaconate, a holy order in the Episcopal Church, Jan. 7. The Rt. Rev. Martin J. Bram, the late suffragan bishop of South Florida, was ordinarant. DeWitt C. Garrettson, A.A.G.O., Ch.M., of All Saints' Church, Fort Lauderdale, was guest organist for the service. The service music was plainsong with Brahms "How Lovely" at the offertory.

**ELECTRONIC INTRODUCED
BY CALIFORNIA COMPANY**

A new electronic organ has been introduced. The Pacific Mercury Television Manufacturing Corporation has formed the Thomas Organ Company as a subsidiary in Sepulveda, Cal.

The Thomas organ will be distributed through wholesale distributors—a new concept in the organ field. The instrument is named after Thomas George, Burbank inventor, who originated the basic circuits.

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.



Dietrich Buxtehude

CANTATA:

Open to Me, Gates of Justice

(Aperite Mihi Portas Justitiae)

for Alto, Tenor and Bass
or Tenor I, II and Bass
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GREAT ORGAN **PIPES**

16' Quintaton	61
8' Principal	61
8' Bourdon	61
8' Gemshorn	61
4' Octave	61
4' Flute Courte	61
Rauschquinte (II Rks.)	122
Fourniture (III-V Rks.)	240
8' Trompette Harmonique (Choir)	
Chimes	tubes 25

SWELL ORGAN **PIPES**

16' Rohr Bass	12
8' Viola Pomposa	68
8' Viola Celeste	68
8' Rohrflöte	68
8' Flute Celeste (II Rks.)	124
4' Prestant	68
4' Flute Harmonique	68
2' Octavin	61
Sesquialtera (II Rks.)	122
Plein Jeu (III Rks.)	183
16' Hautbois	68
8' Trompette	68
8' Vox Humana	68
4' Clairon	68
Tremulant	

CHOIR ORGAN **PIPES**

8' Orchestral Flute	68
8' Spitzgamba	68
8' Erzähler Celeste (T. C.)	56
8' Erzähler	68
4' Nachthorn	68
2 2/3' Rohr Nasat	61
2' Blockflöte	61
16' English Horn	68
8' Cromorne	68
8' Trompette Harmonique	68
4' Rohr Schalmei	68
Harp (Prepared for)	
Tremulant	

POSITIV ORGAN **PIPES**

8' Nason Flute	56
4' Koppelflöte	56
2' Prinzipal	56
1-3/5' Terz	56
1 1/2' Larigot	56
Zimbel (III)	183
Tremulant	

PEDAL ORGAN **PIPES**

32' Bourdon	12
16' Contre Basse	32
16' Violone	32
16' Bourdon	32
16' Quintaton (Great)	
16' Rohr Bass (Swell)	
8' Principal	32
8' Cello	12
8' Bourdon	12
4' Choral Bass	32
4' Bourdon	12
Fourniture (III Rks.)	96
32' Contre Hautbois	12
16' Bombarde	32
16' Contre Hautbois (Swell)	
16' English Horn (Choir)	
8' Trompette	12
4' Clairon	12
Chimes	



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| Richard Grant | S. Portland, Me. |
| Lloyd Holygraphe | Long Beach, Cal. |
| Roger Nyquist | Rock Island, Ill. |
| John Lawrence Robinson | Ann Arbor, Mich. |
| Bonnie Smearer | Huntington, Ind. |
| Max Smith | Oklahoma City, Okla. |
| Thomas Spacht | Delmar, N. Y. |
| John Weaver | Baltimore, Md. |
| Donald E. Shellhorn | New Haven, Conn. |

judged by:

- Dr. Seth Bingham, FAGO
- Dr. Harold Gleason
- Harold Heeremans, FAGO
- Henry Overley, AAGO
- Dr. Alexander Schreiner, FAGO
- Dr. Leslie P. Spelman, FAGO
- William Watkins
- Alec Wyton, FAGO

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Church of St. Mary the Virgin

KALAMAZOO'S TENTH BACH FESTIVAL IS BIG SUCCESS

The Kalamazoo Bach festival staged its tenth annual series in March. Founded and directed by Henry Overley and sponsored by Kalamazoo College, the festival this season featured a considerable variety of Bach's work, from violin concertos to the Mass in B minor. Several cantatas were included and special emphasis was given to keyboard music played by Dorothy Lane, harpsichordist. The high point was perhaps the performance of the mighty Mass in B minor. Local critics found it "a superb musical achievement" and said that Mr. Overley had "welded his eighty-five-voice chorus and twenty-two-piece orchestra into an ensemble of the first order". Most of the participants, including many of the soloists, were residents of Kalamazoo. Eric Goldschmidt was at the organ.

DEATH TAKES MARSH, NOTED ORGANIST AND COMPOSER

Dr. Charles H. Marsh, organist and choirmaster for nearly twenty years at St. James by the Sea Episcopal Church, La Jolla, Cal., died April 12. He had studied the organ with noted American teachers and with Widor and Dupré in France. Composer of symphonic sketches, organ and choral music, he had also contributed poetry and articles to many magazines and was a painter by avocation.

A Fellow in the A.G.O., he had been professor of organ and theory at Orlando College in Florida, organist at the Uni-

versity of Florida, and head of the organ and theory departments at Redlands University in California. He originated the outdoor operas in Balboa Park, San Diego.

FESTIVAL COMMEMORATES FOUNDING OF PRESBYTERY

The five choirs of the West Side Presbyterian Church of Ridgewood, N. J., combined March 9 to provide music for a special festival service commemorating the 250th anniversary of the founding of the first presbytery in America. Music from Presbyterian origins was selected. Edward Hart, organist and choirmaster, was in charge and Doris Watson directed the handbell choir. Representatives of all choirs in the Jersey City Presbytery were invited to participate.

ALICE E. McBRIDE IS DOING WELL IN RECOVERY EFFORT

The many friends of Alice Emmons McBride, for thirty years organist of the Church of the Holy Spirit, Lake Forest, Ill., will be glad to hear that she is "doing very nicely" at the Forkosh Memorial Hospital in Chicago, in her recovery from a serious attack earlier in the spring.

A MOZART FESTIVAL at Columbia University April 11-28 featured an exhibit, lectures by John Gutman and Professors Erich Hertzmann and Paul Henry Lang, concerts by the Mozarteum Orchestra from Salzburg and the Little Orchestra and an evening of chamber music.

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Dr. Charles Peaker, Organist and Choirmaster
St. Paul's Church (Anglican), Toronto, Consultant

GREAT ORGAN (Unenclosed)

Quintaton	16'	61 pipes
Diapason	8'	61 pipes
Bourdon	8'	61 pipes
Gemshorn	8'	61 pipes
Octave	4'	61 pipes
Twelfth	2 3/4'	61 pipes
Fifteenth	2'	61 pipes
Furniture	III Rks.	183 pipes
Bombarde	8'	
(from Choir)		

SWELL ORGAN

Rohrgedeckt	16'	12 pipes
Rohrflöte	8'	61 pipes
Viole de Gambe	8'	61 pipes
Viole Celeste	8'	61 pipes
Principal	4'	61 pipes
Flute Harmonique	4'	61 pipes
Plein Jeu	III Rks	183 pipes
Bassoon (1/2 length)	16'	61 pipes
Trompette	8'	61 pipes
Claron	4'	61 pipes
Tremulant		

CHOIR ORGAN

Lochgedeckt	8'	61 pipes
Erzähler	8'	61 pipes
Erzähler Celeste	8'	49 pipes
Nachthorn	4'	61 pipes
Nazard	2 3/4'	61 pipes
Blockflöte	2'	61 pipes
Tierce	1 3/4'	61 pipes
Schalmei	4'	61 pipes
Bombarde	8'	61 pipes
Tremulant		

PEDAL ORGAN

Contrebasse	16'	12 pipes
Bourdon	16'	32 pipes
Quintaton (from Great)	16'	
Rohrgedeckt (from Swell)	16'	
Octave	8'	32 pipes
Bourdon	8'	12 pipes
Rohrflöte (from Swell)	8'	
Quint	5 1/2'	32 pipes
Super Octave	4'	12 pipes
Bourdon	4'	12 pipes
Quint	2 3/4'	12 pipes
Octavin	2'	12 pipes
Bombarde	16'	12 pipes
Bassoon (from Swell)	16'	
Bombarde (from Choir)	8'	
Bombarde (from Choir)	4'	

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Francis Hinkle, Head Organ Department
McMurry College, Abilene, Consultant

GREAT ORGAN (Unenclosed)

Quintaton	16'	61 pipes
Principal	8'	61 pipes
Bourdon	8'	61 pipes
Gemshorn	8'	61 pipes
Octave	4'	61 pipes
Octave Quinte	2 3/4'	61 pipes
Super Octave	2'	61 pipes
Furniture	IV Rks	244 pipes
Chimes (from Choir)		
Tremulant		

SWELL ORGAN

Rohrflöte	8'	61 pipes
Viole de Gambe	8'	61 pipes
Viole Celeste	8'	61 pipes
Principal	4'	61 pipes
Flute Harmonique	4'	61 pipes
Octavin	2'	61 pipes
Plein Jeu	III Rks	183 pipes
Contra Fagotto	16'	61 pipes
Trompette	8'	61 pipes
Rohrschalmei	4'	61 pipes
Tremulant		

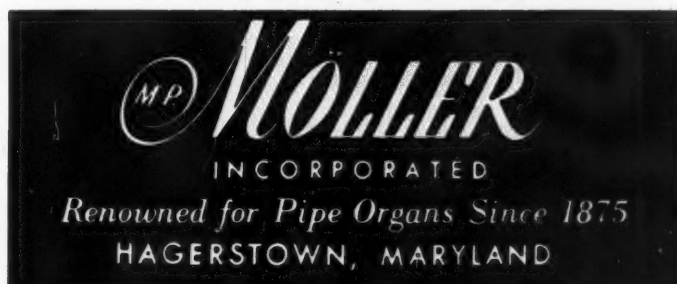
CHOIR ORGAN

Nasongedeckt	8'	61 pipes
Erzähler	8'	61 pipes
Erzähler Celeste	8'	49 pipes
Nachthorn	4'	61 pipes
Nazard	2 3/4'	61 pipes
Blockflöte	2'	61 pipes
Tierce	1 3/4'	61 pipes
Krummhorn	8'	61 pipes
Chimes		21 bells
Tremulant		

PEDAL ORGAN

Contrebasse	16'	12 pipes
Bourdon	16'	32 pipes
Erzähler	16'	12 pipes
Quintaton (from Great)	16'	
Principal	8'	32 pipes
Bourdon	8'	12 pipes
Erzähler (from Choir)	8'	
Quint	5 1/2'	32 pipes
Super Octave	4'	12 pipes
Bourdon	4'	12 pipes
Quint	2 3/4'	12 pipes
Octavin	2'	12 pipes
Posaune	16'	32 pipes
Contra Fagotto (from Swell)	16'	
Posaune	8'	12 pipes
Claron	4'	12 pipes

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**CLEVELAND 4-MANUAL
REBUILT BY MÖLLER**

FOURTH ORGAN FOR EDIFICE

Old Stone Church Has Large Instrument with 3,626 Pipes—W. William Wagner Is Organist, Prepared Specification.

M. P. Möller, Inc. has completed the rebuilding of the four-manual organ in the Old Stone Church (the First Presbyterian Society) in Cleveland, Ohio. It was dedicated Christmas Day, 1955.

The Old Stone Church was founded in 1820. The present building was erected in 1855, partially destroyed by fire and rebuilt in 1858. Again in 1884 the building was damaged by fire and rebuilt. As early as 1841 there is a record of choral singing at this church and an organist is mentioned in 1849. The first significant instrument was bought in 1858.

In 1895, shortly after W. B. Colson became organist of the church, a large three-manual tracker-pneumatic organ was built by Johnson and Son. This instrument was replaced in 1925 by a four-manual Ernest M. Skinner. The Johnson case, in part dating back to 1858, was retained at that time. The case was retained in the present rebuild and seventeen of the original speaking front pipes were rescaled and equipped with new action to serve as part of the great 16-ft. prestant.

The organ now contains 3,626 speaking pipes. The 32-ft. English horn is full length and is housed in the solo box. The new console has a remote control combination setter with fifty-two adjustable pistons and 106 draw knobs.

The specification of the organ was prepared by W. William Wagner, organist and choir-master of the church, working with Dr. H. D. Blanchard of the Möller firm.

The stoplist:

GREAT ORGAN.

Prestant, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Waldflöte, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
(Enclosed)
Trompette, 8 ft., 61 pipes.
Trompette, 4 ft., 12 pipes.
Chimes.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Geigen Principal 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flauto Dolce Celeste, 8 ft., 61 pipes.
Gamba (Solo), 8 ft.
Gamba Celeste (Solo), 8 ft.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Dulciana (Choir), 8 ft.
Unda Maris (Choir), 8 ft.
Geigen Octave, 4 ft., 73 pipes.
Triangular Flute, 4 ft., 73 pipes.
Dulciana (Choir), 4 ft.
Unda Maris (Choir), 4 ft.
Flautino, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Fagotto, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Tremolo.

WILLIAM WAGNER AT MÖLLER CONSOLE



CHOIR ORGAN.

Quintadena, 16 ft., 12 pipes.
English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Quintadena, 8 ft., 61 pipes.
Quintadena Celeste, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Prestant, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Dulciana, 4 ft., 61 notes.
Unda Maris, 4 ft., 61 notes.
Nasard, 2 2/3 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 49 pipes.
Trompette (Great), 8 ft.
Trompette (Great), 4 ft.
Clarinet, 8 ft., 73 pipes.
Harp, 61 bars.
Celesta.
Tremolo.

SOLO ORGAN.

Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Orchestral Flute, 8 ft., 12 pipes.
Orchestral Flute, 4 ft., 73 pipes.
English Horn, 16 ft., 12 pipes.
Tuba, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tuba, 4 ft., 12 pipes.
Chimes.

PEDAL ORGAN.

Contra Bourdon, 32 ft., 12 pipes.
Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Prestant, 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 notes.
Quintadena, 16 ft., 32 notes.
Prestant, 10 1/2 ft., 32 notes.
Principal, 8 ft., 12 pipes.
Bourdon, 8 ft., 12 pipes.
Prestant, 8 ft., 32 notes.
Lieblich Gedeckt, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Principal, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Principal, 2 ft., 12 pipes.
Mixture, 4 ranks, 32 notes.
English Horn, 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Fagotto, 16 ft., 32 notes.
English Horn, 16 ft., 32 notes.
Trombone, 8 ft., 12 pipes.
Trompette, 8 ft., 32 notes.
Fagotto, 8 ft., 32 notes.
English Horn, 8 ft., 32 notes.
Trombone, 4 ft., 12 pipes.

**THEODORE SCHAEFER HAS
BUSY WASHINGTON SEASON**

The choirs of the National Presbyterian Church, Washington, D.C., Theodore Schaefer, organist and choir-master, have appeared twice in the capital city's Constitution Hall this season. In November the choirs assisted the Bach Aria Group for the second consecutive season on the Patrick Hayes Concert Series. In January Aaron Copland conducted the National Symphony and Mr. Schaefer's choirs in his "Canticle of Freedom" on the regular symphony series. On March 11 the choral vesper series in the National Presbyterian Church continued with the performance of three highly contrasting works appropriate to the Lenten season: Buxtehude's "Jesu, Joy and Treasure", Mendelssohn's "Hear My Prayer" and Alberto Ginastera's "Lamentations of Jeremiah". The Buxtehude cantata has been recorded by this group and will be released under the new label of McIntosh this month. The candlelight carol service recording released by McIntosh in December has enjoyed wide popularity.

In addition to his duties at the church, Mr. Schaefer continues as accompanist to Mildred Miller of the Metropolitan Opera, having done recitals in Kansas, Missouri, Michigan, Ohio and Pennsylvania in January and March. This summer Mr. Schaefer will participate as a member of the staffs for the annual conference of organists and choir-masters in Alfred, N. Y., and the newly-formed Union Theological Seminary of Richmond, Va., conference in Montreat, N. C.

**ADEL HEINRICH TEACHES
ORGAN AT WELLS COLLEGE**

Miss Adel Heinrich, minister of music at the First Presbyterian Church in Auburn, N. Y., is teaching organ at Wells College in Aurora this semester while Dr. Melvin LeMon, chairman of the music department at Wells, is on sabbatical leave.

**SERIES OF 18 MEDITATIONS
IS HELD IN ST. PETERSBURG**

Robert D. Setzer, M.S.M., organist-choirmaster of St. Peter's Episcopal Church, St. Petersburg, Fla., recently completed a series of eighteen "Organ Meditations", played over a period of five and a half months prior to services of evening prayer beginning the first Sunday in November. A cross-section of organ literature was selected from all periods of music history with various works being played when most appropriate with the observances of the Christian year. The meditations included works of the following composers: Buxtehude, Bach, Brahms, Peeters, Jongen, Purcell, Handel, Karg-Elert, Krieger, Guilman, Vierne, Dupré, Franck, Mulet, Walthers, J. C. Bach, Lebegue, Telemann, Corelli, Kirnberger, Widor, Frescobaldi, Mendelssohn, Boellmann, Byrd, Gibbons, Rowley, Weinberger, Thiman, Pachelbel, Scheidt, Ernest Zechiel, Titcomb, Sowerby, Hindemith, Bingham, Kuhnau, Francois Couperin, Willan, Marcello, Fischer, Farnam, Whitlock, Howells, Milford, Kitson and Vaughan Williams. Thelma Jungkind, assistant organist-choirmaster of St. Peter's Church, was guest organist for the Feb. 12 program.

St. Peter's senior choir furnished special music for the annual Epiphany pageant Jan. 8 and sang Fauré's Requiem Feb. 26, accompanied by organ, string ensemble and harp. The five choirs of St. Peter's Church brought the series to a close April 22 with the fifth annual choral vesper service.

**ROLLIN M. PEASE SALUTED
AT ARIZONA UNIVERSITY**

More than 400 persons attended a testimonial dinner for Professor Rollin M. Pease at the University of Arizona Union Building. The occasion honored his completion of twenty-five years as head of the voice department of the university's school of music, an equal period as director of the choirs of Trinity Presbyterian Church of Tucson and his golden wedding anniversary.

Seven quartets of former Pease students sang and speakers included the university's president and the mayor of Tucson. The Peases were given a gold casket filled with silver dollars and bound volumes containing over 900 letters from friends in all parts of the country.

Mr. Pease's over 500 performances of the "Elijah" and 300 of "The Messiah" have made him familiar to choral singers, directors and audiences throughout the country.

**VESPER MUSICALE IS HELD
AT CHURCH IN TARBORO, N. C.**

A vesper musicale was held March 4 at the Howard Memorial Presbyterian Church in Tarboro, N. C., under the direction of Alan Walker, organist. Vocal selections were the following: "O Lord, Our Governor," "O Lord, Deliver Me," "Give Ear unto Me" and "And with Songs I Will Celebrate," Marcello, and two arias and the trio, "Lift Thine Eyes," from Mendelssohn's "Elijah." Mr. Walker played these numbers: Prelude and Fugue in E flat (St. Anne), Bach; Largo, Concerto in D minor and Finale, Concerto in A minor, Vivaldi, and Two Sketches, Schumann.

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CLARENCE SNYDER



CLARENCE SNYDER, who has been organist and choir director of the First Congregational Church in Montclair, N. J., and music director of the Oratorio Society of New Jersey, assumed the post of organist and director of music at the Longwood Gardens, Kennett Square, Pa., May 1. Opened in 1921 by the late Pierre S. duPont, Longwood attracts more than 300,000 persons a year to its famous gardens, conservatories and open-air theater. There is a large Aeolian organ. Mr. Snyder will also assume the post of organist and choir director at nearby Christ Church Christiana Hundred in Greenville, Del., near Wilmington.

A graduate of the Curtis Institute and former instructor in the organ department of Westminster Choir College in Princeton, Mr. Snyder will remain on the faculty at Peabody Conservatory in Baltimore, where he has taught since 1954.

SCHWEITZER AND SIBELIUS ARE SUBJECTS FOR BRICO

Antonia Brico, famous woman conductor, was sponsored in two illustrated lectures by the Music and Arts Institute of San Francisco, March 23 and 26. Dr. Brico lectured on two of the world's most eminent living musicians, with whom she has been closely associated for years. She spoke on Albert Schweitzer, the celebrated organist, missionary, physician and world citizen, and gave a lecture entitled "Mozart-Sibelius, Contrast and Comparison".

Dr. Brico has recently returned from a European tour on which she visited Dr. Schweitzer in Paris and conducted concerts in Finland celebrating the ninetieth birthday of Sibelius. Miss Brico, who is at present the conductor of the Denver Philharmonic Orchestra, is well-known in San Francisco. She has conducted many of the great orchestras throughout the world and has been universally acclaimed by musicians and critics.

EUROPEAN TOUR UNDERWAY BY DR. HEINRICH FLEISCHER

Dr. Heinrich Fleischer, organist of the Rockefeller Chapel, the University of Chicago, and on the faculty of Valparaiso University, Valparaiso, Ind., is on a recital tour of Europe. He left in April and will return in June. Dr. Fleischer is playing recitals and broadcasts in Norway, Germany, the Netherlands and Switzerland.

WORCESTER CHURCH HAS RECITAL SERIES SIX EVENTS AT ALL SAINTS'

Henry Hokans Arranges Events by Donald Ingram, George Faxon, Richard Connelly, William McGowan and William Self.

All Saints' Episcopal Church, Worcester, Mass., sponsored a series of six weekly organ recitals from Feb. 13 to March 20. This annual series of recitals was played on the ninety-stop William E. Rice memorial organ installed by Aeolian-Skinner in 1934.

The opening recital Feb. 13 was played by Donald Ingram, organist and choir-master of the Church of the Transfiguration, Edgewood, R.I. His program included: Partita on "Jesu, Priceless Treasure", Walther; Mass for the Parish, Couperin; Prelude and Fugue in A major, Bach; Fantasie in F major, Mozart; Neuf Pieces, Langlais; "Ich ruf zu dir", Walcha, and the Finale, Symphony 1, Vienne.

Henry Hokans, organist and choir-master of All Saints' Church, played the following program Feb. 20: Introduction and Toccata, Walond; Concerto 5 in F major, Handel; Fantasie and Fugue in G major, Bach; Fantasie Chorale 2 in F sharp minor, Whitlock; "Berceuse", Suite Bretonne and Variations on a Noel, Dupré.

George Faxon, organist and choir-master of Trinity Church, Boston, and head of the organ department of the New England Conservatory of Music, was heard in the third program given Feb. 27. Mr. Faxon's program included: Introduction and Chorale, Rudinger; "Blessed Jesus at Thy Word", Karg-Elert; "Praise to the Lord, the King of Creation", "Now the Day Is Ended" and "O Christ, My Light of Life", Drischner; Toccata for the Elevation, Frescobaldi; Allegro-Imitativo, Peschetti; Concerto in G minor, Handel; "Nocturne", Borodin; "Berceuse", Gretchaninoff; "Transports of Joy", Ascension Suite, Messiaen; Pastorale, Rabey; "Ariel", Bonnet; Toccata "Tu Es Petra", Mulet.

Richard Connelly, organist and choir-master of St. Paul's Church, Westfield, N.J., played the following program March 5: Concerto 2 in B flat, Handel; Variations on "Mein junges leben hat ein End", Sweelinck; Toccata in F, Bach; Fantasie in F minor, Mozart; Canon in B minor, Schumann; "La Nativité du Seigneur", Messiaen.

The fifth recital, played by William MacGowan, organist and choir-master of the Village Congregational Church, Whitinsville, Mass., included: Voluntary in D, Croft; "My Jesus Leave I Not", Walther; "Was gott tut, das ist wohlgetan", Kellner; Capriccio on the departure of His Beloved Brother and "O Guiltless Lamb of God", Bach; Kleine Partita: "O World, I E'en Must Leave Thee", David; Prelude, Fanfare and Processional, Gomer; Andantino, Franck; "Cortege et Litanie", Dupré.

In the concluding program, played by William Self, former organist of All Saints' Church and present organist and master of the choir at St. Thomas' Church in New York City, the following works were heard: Dialogue, Clerambault; "Amen", Hymns of the Church, Titelouze; Rondo, J.C.F. Bach; Air, Tartini; Tempo di Gavotta, Handel; Moderato, Symphony Romane, Widor; "Romance sans Paroles", Bonnet; Andantino, Vienne; Chorale in B minor, Franck.

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Mabel Daniels

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—Musical America

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praise chorus FF, after which the solo voice takes up again, and with the chorus contemplates the God therein. This ending is inspired, as indeed is the whole work, leaving a moving and lasting impression. To us this is a great work though a short one. It is one that points the direction the new road takes, which, while pressing forward, does not forget the path already trod. We have a profound respect for John LaMontaine. Look the work over for your own benefit, and watch this young man in the future."

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—Musical America

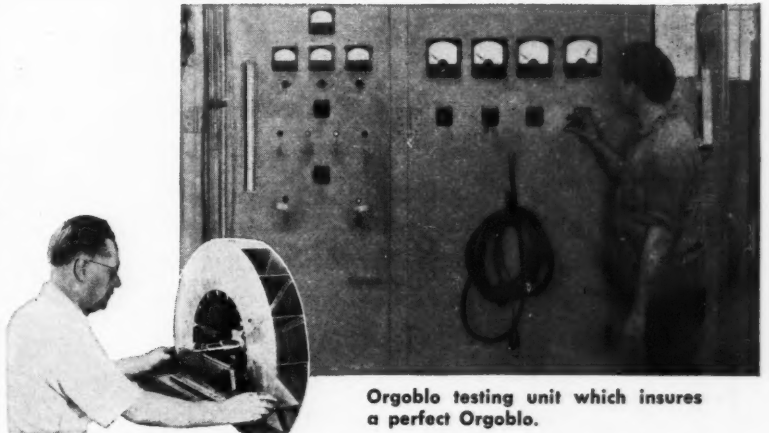
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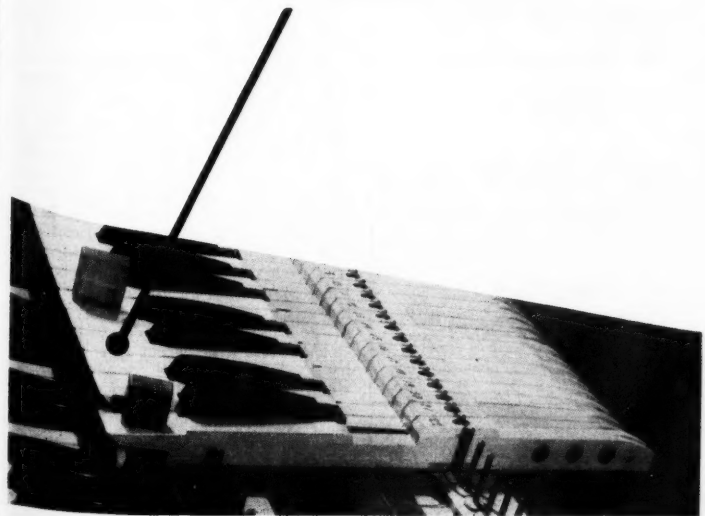
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A Minister Looks at Music as but One of Church Art-Forms

By DR. HAROLD A. BOSLEY
(Continued from April issue)

Art and Religion Are Inseparable
This much history states with assurance: art and religion cannot long be separated. They are too deeply interdependent. When they are separated, both suffer. Working together, both thrive. Separated, they weaken and wither. United, they extend the range of each other's work and witness. Even in their bitterest conflicts they remind one of weary wrestlers who lean upon each other even as they are struggling together. Savonarola used the art of persuasion to depreciate art, the Puritans developed the art of simplicity to show up the art of ornateness and so it goes.

Why are art and religion inseparable? The reason can be given in two sentences: Religion gives great arts its subject matter. Art gives this subject matter its most eloquent formulation. Religion points out the issues of life, the problems and situations that break men's souls. Art deals with these issues and problems with a depth and richness of imaginative insight that makes them pulse with both immediate and eternal meanings. You must be hypnotized, as I am, by the expressions on the faces of the four horsemen of the Apocalypse and their victims in the famous painting of them. Study those expressions intently the next time you stand before the canvas and you will get a much clearer idea of what famine, pestilence, war and death mean to mankind. Notice especially the maddening, mocking sneer on the face of the fourth horseman as he swings his scythe. What has the artist done in this masterpiece? He has borrowed the imagery and the faith of the book of Revelation to be sure, but more—he has taken the age-old experience of mankind with these scourges and he has crystalized it into an expression on the faces of these figures. He has given a dimension of depth to the tragic experiences of individuals, a universal and eternal expression.

This is art, great art. It is likewise religion, great religion. Religion through the centuries has been wrestling with these problems. Religion has tried to make crops a dead certainty and so prevent famine. Religion has tried to cope with sickness and so prevent pestilence. Religion has always protested against the inhumanity of war, and religion alone has endeavored to mediate when the moment of death draws near to man. Religion has made these themes lofty; it has lifted them to the very doors of Heaven. That is, religion, aided by the arts, has done this.

The purpose of services of worship and church buildings for worship was never better described than by Browning's line

in "Salu": "Thou has done now with the eyes for the actual; Begin with the seer's!" Worship aims to transcend the ordinary patterns of life which we follow from day to day. We get in the habit of seeing things a certain way, of doing them a certain way. We get so set in this particular way of living that it never occurs to us that there might be another and a better way. Worship aims to give us a new vista on the meaning of life. It tries to open our eyes that we may see the dimensions of depth, beauty and meaning in the world about us. We go through life like the Scottish farmer who had trampled under foot the heather of his native country without ever once thinking about it. One day Robert Burns came by and picking up a sprig of heather pointed out the exquisite finery of it. The farmer said, "And to think I've been walking on it all my life." Worship aims to hold up that which we have come to regard as commonplace and reveals its eternal meaning. It invites us to plunge beneath the surface of daily chatter and clutter and to lay hold on the basic principles of life once more.

Balzac, a French writer, after spending an evening with friends who talked about everything and nothing of significance, when he got home went to his study, took off his coat, rubbed his hands and regarding the books of the masters on the shelves, cried, "Now for some real people!" Worship is always urging us toward a richer experience of real things, real people and real ideas. This then, in a sentence, is the purpose of worship: to free us from our enslavement to the commonplace, to the habitual and to give us another chance to grasp the beauty and the richness of life.

The Place of Music in the Church

It will not be necessary, for readers of THE DIAPASON, to stress the importance of music in the presentation of the Gospel in the life of the Church. If I may be permitted to distinguish for a moment between active and passive forms of art, music is easily the most dynamic of the active forms. It reaches out for and envelops the worshiper. While some will receive more of it and respond more readily to it than will others, it flows toward and inundates all who come within the church. The organ does more than invite the worshiper to enjoy the music—it urges the reluctant spirit of all too many of us along the paths of the worship of God. The service of worship begins long before the minister has given the invocation or the congregation has risen to sing the opening hymn. There are many units (such as organ, hymn, prayer, anthem and sermon) within the larger unit of the service of worship. But all are parts of the larger whole, even as the service of worship itself is a part of the still larger whole of the church building and that, in turn, a part of the total life of the people who worship God. The vanishing point of thought on this matter is not a musical note or a voice of a

building, but a people bowed low before the mystery and the meaning of God—that is the Church in its essence.

A minister expects, hopes and prays that the music of the Church will be a creative, useful part of the larger wholes of which it is an essential part. The organ of the church is no more the proper place for even a talented musician to display his virtuosity than the pulpit is the proper place for the minister to display the range of his speaking voice. Rather it is the church in which and through which the artist pours out his best in celebration of the glory of God. The anthem is scarcely the place for one talented voice to pursue another through breathtaking arias much as the figures on Keats' "Grecian Urn" always pursue but never catch each other. Rather it is the way in which the deepest insights of our religious heritage are given new meaning through sublime and true interpretation.

Church music, like preaching, must bear its witness to the Gospel, but it must not become an end in itself. Neither the music nor the preacher should get between the worshiper and the High and Holy One who inhabiteth eternity. We share jointly and equally in the grave and glorious responsibility and privilege of being unworthy guides to the "Sanctuary of the Divine Grace"—even the presence of the Most High God.

Essential Qualities of Creative Church Music

If church music is to do this, it must be characterized by the several well-understood qualities that are required of every other art form used in the worship of God. Of these, three deserve to be set above their comrades: honesty, integrity and skill.

There should be no argument over the need for honesty or sincerity in church music. By this is meant quite simply that music openly accepts its role of preaching the Gospel, not by the logic of argument or the persuasion of reason, but by a direct appeal to the emotions and feelings of people in behalf of the message of religion. Church music may use the same notes, scales and physical equipment of Tin-Pan-Alley, but there the resemblance ought to stop. Tin-Pan-Alley would be as dishonest in a service of worship as Haydn's "Creation" would be in a night club. The music of the Church must stand, quite consciously and unashamedly, in the great tradition of the Christian witness. That is what is meant by honesty.

In addition, and quite inseparable from honesty, is the virtue of integrity. George Jean Nathan, noted dramatic critic, once said of a play, "It was characterized by a fine integrity from the first word to the last. It struck no false notes anywhere." That is high praise—and we understand what he means. Church music must bring life and faith together and mold them into a living unity. It must be true to both—and that is the hardest thing about its task.

I will not say that art forms are com-

pletely relative to any given day or culture, but I do not see how we can avoid the fact that some art forms speak more eloquently to one culture or age than to another. This is clear enough in the field of drama. The morality plays that once held people spellbound bore us to tears no matter how carefully they are performed. Just so, the jingles of revival tunes that shock us today simply were indispensable to the spread of religion along the frontiers of the country and in the mining towns of Old England in the eighteenth and nineteenth centuries. I do not know which is more pointless: to apologize for their use then or to try to explain any attempt to use them today, but they met a need then—that much is clear. They were both honest and blessed by integrity at that time because they brought together life as it was and the tradition of the Christian faith and witness.

Church music is never in greater mortal danger than when it falls into the hands of the faddist—the one who says that "This is the only true form. This is the only true master!" Included is the one who embraces even the great tradition of music, too—a traditionalist is a faddist as well as one who pursues the less acceptable forms. A traditionalist is a faddist with a halo on his head.

It adds up to this: the way is always open for the emergence of new forms and types of church music. No man dare deny that on pain of open confession of the sin of blasphemy. When Pastor Robinson heard that the Pilgrims who, settling down here in this wilderness, were bewailing all they had left behind, he wrote, "God hath yet new light to break forth from His Holy Word." And so it is that the music both includes him (his life, thought, culture, problems) and brings him before the God of all men "in whom there is neither variability nor shadow of turning." There must be a fine integrity—a binding together of life as it is now and God as He is eternally through the instrumentality of church music.

The third virtue of skill or artistry in the interpretation and rendering of church music will be admitted by all as necessary. That it calls for the indefinable quality of genius combined with years of the most intensive kind of training is an acknowledged fact. Gifted and able interpretation of great music does not just happen—it is slaved for and over by the ones who achieve it. I never share in the beauty and power of the organ or vocal music on Sunday without thanking God for the genius and dedication of skill and for the discipline of preparation that makes them possible.

More and more we are coming to realize that the ministry of music is as vital to the Church's witness today as is the ministry of preaching or counselling. It follows for seminaries and schools of music that they have the responsibility of training men and women for such work. While a beginning has been made in various schools, more—much more—needs to be done. It follows also that the church must recognize this fact in terms of both the budget and the definition of the place of the minister of music in the life of the church. That this requires the closest kind of cooperation is axiomatic. It calls for a conscious effort to share in the development of a unified service of worship.

Finally, great church music is as much a matter of people as it is of instruments and scores. Unless a person both loves people and believes deeply in what the Church is trying to do and is willing to work with them as he finds them, unless there is a fine integrity between his own life and what the Church stands for, he may be a competent musician but he will be a poor minister of music. For him as well as for the preacher, his life is on trial each time he stands up to praise the Lord of all life. In the church the only music we have is a part of the ministry of the Church as she seeks to preach the Gospel. We who accept this responsibility do so with the full consciousness that when we have preached our best sermon and rendered the greatest music in the most creative way, we are, at best, still "unprofitable servants" of Him Whose truth and love over-arch and outreach the measure of our minds and spirits as His eternity over-arches and outreaches the moments of our lives. Even so, and in all humility, we say, "The chief end of man is to glorify God and enjoy Him forever."

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DAVID CRAIGHEAD AT EASTMAN SCHOOL



DAVID CRAIGHEAD, head of the organ department of the Eastman School of Music of the University of Rochester, N. Y., will offer a course in organ pedagogy, in addition to private instruction, at the Eastman School summer session, which will run from June 25 to Aug. 3. The organ department will also offer courses in service playing and choir training under Norman Peterson.

Mr. Craighead came to the Eastman School last year as successor to Catharine Crozier Gleason, who moved to Flor-

ida. He was on the music faculty at Occidental College in California and was a well-known recitalist on the Pacific Coast. He is also organist of St. Paul's Episcopal Church.

Dr. Allen I. McHose, director of the Eastman School summer session, announces that instruction in elementary and advanced courses in composition and counterpoint will be given by faculty members Alan Hohvanness, Kent Kennan, Thomas Canning, Donald White and Dr. McHose.

MARGUERITE BARNES DIES
AFTER CAREER OF SERVICE

Miss Marguerite L. Barnes, prominent Watertown, Mass., organist and teacher, died March 22.

Miss Barnes was graduated from the New England Conservatory of Music and taught music for many years in Watertown, Newton, Belmont and Wellesley. She held positions as organist and director of music of the Trinitarian Congregational Church, Concord, and the First Church, Congregational, Malden. She also was staff organist for twenty years for Short and Williamson, Inc., funeral directors.

Miss Barnes was secretary of the alumni association of the New England Conservatory of Music for the last eight years and served as a member of its board of directors during that period. She was a member of the A.G.O. and served on its executive committee, the Truette Club of Boston and the Boston Women's Organists' Club.

Music for the funeral service at the Storey Chapel, Mount Auburn Cemetery, was played by Gerald F. Frazee, organist, and a string quartet composed of Ruth Bridges and Frances Marty, violins; Hope Wright, viola, and Edna Tuckerman, cello.

GARY CHOIR SINGS "MESSIAH"
UNDER DR. MAX SINZHEIMER

The Gary, Ind., Municipal Chorus and Orchestra, under the direction of Dr. Max Sinzheimer, sang Handel's "Messiah" March 18 at the First Presbyterian Church. The manuscript score of 1741 was used for this performance with part three sung in its entirety. Robert Penn was at the organ.

NORTH CAROLINA COMPANY
HAS NEW ORGAN CATALOGUE

An attractive catalogue of organ music, representing all publishers, has been brought out by the Separk Music Company, Winston-Salem, N. C. Free copies are available from the company at 620 West Fourth Street.

PRODUCE CHINESE MUSIC
DRAMA ON COLUMBIA STAGE

The Columbia University Chapel Choir, Searle Wright, choirmaster, and members of the Chinese Chorus in New York, Wing-Hee Wong, director, joined the university orchestra, Howard Shanet, conductor, in the first American performance of Aaron Avshalomoff's Chinese music drama "The Great Wall" at the McMillan Academic Theater April 21. The 200th anniversary of Mozart's birth was observed with twelve minuets for orchestra, and the 100th anniversary of Schumann's death by his rarely-played Fantasie for violin and orchestra. "Fusion" by Teo Macero, a piece for jazz quintet and orchestra commissioned by the university orchestra, opened the program.

DREW UNIVERSITY IS HOST
AT HYMN SOCIETY MEETING

The Hymn Society of America met at Drew University, Madison, N.J., April 10 for an informative evening devoted to the theme "Contemporary Hymnody". Harry Emerson Fosdick's new hymn on the home, "O God, Who Is to a Loyal Home", was introduced and an exhibition of hymnic memorabilia was arranged by the university. The program was arranged by Professor Alfred B. Haas of the Drew Theological Seminary and his hymnody class. The group took part in a classroom demonstration.

MID-WEEK SERIES IN LENT
HELD AT ST. BARTHOLOMEW'S

St. Bartholomew's Church in New York City had a Wednesday evening series of musical events in Lent. The Verdi Requiem opened the series Feb. 15. On succeeding Wednesdays the following programs were given: Fred Swann, organ, and Eugenie Dengel, violin; recital by William Watkins; Albert Russell in a recital; Harold Friedell, organ, and Ruth Diehl, soprano; Clarence Watters in Dupre's "Stations of the Cross," and Bach's "Passion according to St. Matthew."

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The President's Column

A copy of the official convention booklet, containing the complete program for the A.G.O. National Convention in New York City, June 25-29, is being mailed by the convention committee to every member of the Guild in every chapter. Announcements of many of the attractions have appeared in print, but the booklet will give every detail of the series of events for the five days and provide the incentive for all A.G.O. members who can possibly do so to register and make reservations early. The registration fee is \$25.00 and the official headquarters, the Waldorf-Astoria Hotel.

Invitations to attend the President's breakfast at the Waldorf on Wednesday, June 27, at 9 o'clock, will be mailed to the national officers, council, regional and state chairmen, deans and regents. Upon receipt of acceptance of the invitation, a breakfast ticket will be made available at the registration desk at the Waldorf. Admission to the President's breakfast will be by breakfast ticket only. The breakfast will be followed by a business meeting when regional, state and chapter reports will be given. All members of the Guild are invited to attend this meeting.

Letters and printed material have been mailed to hundreds of magazines representing various religious bodies, also to music magazines and other publications, requesting mention of the A.G.O. in general and this convention in particular, and the response has been excellent.

We are continually receiving lists of prospective members in response to the request of the national chairman of the expansion committee, Dr. Seth Bingham, who is conducting this pre-convention expansion campaign. He has sent the following message to regional and state chairmen, which also applies to every member: "Most of our expansion program must necessarily be carried on by mail, but every Guild member is officio an expansion committeeman who might well recruit one new member. Our present membership is about 15,000 and growing by more than 1,000 yearly. Suppose each member of the Guild should bring in one new member? I stress this particularly since we hope to see our pre-convention drive break all records. Guild members everywhere should write A.G.O., 530 Fifth Avenue, New York City, or ask their chapter dean for application forms and Guild literature and to look for likely prospects. They can readily be found. The Guild is a two-way proposition: not merely "What can it do for me?", but also "What can I do for the Guild?"

Dr. T. Frederick H. Candlyn, chairman of the examination committee, reports a record high in the number of requests for examination material and information and the prospect of a large number of candidates for the 1956 examinations, based upon the applications already received. Those contemplating taking the choirmaster (A) or (B) examinations June 6, the Associateship or Fellowship examinations June 7 and 8 should send application forms now to National Headquarters. An optional examination for the certificate of choirmaster will also be given for those who do not play.

Congratulations to the Rev. George Litch Knight, editor, and all members of the staff of the new "A.G.O. Quar-

Middlesex Has Busy Conference.

Forty to fifty hardy organists and choirmasters journeyed April 17 to Rutgers University in New Brunswick, N. J., in spite of wintry snow and slippery roads. Here the third annual one-day conference was held at the Douglass College campus under the sponsorship of the Middlesex Chapter and the university extension division. The program was well planned and showed once again, as in previous years, that the joint efforts of the Guild and the university can produce a conference of lasting value, combining excellent facilities with outstanding speakers and performers.

The morning session began with a discussion of organ improvisation in the church service by Harold Friedell, F.A.G.O., organist and choirmaster of St. Bartholomew's Church in New York City. Mr. Friedell encouraged all to develop some skill at improvisation, of course commensurate with one's knowledge of the grammar of music. He mentioned various approaches to the problem and stressed the necessity of devoting time to this study just as with organ practice, since only serious application will result in improvisation which brings to the performer (or the listener) any sense of satisfaction.

The group next adjourned to the Voorhees Chapel where Albert Russell of the University of Texas gave a recital of music from the French school. His rhythmical and musical playing was enthusiastically received. The program included: Suite Breve, Langlais; Sicilienne, Suite, Opus 5, Duruflé; Chorale in E major, Franck; Pastorale, Roger-Ducasse, and Preludio from Dupré's Second Symphony.

Following the recital, the university provided an excellent luncheon at the commons, presided over by George Huddleston, A.A.G.O., organist and choirmaster of Christ Church. A. Kunrad Kvam, chairman of the department of music at Douglass College, and S. Lewis Elmer, president of the A.G.O., also extended greetings.

The first afternoon session found William Strickland, musical director of the New York Oratorio Society, with a captivated audience on his hands as he spoke, by way of a preamble, on his adventures in Vienna as an "emissary" on American music. Following these remarks, he made some stimulating comments on choral techniques which prompted a lively discussion period.

The final session of the day was a most charming dual recital for viole gamba and harpsichord by Martha Blackman and Paul Wolfe. Sonatas by Telemann, Bach and Handel were beautifully played and many commented on the compatibility of these two early instruments. A brief discussion of the construction and technique of the harpsichord followed, thus completing a day of invigorating musicianship and spoken words of benefit to all.

Guild Examiners for 1956 Announced.

Examiners for Guild examinations for June, 1956 are: Paper Work—Seth Bingham, Leslie P. Spelman; Choirmaster (A)—Harold Heeremans, Hugh Giles; Choirmaster (B)—Frank Campbell-Watson and the Rev. J. C. Foley.

terly" upon the enthusiastic reception accorded the initial issue January, 1956.

S. LEWIS ELMER

1957 Anthem Contest.

Under the auspices of the A.G.O. a prize of \$150.00 has been offered by the H. W. Gray Company, Inc., to the composer of the best anthem for mixed voices submitted. The text, which must be in English, may be selected by the composer. There is no objection to seasonal anthems—Christmas, Easter, etc. There is no restriction as to difficulty but the composition should not exceed five or six minutes in length.

The board of judges will be: Vernon deTar, F.A.G.O., chairman, Robert H. Elmore, A.R.C.O., and Jack H. Ossewaarde, A.A.G.O. If in the opinion of the judges the desired standard is not reached, the award may be withheld.

The anthem will be published by the H. W. Gray Company on a royalty basis.

The manuscript, signed with a non de plume or motto and with the same inscription on the outside of a sealed envelope containing the composer's name and address must be sent to the American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y., not later than Jan. 1, 1957. Return postage must be enclosed.

Most of the works submitted in the 1956 competition displayed a rather high order of musical orthography, but all too few gave evidence of very much musical sensitivity. With only a few exceptions the compositions showed a reasonable level of technical competence; indeed, some of the works submitted gave evidence of highly polished and skilled craftsmanship.

The prize, awarded to Frederick C. Schreiber for his Variations and Pasacaglia on "Komm süßer Tod", in the opinion of the judges displayed not only thorough technical competence and genuine unforced musicality, but practicality in regard to idiomatic writing and length. Mr. Schreiber's composition was awarded first place by both Paul Creston and Searle Wright and second place by Joseph Clokey.

Several other works submitted would undoubtedly make worthy additions to church and recital repertory and it is hoped that some of these pieces will eventually find their way into print.

Boston Chapter Has Choral Service.

The Boston Chapter held its third and last "Golden Anniversary" event at St. Paul's Cathedral April 9. It was altogether fitting and appropriate that the celebration should be climaxed by a truly outstanding choral evensong and service.

Lawrence H. Moe, organist and choirmaster of St. Paul's, had trained his professional choristers in music by Farrant, Haydn and Stravinsky. The balance and quality of the singers were amply demonstrated in the Mass in D minor (the "Lord Nelson") by Haydn, both in ensemble and solo work. To all organists present it must have been amazing how such an intricate and difficult accompaniment could have been so perfectly played and expressed by Mr. Moe, who also conducted the entire work. Beautiful solo organ effects gave way to tremendous instrumental and choral climaxes with an infinite ease and apparent lack of effort. The "Lord Nelson" Mass certainly deserves a more frequent hearing judging from this performance, although certainly this music is well beyond the powers of the average choir.

At the offertory, Stravinsky's Psalm 150 from the Symphony of Psalms provided interesting contrast to the Haydn,

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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.

although one couldn't help but miss the subtle harmonies that are probably possible only when provided with an orchestral accompaniment.

Mr. Moe is to be thanked for his hard work in preparing such an interesting program for the finale of what has been one of the outstanding years in the history of our chapter. All members appreciate the time and energy spent by our dean, Eleanor P. Jackson, and the program committee, Ruth Barrett Phelps, chairman.

The chapter sponsored a broadcast recital Feb. 7 by William George White, M.Mus., F.A.G.O., Ch.M., organist and choirmaster of St. Luke's Church, East Greenwich, R. I. Mr. White played: Fantasia No. 2 in F minor, Mozart; Adagio from the "Golden" Sonata, Purcell; Nevins; Sketch in C. Schumann; Arioso, Sowerby and Prelude and Fugue in B. Dupré. The recital on the four-manual Casavant at Emmanuel Church, Boston, was broadcast over station WERS. MARSHALL SUMNER WILKINS, Registrar.

Fresno Bach Festival Gives Variety.

The third Fresno Bach festival was held March 16-18 sponsored by the San Joaquin Valley Chapter and the Fresno Chapter of the Choral Conductors Guild of California. A harpsichord and organ recital was played March 16 by John Hamilton, organist of the Church of Jesus Christ of Latter Day Saints, Wenatchee, Wash. This recital was preceded by a heralding prelude from the Fresno State College double trombone quartet. On March 17 a concert was played called "Youth Performs Bach": first a brass ensemble, conducted by the Rev. Tryon Richards, then a piano solo, a viola solo, organ solo and finally the Fresno High School Madrigal Singers, conducted by Michael Thayer. That evening an ensemble concert was given by students and faculty of the Fresno State College, preceded by preludes from the trombone quartet. In this ensemble concert, a brass choir and a clarinet choir played and there were selections by the Fresno State College Orchestra. On Sunday, March 18 a choral program by the Fresno Oratorio Chorus was directed by Gene F. Wahlstrom, with organ by Mrs. Ruth Wailes and chamber orchestra. We consider this Bach festival a very high standard performance and wonderful success.

The chapter held a potluck dinner at the home of former Dean Margaret Larwood in February. After the dinner, Walter Wagner, a local architect, gave us a lecture and illustrations on "Church Architecture and Church Music", which was of interest to everyone. Many of the members of the Choral Conductors Guild of Fresno were also present. Later in the evening organ and piano selections were played by members Margaret Larwood, Gertrude Randelman, Nellie Stanley, Mayo Rish and Tryon Richards. Afterward a short meeting was held.

A very fine organ recital was played by Miss Barbara Finch Feb. 12 at the First Church of Christ, Scientist.

TERESA CECILIA CRITZ, Secretary.

News of the American Guild of Organists—Continued

Suitable Wedding Music
Illustrated as Chapter
Stages Model Nuptials

The Trinity Lutheran Church, Richmond, Ind., was the scene of an unusual service when Mr. and Mrs. David Herrick of Connersville celebrated their fifteenth wedding anniversary by reaffirming their vows. The Whitewater Valley Chapter, of which Mrs. Herrick is the registrar, sponsored the service. The Rev. Robert Simen officiated at the single ring ceremony read before the altar flanked with bouquets of white roses.

Music for the occasion was chosen to emphasize the religious significance of a wedding. Mrs. Lois Brooke Simen, M.S.M., organist, played Chorale and "Prayer" from the Suite Gothique by Boellmann, "Trumpet Tune" by Purcell, and "Song of May" by Jongen. Richard Hambrook, organist, played "Lord Jesus Christ, Be Present Now" by Walther, "If Thou Be Near" by Bach, and he accompanied the senior choir of the church singing "Let Us Ever Walk with Jesus" by Boltze, and "O Perfect Love" by Atkinson. The bridal couple entered to the processional hymn sung by choir and congregation "Thee Will I Love, My Strength, My Treasure."

A sermonette was delivered by the Rev. Mr. Simen. The couple partook of holy communion before reaffirming their vows. After the blessing, Mr. Hambrook played Recessional in G major by Handel.

Mrs. Wilberta Naden Pickett, M.S.M., program director, welcomed the guests and gave a talk on "Music for the Church Wedding" based on her thesis written at Union Seminary. There was displayed a large selection of organ, choral and vocal music that exemplified appropriate music for a church wedding. Also on display were a number of printed orders of service and printed recitals that had been used at weddings, books, pamphlets and articles pertaining to the subject.

Refreshments were served to ninety guests from a table centered with a three-tiered wedding cake topped by a miniature bride and groom. Serving on the social committee were: Mrs. Robert Simen, Mrs. Fred Lewis, Miss Wanda Freeman, Harold Wheeler and Richard Hambrook.

Robert Byrd, dean of the chapter, announced the chapter's tour to Greenville, Ohio, April 22 to visit churches, examine organs and attend a choral evening service.

TULSA, OKLA., CHAPTER—The Tulsa Chapter held its monthly dinner-meeting April 3 at Danner's Cafeteria. Following the dinner, a brief business meeting was held during which Howard Jenkins was voted into the chapter as a new member. Mr. Jenkins is a newcomer to Tulsa and has recently opened an organ studio. It was announced that Mrs. John Knowles Weaver had given the chapter books from Mr. Weaver's library. Mrs. Ethel Kolstad read the letter from N. Lindsay Norden which appeared in the March issue of THE DIAPASON. This was followed by a lively discussion of children's choirs. For the remainder of the program, Dean Edward Flinn gave a review of the book, "The Doctor Prescribes Music", by Dr. Edward Podolsky.

BATON ROUGE CHAPTER—The Baton Rouge Chapter, Mrs. Charles S. Gausshell, dean, in cooperation with the First Baptist Church, gave an organ and choral program at the church Feb. 28. Following the program a reception was held at the church honoring participants in the program and the special guests, members of the New Orleans Chapter. Hostesses for the event were Mrs. Charles S. Gausshell, L. Bruce Jones, Mrs. Annie Y. East and Lyman Magee.—MRS. JAMES K. PATRICK, Registrar.

WICHITA, KANS., CHAPTER—The Wichita Chapter held its regular meeting April 17 at the Friends University. After the dinner meeting in the cafeteria, four members played suitable music for weddings and funerals in the Alumni Auditorium. Ella Franz, Wilma McGregor, Edia Hilts and George Russell played various selections. A discussion period followed the program.

FORT WORTH, TEX., CHAPTER—An exchange recital with the Dallas Chapter was featured at the April 9 meeting. David McCormick, organist of the Highland Park Methodist Church of Dallas, played the recital at the Broadway Baptist Church. Before the recital a dinner was held for members and guests.—GWEN GOODRICH, Publicity Chairman.

NEW STUDENT GROUP IN MISSOURI



THE NEW GUILD STUDENT GROUP, recently organized on the campus of Northwest Missouri State College at Maryville, has nine members, supervised by Gerhard Krapf, instructor of organ at the college, and under the guidance of the St. Joseph Chapter. At its last meeting the group had a chance to see and listen to a harpsichord. The group is preparing a recital to be given at the

First Christian Church which will include a demonstration of the various techniques used in playing the organ. Future meeting topics have been planned as: "Three St. Matthew Passions, Schütz-Vulpius-Bach", "the history of organ stops with special attention to baroque registration" and "a survey of ornamentation and mannerisms of the baroque period".

AMARILLO, TEX., CHAPTER—The Amarillo Chapter held a regular dinner meeting March 12 at the Silver Grill. The business session was held at the Polk Street Methodist Church. Dean Mary Ruth McCulley presided and gave a most interesting and instructive program on music suitable for Lent and Easter. Members attending this meeting were from Clarendon, Canyon and Amarillo, Tex., and from Goodwell, Okla.—MRS. H. H. FINNELL, Registrar.

LUBBOCK, TEX., CHAPTER—The Lubbock Chapter met April 3 in the studios of the Jenkins Music Company for a program of organ music by pupils of Cecil Bolton, immediate past-dean of the chapter. Refreshments were served to about twenty five members and visitors. Miss Janelle Ohlenbusch was sponsored in her senior organ recital by the chapter March 12 at the First Methodist Church. Miss Ohlenbusch is a pupil of Cecil Bolton. The program was as follows: "Come Sweet Death, Blessed Rest" and Fugue in D major, Bach; Sonata 6, Mendelssohn; "Dreams," Stoughton; "Carillon-Sortie," Mulet; "Four Dubious Concerts," Purvis; "Just as I Am," arranged Thompson; "Variations sur un Noel," Dupré. Mrs. Gettys Tucker and Mrs. H. W. Wylie were hostesses at a reception honoring Miss Ohlenbusch.—LETA ADKINS ASHLOCK, Corresponding Secretary.

CORPUS CHRISTI, TEX., CHAPTER—The Corpus Christi Chapter gave an all-Bach program March 19 at the Church of the Good Shepherd, Episcopal. Jack Ossewaarde, organist at Christ Church Cathedral in Houston, played. The choir of the church, conducted by Kenneth White, organist-choir-master, sang. Two flutists from the Corpus Christi Symphony Orchestra, Mary Beth Hewitt and Jean Venable, assisted. A reception was held by the Guild following the program.—GENEVA JONES, Corresponding Secretary.

SABINE, TEX., CHAPTER—The Sabine Chapter met April 8 in the First Methodist Church in Beaumont. At a short business meeting the following officers were nominated: Dean, Hubert Kaszynski; sub-dean, John Conder; treasurer, Mrs. I. A. Durke; secretary, Lewis Segura. Following the meeting, Mr. Kaszynski, organist, and George L. Parks, Jr., narrator, presented "The Easter Story in Words and Music."—MAVIS GOING, Secretary.

FORT WORTH, TEX., CHAPTER—For the February meeting the Fort Worth Chapter met at the St. Stephen Presbyterian Church. A very interesting lecture on appropriate wedding music was given by Richard Helms. Mrs. Adrienne Reiser, concert chairman, announced a successful report of the season's concerts which were given by Catharine Crozier Nov. 18, a Leo Sowerby program Dec. 5 and Jean Langlais Jan. 27. The life of Dr. Albert Schweitzer was the program for the March meeting at the First Congregational Church. After the dinner and business meeting, attended by forty-nine members and guests, Mrs. William Robertson told of the musical aspects of Dr. Schweitzer. Dr. Felix Gwozdz spoke on his medical life and the Rev. William C. Burton told of his theological works.—GWEN GOODRICH, Publicity Chairman.

ST. JOHN'S COLLEGE STUDENT GROUP

—The month of March included several active days for the St. John's Student Group. The group gave a program of organ music March 6 for the Winfield Chapter in the St. John's Auditorium. Following the recital, the Winfield Chapter provided refreshments and conducted its business meeting for the benefit of all present. . . Lorna Starck, a student of Miss Alma Nommensen and a member of the group, gave a recital March 11. She was assisted by Carla Zagel, soprano. After the recital, twenty-five members of the group were present for a banquet at a local restaurant. Also present were Cora Conn Redic, group sponsor, and Miss Nommensen, program advisor. As a project for the year, the group has chosen a committee to select organ music to be given to St. John's College.—KENNETH KILLIAN.

MEMPHIS, TENN., CHAPTER—The March meeting of the Memphis Chapter was held at the McLemore Presbyterian Church, with Mrs. O. F. Soderstrom, organist of the church, as our hostess. Following the dinner and a brief business meeting, a program of organ music was played on the two-manual Kimball. Mrs. M. E. Hinds, organist of the Galloway Methodist Church, played Corelli's Sarabande and Clerambault's Prelude. Miss Eugenia Eason, organist of the Lutheran Church of the Redeemer, played Fauré's "Ave Maria," "Cantilene" by Faulkes, and Chorale by Pierné. Mrs. J. Adelbert Withee, organist of the Reorganized Church of Jesus Christ of Latter Day Saints, played "Intermezzo in D flat" and "Grand Choeur" by Hollins. . . The April meeting of the chapter was held at the First Baptist Church. Lamar King, A.A.G.O. sub-dean, was our host. After the dinner there was a brief business meeting presided over by Albert Johnson, dean, after which Mr. King, organist of First Baptist Church, played the following program on the four-manual Wicks organ in the church: Prelude in B minor and "When in the Hour of Utmost Need" by Bach, "Two Dubious Concerts" by Purvis, and "Le Tumulte au Pretre" by Maleingreau. Following the recital, Mr. King demonstrated a two-manual tracker organ which he has assembled and rebuilt in the church gallery.—RICHARD WHITE, F.A.G.O., Registrar.

ALEXANDRIA, VA., CHAPTER—The Alexandria Chapter met April 10 at the Fairlington Methodist Church for its monthly meeting. At a brief business meeting the directors and accompanists were announced for the junior choir festival to be held in May in which approximately 360 children will participate. The slate of new officers for next season was read. We were privileged to hear a very thought-provoking lecture by Sherman Krenzberg on the subject "Does Music Express or Impress in the Average Church Service?" Mr. Krenzberg, one of the organists at St. John's on Lafayette Square in Washington, D. C., prefaced his talk with a brief resume of his own activities and then continued specifically speaking of the choral part of the service, although vital points were emphasized as to the proper usage of a prelude. He suggested that music must justify its place in the service, that the main purpose in anthems and all choral portions was to present a spiritual message. A question and answer period followed.—DOROTHY KEITH, Registrar.

CHESAPEAKE CHAPTER—The Chesapeake Chapter met April 9 at the University Baptist Church, Baltimore. A large delegation from the District of Columbia Chapter was present at the meeting and at a preceding dinner. Norman Scribner, organist-director of the church, opened the evening's program playing: Fantasie 2 in F minor, Mozart; Grave and Allegro from the Trio-Sonata in E minor and Fugue a la Gigue, Bach; Sonata, Wallace Dobry. Following Mr. Scribner, a Beethoven trio was played by Ronald Knudsen, violin; Eva Frantz, cello, and Nathalie Macks, piano. Each chapter held its own separate business meeting and then met again for refreshments and a social time.—MARGARET N. LANHAM.

HOUSATONIC CHAPTER—The March 20 meeting of the Housatonic Chapter was postponed until April 4 because of the very heavy snow storm. Again unseasonable weather and a heavy fog prevented a few members from driving from distant towns to Lakeville, Conn., where the meeting was held at St. John's Episcopal Church. Since the engagement of Virgil Fox to give a recital sponsored by this chapter represented an ambitious project for a relatively young chapter, the meeting was devoted to a discussion of ways and means for securing both a good audience and adequate financing. The organ at the Hotchkiss School, where the recital will be given May 22, is a splendid instrument, and it is expected that the fame of Mr. Fox will bring a large audience to hear more fine organ music this year. The nominating committee presented a proposed slate for the election of officers at the meeting in May. After the business meeting, a neighborly social visit was spurred by hot coffee, cakes and cookies.

TEXAS CHAPTER—The Texas Chapter held its regular monthly meeting Feb. 20 in the social halls of St. Matthew's Cathedral. The highlight of the business meeting was a report on the concert by the Concordia Choir of Moorhead, Minn., Paul Christiansen, director. This was the first venture by the Guild in sponsoring a choral group. The choir received excellent reviews and the concert was attended by about 1300 people. This was in addition to the Guild's regular recital series. The program for the evening was probably one of the most interesting in recent years, "Service Music on Electronic Instruments". Through the courtesy of three local music establishments and organists obtained by them, the Guild had the privilege of hearing the scope and range of the electronic organ. Each man gave a thirty-minute recital of music suitable for the worship service which not only included preludes, offertories and postludes, but also hymns, anthems and service music. The organists and the instruments which they played were as follows: Gene James, Hammond; Louis Hollingsworth, Wurliitzer, and Hugh Waddill, A.A.G.O., Baldwin.—ROBERT S. EKBLAD, Registrar.

KANSAS CITY CHAPTER—The Kansas City Chapter met March 12 for a program meeting. Robert C. Clark, professor of organ at National College, was in charge of a program of music for organ and instruments and was assisted by Adelchi Ceroni, violin, Gwendolyn Robb, flute, and Shirley Cecil, cello. The chapter sponsored a recital April 12 by Donald McDonald at the First Baptist Church. Three members of the Kansas City Chapter took major parts in the rallies involving fifteen Lutheran churches in the greater Kansas City area, Topeka and Lawrence. The occasions were mased rally services held in evangelism week at St. Mark's Lutheran Church, Kansas City, Mo. Mrs. George P. Williams, sub-dean of the chapter and minister of music at the Faith Lutheran Church, directed the massed choirs of 158 voices March 4 and 9. Forty voices from the choirs were selected for a telecast over WDAF-TV on Tuesday of that week for which Mrs. Williams played the organ and directed from the console. Miss Julia Thorp, organist of St. Mark's Lutheran Church, served as organist for the Sunday afternoon mass rally service, accompanying the choir in one anthem and the hymns and playing an organ prelude and postlude. Mrs. Paul Esping, organist at the Westwood Lutheran Church, played the music for the rally service Friday evening. At each service the massed choirs sang one a cappella anthem and one with organ accompaniment.—GLADYS CRANSTON, Registrar.

OKLAHOMA CITY CHAPTER—The Oklahoma City Chapter met in Stillwater April 2 for its regular dinner-meeting. Members and guests assembled in the beautiful student union building of Oklahoma A. and M. College where they were served a most enjoyable three-course dinner. Following the dinner and a brief business meeting, conducted by Robert Lee Moore, the group went to the First Presbyterian Church where an outstanding program was heard. Mrs. Margaret Rickard Scharf, organist, played and the motet choir of the church sang, directed by Warren A. Scharf and accompanied by Mrs. Scharf.—MARY SCHULZ, Corresponding Secretary.

News of the American Guild of Organists—Continued

WILKES-BARRE, PA., CHAPTER—The Wilkes-Barre Chapter sponsored William Watkins, organist of the New York Avenue Presbyterian Church, Washington, D. C., in a recital at St. Stephen's Episcopal Church Jan. 18. Mr. Watkins is one of the great interpretive artists and organists of our time and his selections ranged from the "Agnus-court Hymn," composed by John Dunstable in 1370, to modern compositions by William Graves and Jean Langlais. In his second appearance in Wilkes-Barre, Mr. Watkins once again proved his endowment of exceptional talent and technique in executing an exacting program. A reception for Mr. Watkins was held in the parish house auditorium after the recital. Clifford Balshaw, F.A.G.O., was chairman of the recital. Miss Marion Wallace, the dean, and Mrs. Mary Sheeder Wilson had charge of the reception. . . . The annual dinner for clergy and organists was held Feb. 20 at St. Matthew's Lutheran Church. The guest of honor was S. Lewis Elmer, national president. He discussed the founding of the organization, its development into more than 500 chapters, representing 15,000 members, its ideals and how it functions. The purpose of the A.G.O., he related, is "to make consecrated servants of organists for the glory of God and benefit of those who listen." He spoke also to young student organists, newly-organized branch of the chapter, some of whom were present. Dean Wallace introduced the speaker. The Rev. Howard Goeringer spoke on the close co-operation between the A.G.O. and the council of churches. Mrs. Peter Broadt led group singing with Miss Dorothy Turner as accompanist. Miss Ziata Tuhy was chairman of the dinner, served by women of the host church and members of its girls' choir. . . . The chapter and the Mozart Club joined in a junior and youth choir festival March 4 in the First Presbyterian Church. Mrs. Broadt was the director of the festival group and Miss Turner accompanied the choirs. Mrs. Stewart Waller, organist of the host church, played the offertory, prelude and postlude. Jack Evans, David Thomas and Warren Shaw played trumpet accompaniments. The speaker was the Rev. Roy E. Williams, Jr., pastor of the Firwood Methodist Church. Participating choirs and their directors: St. Clement's Episcopal, Louie Ayre; Westminster Presbyterian, Sally Bennett; Trucksville Methodist, Mrs. William Blackman; St. Paul's Lutheran, Mrs. Broadt; Central Methodist, Marjorie George; Kingston Presbyterian, Mrs. Burton Hankey; Dallas Methodist, Mrs. William Heapps; Trinity Lutheran, Mrs. C. L. Pearson; Firwood Methodist, Ruth Reynolds; Kingston Methodist, William Roberts, First Presbyterian, Stewart Waller. The dean was assisted by Miss Harriet Ehrhart, president of the Mozart Club, Mrs. Vester Vercoe, Mrs. Lloyd George and Ruth Reynolds. . . . The chapter sponsored a series of noon-day recitals at St. Stephen's Church on the Fridays in Lent. The organists were: Clifford Balshaw, F.A.G.O., Robert Dudeck, Mrs. William R. Blackman, Carl Roth, Mrs. Helen Bright Bryant and Mrs. Ruth Reynolds.—Mrs. WILLIAM R. BLACKMAN, Secretary.

PENNSYLVANIA CHAPTER—The annual organist-clergy dinner of the Pennsylvania Chapter was held Feb. 11 at the First Baptist Church in Philadelphia. The Rev. Ernest Harding, rector of Christ Church, gave an interesting and informative address on the life of Dr. Albert Schweitzer and told of his own meetings with the great organist and missionary doctor. The Paul Roberts Choir gave a program of groups of numbers in Latin, German, excerpts from the Bach Cantatas, the hymn "For All the Saints" and several Negro spirituals as encores. The choir, under the direction of Dr. Paul Roberts, provided an evening of great choral beauty and inspiration. . . . A choral clinic, conducted by Dr. Earl Willhoite of the Fred Waring organization, was held March 10 at the First Baptist Church. Chapter members had an excellent opportunity to receive first hand information on the Fred Waring music workshop choral techniques. Recordings were used for purposes of oral demonstration and those present were formed into a choir under Dr. Willhoite's direction to sing the recorded numbers for themselves. The sessions took the form of a demonstration clinic and those present were most appreciative of Dr. Willhoite's informal, but highly informative lectures.—EMILY DICKSON PEARSE.

NORTHEASTERN PENNSYLVANIA CHAPTER—The Northeastern Pennsylvania Chapter met March 22 at the home of Mrs. Carl Butler, Dunmore, with the dean, Mrs. N. M. Tacij, presiding. Vincent Russoniello, an architect, gave an illustrated talk on church architecture from the early Christian era until the present time. The dean appointed Mrs. Floyd Hallock as chairman of the annual banquet. She is to select a committee to help with arrangements. The nominating committee submitted the following slate for the 1956-57 season: Dean, Mrs. William Newman, Jr.; sub-dean, Mrs. Floyd

Hallock; secretary, Helen Fitze Rawlings; treasurer, Charlotte Bohrer. The refreshments were little cakes in the form of Easter eggs served by Mrs. Willard B. Oliver and her committee.—HELEN FITZE RAWLINGS, Secretary.

HARRISBURG, PA., CHAPTER—The Harrisburg Chapter held a meeting Feb. 7 in the Epworth Methodist Church. Various items of business were brought before the group including the appointment of a nominating committee and a review of the completed programs for the remainder of the year. Dean Bowman called upon the pastor of the church, the Rev. Ariel R. Turner, who extended greetings to the organists with a short talk on the value of the work of the organist in the worship service. Recordings of organ music made by prominent organists constituted the musical part of the evening's program. . . . A capacity audience heard "The Crucifixion" by Sir John Stainer, by the chapter March 4 in the Derry Street Evangelical United Brethren Church. The seventy singers from various city churches were directed by Donald Clapper, minister of music at the Pine Street Presbyterian Church, and accompanied by Dean Bowman, organist-director at the Derry Street Church. The soloists were: Kenneth Sheets, Clarence Brown, Robert Mathais, Arthur Dowhower, Edward Wade, Harry Stees and Cyril Little—all soloists from the various churches represented. Donald E. Golden, organist and choir director of the Evangelical and Reformed Church of East Berlin, played the prelude, and David Sheffy of Camp Hill played the offertory.—LAURA E. GARMAN, Registrar.

READING, PA., CHAPTER—The Reading Chapter sponsored Robert Elmore, well-known organist of the Central Moravian Church in Bethlehem, in a recital at St. John's Lutheran Church April 14. The program included Mr. Elmore's own "Suite in Phythm." Grace Weaver Starr is dean of the chapter.—MARGUERITE A. SCHEIFELE, Program Chairman.

LEHIGH VALLEY CHAPTER—The Lehigh Valley Chapter met March 10 at the Central Moravian Church, Bethlehem, Pa. A panel discussion on the proper programming of organ recitals, choice of compositions and their interpretation was conducted. The panel was composed of Robert Elmore, organist of the host church, and Warner Norman, organist of Christ Lutheran Church, Allentown. Ludwig Lenel, head of the music department of Muhlenberg College, Allentown, and dean of the chapter, presided. After the discussion Robert Elmore and Joseph Maurer were hosts at a reception in the social rooms of the church.—SUE ENRIGHT, Secretary.

NORTHERN NEW JERSEY CHAPTER—The Northern New Jersey Chapter held "Ministers Night" at the First Presbyterian Church, Paterson, April 3. This was a night for the organists to have a get-together with their ministers and their wives. A ham dinner was served by the mothers' club of the host church. The Rev. De Forest Lowen of the Emanuel Baptist Church, Ridgewood, was speaker for the evening. He told what the organist should expect of the minister and what the minister should expect from the organist in regard to planning and participating in the service.—DOROTHY TIMMER, Assistant Registrar.

MONMOUTH, N. J., CHAPTER—The Monmouth Chapter held its monthly meeting at the Holy Trinity Lutheran Church, Manasquan. Dean James Scull presided. Details of the recital by Dr. Charlotte Garden and her choir April 30 at the First Methodist Church, Asbury Park, were discussed. A motion was made that a nominating committee be composed of Mrs. Helen Antonides, James Scull and Arthur Reines to serve for chapter elections in June. Miss Gaylord Mount was recommended as a new member. A panel discussion on "The Organist's Responsibilities to Himself" was conducted by Mrs. Barbara Fielder Mount, A.A.G.O., Paul Gindoff and Arthur Reines. . . . The Monmouth Chapter sponsored Dr. Robert Elmore, organist and composer, in a recital at the First Methodist Church, Asbury Park, March 12. A reception in the fireplace room for members and friends of the chapter to meet Mr. Elmore followed. Mrs. Thelma Mount Rainear, A.A.G.O., was hostess.—JOAN COVERT MILLERING, Registrar.

CENTRAL NEW JERSEY CHAPTER—The March meeting of the Central New Jersey Chapter was held March 5 in the Hamilton Square Methodist Church. The program was devoted to the works of Mozart in commemoration of the 200th anniversary of his birth. The highlight of the evening was a book review on the life of the famous composer by Mrs. Wilfred Andrews, organist of the First Methodist Church. A quartet from the Chapel Singers, under the direction of George Hopkins, sang two selections from the Requiem. Mrs. Leon Anderson accompanied the quartet on the piano. Mrs. John

Cole and Mrs. Arthur Flintzer played a piano duet. Organ selections were played by Mrs. Alfred Bergen, organist of the Hamilton Square Methodist Church. Refreshments were served by hostesses: Mrs. Leon Anderson, Mrs. John Galvin and Mrs. Alfred Bergen.—MRS. CLARENCE E. SORTOR, Registrar.

PRINCETON, N. J., CHAPTER—The Princeton Chapter heard two of Dr. Alexander McCurdy's pupils in a recital April 2 at the Westminster Choir College chapel. The program was beautifully played. The two soloists were Miss Lois Gering and Fred Haley.—ROGER P. TURNER, A.A.G.O., L.T.C.L., Dean.

METROPOLITAN NEW JERSEY CHAPTER—Metropolitan New Jersey's meeting March 12 at the Cathedral of St. John the Divine in New York City proved to be one of the high-lights of the season. An excellent representation from the chapter braved the snowy weather to hear Alec Wyton, organist and choirmaster at the cathedral, demonstrate the magnificent Aeolian-Skinner organ. Fantasia on "Deus Tuorum Militum" by Sowerby, featured the state trumpet played antiphonally with the chancel organ. In discussing the magnitude of the stop Mr. Wyton brought out that it operates on fifty inches of wind pressure as compared to a Diesel locomotive whistle's ten inches of pressure. Following the recital and a short question and answer period the chapter inspected the small Aeolian-Skinner organ recently installed in one of the chapels of the cathedral.—LEAH DAVIS MEAD, Registrar.

NORTHERN VALLEY, N. J., CHAPTER—The Northern Valley Chapter sponsored Miss Lillian Carpenter, F.A.G.O., in a recital March 12 at the Second Reformed Church in Hackensack. Miss Thelma Jean Dunn, organist and choir director, was the hostess. In spite of unpleasant, stormy weather, over seventy-five organists, choir directors and guests attended and were richly rewarded by Miss Carpenter's excellent rendition of an interesting program, which she played entirely from memory. A reception for Miss Carpenter was held in the church parlors following the recital. The organ, originally built by the Hutchings Organ Company, has just been completely rebuilt by J. H. & C. S. Odell and Company. It is a three-manual of forty-three ranks. The rebuilt instrument will be dedicated May 8 with Dr. Charlotte Garden, F.A.G.O., at the organ in the dedicatory recital.—JAMES L. HARVEY.

EASTERN NEW YORK CHAPTER—A room in the friendship house at Albany's First Lutheran Church was the scene for the March 20 meeting of the Eastern New York Chapter. Dean H. Wellington Stewart presided at a brief business session after which our host, Frederick W. Kalohn, invited us into the friendship house auditorium. There he introduced us to Ned Wiseman, sales manager of the carillon division of the Stromberg-Carlson Company. Mr. Wiseman introduced us to Frank H. Slaymaker, chief engineer of the special products division. Equipped with a variety of bells, slides, tape recordings and one of the latest model Stromberg-Carlson electronic carillons, "The Flemish Master", these gentlemen gave an informative program showing the predominant characteristics of modern electronic carillons as compared to a number of world-famous bell carillons. Mr. Slaymaker's demonstration and talk emphasized the painstaking procedures used to measure the pitch accuracy and tonal qualities of carillons produced electronically. He revealed that formerly electronic carillons employed metal tubes to create simulated bell tones. The resulting sounds were far less reminiscent of genuine bell carillons than the tones which can be produced to-day through the new Flemish master system. An inspection of the Flemish master revealed that its tones are produced by single rectangular rods which when struck can each produce a variety of different pitches. The acoustical result resembles the sound of renowned Flemish-type bells. For those who prefer it, the English-type bell carillon can also be recreated through this system. Mr. Wiseman pointed out that the twenty-five bell Flemish master carillon is actually a percussion instrument amplified electronically. Refreshments were served before the meeting adjourned.—CAROLYN EYLESHEIMER, Registrar.

ROCKLAND COUNTY CHAPTER—The April meeting of the Rockland County Chapter was held April 2 at the Suffern Methodist Church. Business of the meeting included the closing of nominations for the slate of officers for next year, which will be voted on at the May meeting, and the making of final plans for a trip to New York April 15. All members were reminded that April 22 is designated as Guild Sunday and member organists were requested to make use of compositions written by famous Guild members on this Sunday. A report was heard on plans for the annual junior choir festival held April 29. Following the business meeting, Harlow Hawthorne, dean of the chapter, and Buchanan MacMillan gave a talk on the construction of organs.

ST. LAWRENCE RIVER CHAPTER—The St. Lawrence River Chapter held a meeting March 13 in the Trinity Reading Room in Watertown, N. Y. The speaker, Horace Douglas of Rome, N. Y., was introduced by Dean Elsberry. Mr. Douglas, an organist, pianist and choral director, is a member of the Central N. Y. Chapter. His lecture covered his last summer's tour of churches in the Netherlands, Denmark and Germany. All types of organs in these churches were well-described in words, pictures and recordings.—KATHRYN G. PILLMORE, Registrar.

AUBURN, N. Y., CHAPTER—The meeting of the Auburn Chapter March 12 was devoted to a discussion of organ maintenance and repair. The speaker was John Buterbaugh of Philadelphia, representative of the Möller Organ Company. After viewing slides depicting an organ from the lumber and metal to the finished product, he conducted an open forum on questions from the audience. He urged that the organ engineers be consulted at the same time as the architects when a new church is considered. It is not necessary to be buying a new organ right then, but money can be saved by having the proper space and acoustical engineering provided for at the beginning, rather than remodeling in a few months or years in order to install the organ. Stressing the need of the circulation of air within the organ chambers, Mr. Buterbaugh said it would reduce dampness. Parts would be free of much dust if the organ were used frequently and aired well—if necessary with a fan. Variations of heat and cold are not as dangerous as dampness. Many hints were given for temporary repairs until the tuner can arrive. He suggested every organist keep a list of defects noticed. Participation of at least ten choirs for the youth choir festival in April was announced. Guests were present from many towns.—HARRIET V. BRYANT.

SYRACUSE, N. Y., CHAPTER—The Syracuse Chapter met at the First English Lutheran Church where Mrs. Jeanette Kelsen is organist and choirmaster. Dean Hazel Shoemaker presided and gave to H. Winthrop Martin a choirmaster's certificate. For a program the group read through new anthems directed by Mr. Sackett, Mrs. White-side, Mrs. Carlton and Mr. Hanley. Accompanists were Mrs. Shoemaker and John Hutchinson. . . . In March the annual minister and organist dinner was attended by one-hundred people and held at All Saints' Episcopal Church. Dean Shoemaker introduced Mrs. Hedy Kilian, program chairman, who introduced Dr. Edwin H. Cady, who moderated a discussion on an address by the Rev. Canon West of the Cathedral of St. John the Divine on the relation of the clergyman to the minister of music.—NORMA W. CADY, Registrar.

LOCKPORT, N. Y., BRANCH CHAPTER—An evening of unusual interest was provided for the Lockport Branch by the sisters of St. Mary at St. Joseph's Academy. The program was devoted entirely to a concert of Gregorian music under the direction of Sister Margaret Frances, who also presided at the organ. Mass 10, a Requiem Mass and several Gregorian hymns were sung by the sisters. The program was made possible through the kindness of the sister superior. A social hour in the library followed the concert.

BINGHAMTON, N. Y., CHAPTER—The Binghamton Chapter was the guest at a dinner-meeting at the High Street Methodist Church Feb. 15. Mrs. Wesley E. Oliver, organist of the host church, was chairman. The program was "Youth Choir Workshop," conducted by Newton S. Fink, director of religious education and minister of music at the First Presbyterian Church. Mr. Fink's address was most interesting, educational and fundamental. . . . The Central Methodist Church of Endicott, N. Y., was the host church to the chapter March 18. The service was based on American hymns, dating from 1530 to 1907. Dr. Joseph Beaver, organist at the host church, directed the chorus in a cappella singing. Preceding each musical number, Paul Newell described the origin of the piece in detail. This was a most interesting program, enjoyed by all attending. Following the service, Miss Lois Saylor was chairman of refreshments with Mrs. George B. Morse, dean, and Mrs. Earl V. Tolley presiding at the tea table.—L. H. CARMAN, Secretary.

SUFFOLK BRANCH, L.I., CHAPTER—The Suffolk Branch met at the home of the regent, Mrs. Catherine Margeson, in Stony Brook April 3. The business meeting was followed by a discussion of Easter music. After this the regent and Mrs. William Stewart played several duets on two pianos. This encouraged four others to amuse themselves with some numbers for eight hands on two pianos. A social hour with excellent refreshments followed.—E. A. ANDREWS, Secretary pro-tem.

ROBERT C. MCCOY directed the choir of the Second Presbyterian Church in Washington, Pa., in part two of Maunder's "Olivet to Calvary" Good Friday.

News of the American Guild of Organists—Continued

WORCESTER, MASS., CHAPTER—The last three monthly meetings of the Worcester Chapter were held in All Saints' Episcopal Church with Sub-dean Henry Hokans, organist and choir-master of the church, as host. For the Jan. 31 meeting, the All Saints' choir room provided an excellent setting for a lecture-recital on the harpsichord by David R. Fuller, instructor of music and organist of Dartmouth College, Hanover, N. H. Mr. Fuller spoke on the history and the development of the instrument and its important relation to the organ. He concluded the program with a recital using works of Byrd, Purcell, Rameau and Scarlatti, a truly masterful demonstration. Following the meeting, Guild members were given the opportunity to inspect and play Mr. Fuller's new Hubbard and Dowd instrument. . . . The meeting Feb. 27, in conjunction with the Lenten series of recitals sponsored by All Saints' Church, featured George Faxon, organist and choir-master of Trinity Church, Boston, and head of the organ department of the New England Conservatory of Music, as recitalist. Mr. Faxon's program, magnificently played, was an adventure in new works and lesser-known compositions of both modern German and modern French composers. A large delegation from the Boston Chapter was in attendance. . . . For the March 18 program, the chapter sponsored the Radcliffe and Trinity College Glee Clubs in a program of sacred music which followed a short service of evening prayer. The ninety-five-voice chorus was under the direction of Cornelia Davenport and Clarence H. Barbe. This program was one of the outstanding choral events in the area for the year.—**SILVIA E. GAUTHIER**, Secretary.

BOSTON CHAPTER—The only thing regrettable about the recital at the Mother Church, the First Church of Christ, Scientist, in Boston, March 12 is the fact that we are not privileged to hear recitals there more often. The Boston Chapter was the guest of the Mother Church, Mrs. Ruth Barrett Phelps, A.A.G.O., organist of the church, and Frederick Jagel, star of the Metropolitan Opera Company and the church soloist. More than 800 members and their guests comprised the audience which was impressed by the high calibre of organ and solo work, as well as by the magnificent Aeolian-Skinner organ designed by Lawrence I. Phelps. One of the big advantages in hearing this organ played in recital by the church organist is that she knows each and every effect possible on this tremendous organ and can show it to best advantage. At an earlier recital, just after the installation of this instrument, we had the great German organist, Fritz Heitmann, who, while playing flawlessly, could not begin to explore and utilize its vast resources. But this time, with Mrs. Phelps at the impressive console, we had a short survey of the organ literature from the pre-Bach composer, Pieter Cornet, to our own Boston contemporary, Everett Titcomb. In addition to this organ solo work, we had Mr. Jagel in some of the finest church solo music available, accompanied by Mrs. Phelps. Playing music by Cornet, Buxtehude, Bach, Franck and Titcomb, gave scope to the program, but to this reviewer it was in the Bach Fantasia and Fugue in G minor, the Titcomb "Cibavit Eos" improvisation and the Franck Chorale in E major that both organ and organist stood out in sharp delineation, contrasts in power and romantic effect. In summation, it was truly a very memorable recital, enhanced by the setting, instrument and soloists.—**MARSHALL SUMNER WILKINS**, Registrar.

WESTERN MICHIGAN CHAPTER—The Western Michigan Chapter met April 2 at the Fuller Avenue Christian Reformed Church in Grand Rapids with Mrs. Vaughn Kerstetter, organist at the church, as hostess. After dinner a short business meeting was conducted by Miss Doris James, dean, and final plans were made for the student organ recital to be held April 20 at the Mayfair Christian Reformed Church with Mrs. Robert Sheets of Muskegon as chairman. The program for the evening was a demonstration on "methods and techniques used to improve choir singing" by Mrs. Trena Haan, choir director at the church and director of vocal music at the Christian High School in Grand Rapids. Mrs. Haan used members of her senior choir as "guinea pigs" and gave us a very constructive lecture. After this William Rozeboom showed the interesting and colorful film "Capturing the Winds", a movie on the construction of the pipe organ.—**HELEN HAWES**, Corresponding Secretary.

DETROIT CHAPTER—Members of the Detroit Chapter met March 20 at the new music building on the campus of Wayne University. Our host for the evening was Malcolm Johns, organist of the Grosse Pointe Memorial Church and a faculty member of the Wayne U. Music School. First, we were guests at a rehearsal of the Wayne U. Symphony. The rehearsal was conducted by Walter Poole, who also is the assistant conductor of the Detroit Symphony Orchestra. A guided tour of the building was

next. The seats in the rehearsal rooms are arranged in tiers; walls and ceilings are treated with acoustic material. Using the hi-fi record player in one of these rooms, Mr. Johns played recordings of Easter music. A Wayne student, Alvin Belknap, played two of the Trumpet Voluntaries of Purcell. Mr. Johns accompanied at the piano. Coffee and cake was served and everyone was delighted to have the opportunity to visit the new quarters of Wayne University's Music School.—**JEANNE HURST**, Recording Secretary.

LEXINGTON, KY., CHAPTER—The Lexington Chapter went to Winchester, Ky., April 3 for the organ recital at the First Methodist Church by Mrs. Faye B. McCready who is a member of the chapter. The well-chosen program clearly demonstrated Mrs. McCready's excellent rhythm, technical skill and sound musicianship. She played with sensitive understanding and real brilliance without sacrificing musical values. After the recital Mrs. Fred Osborne, past dean, entertained Mrs. McCready, members of the Guild and friends of the recitalist with a coffee hour at her beautiful country estate. . . . The Lexington Chapter met at the Broadway Christian Church March 20 for a tour of four Lexington churches to see and hear the organs. Mrs. Paul Westcott welcomed the group, twenty-four in number. Mrs. Paul Thurman, choir-master and former organist at the church, gave interesting highlights on the church and its organ, and introduced Mrs. Robert Comley, the organist, who played. This organ is a Bennett with a three-manual console (Möller). The group proceeded to St. Paul's Catholic Church, a beautiful Gothic structure dedicated in 1868. After a brief history of the church, the choir-loft was visited where Arnold Blackburn played the three-manual Kilgen organ installed in 1928. The First Presbyterian Church was visited. It is one of the truly historic landmarks of Lexington. Mrs. Aimo Kiviniemi, the organist, related interesting stories about the difficulties of accompanying a choir singing in a loft in the back of the church with the organ placed in the chancel. Leaving the Presbyterian Church, members went to Christ Episcopal Church. Here Mr. Blackburn, organist and choir-master, gave a short talk on the church and the organ after which he played hymn-tunes suitable for a quiet moment in the service and for a postlude. The beauty of the magnificent Holtkamp organ was evident in both numbers. The chapter then went to the home of Mrs. Paul Thurman where a short business meeting was followed by dessert. Plans were made for a rummage sale to be held in April to augment the funds in the treasury.—**MARY E. LYONS**, Secretary.

AKRON, OHIO, CHAPTER—Dr. Homer Blanchard from the Möller Organ Company addressed the Akron Chapter March 5 at St. Paul's Episcopal Church. He discussed the various stops of St. Paul's organ and William Wagner, of the Old Stone Church in Cleveland, demonstrated at the console. Refreshments were served at the conclusion of Dr. Blanchard's lecture in the church's beautifully appointed social room.—**MADLINE FIFER**, Registrar.

ST. PAUL, MINN., STUDENT GROUP—The St. Paul Student Group met at Christ Episcopal Church Feb. 27 to hear three young organists discuss the French, German and English schools of organ building and the literature written for the organ. Robert Sheaffer, Albert Ely and Richard Gauger gave a most interesting discussion, showing pictures and playing records to make their comparisons clear. The group met March 18 at St. Paul's on the Hill Episcopal Church. Professor Ian Morton, from Macalester College, talked to the students on the subject of electronics. Cake and coffee were served by the Macalester students.

ST. JOSEPH VALLEY CHAPTER—The St. Joseph Valley Chapter heard organ recordings in a hi-fi equipment and supply store in Mishawaka. Albert P. Schnaible, dean, introduced Melvin B. Ebersold who demonstrated and explained hi-fi equipment. Charles E. Hoke announced the organ selections. After the demonstration we were invited to the home of Mr. Hoke, sub-dean, in South Bend, where we heard tape recordings and were served refreshments.—**RUTH ANN LEHMAN**, Registrar.

WHITEWATER VALLEY CHAPTER—The Whitewater Valley Chapter met March 6 at the Goddard Auditorium in Earlham College for the annual Guild Student Group program. The opening period of hymn-singing and devotions was led by William Giles of Middletown, Ohio. A short business meeting was conducted by Dean Robert Byrd. The student group gave a program of organ music; Edward Beals introduced the various students. Refreshments were served by the student group following the program.—**MRS. D. HERRICK**, Registrar.

INDIANA CHAPTER—The March meeting of the Indiana Chapter was a Lenten service recital in the Carrollton Avenue Evangelical and Reformed Church in Indianapolis, with Elsie MacGregor, F.A.G.O., organist and musical director. The combined choirs of the church and the Indiana Central College Choir, Allan Schirmer, director, made this a program long to be remembered. Paul R. Matthews, former dean of the chapter, played the processional hymn. There were over ninety present at the dinner preceding the Guild service, and at that time special recognition was made of the honorary membership which had been given to Dr. Lynd Esch, president of Indiana Central College, by the council at headquarters. Dean Clarence Elbert introduced the several distinguished guests from various chapters of the state and the colleges.—**FLORENCE M. MILLETT**, Publicity Chairman.

FORT WAYNE, IND., CHAPTER—The Fort Wayne Chapter met March 20 at Grace Reformed Church. The program consisted entirely of organ music composed and played by members of the chapter and was one of the most interesting and enjoyable of the year. Richard Carlson was in charge of the program. Others playing were: Fred Jackisch, August Stellhorn, Everett Perry, Darwin Leitz and Bill Shambaugh. Refreshments were served by Mrs. Doyle White, organist, and Mrs. David Gerig, choir director of Grace Church.—**FLORENCE H. FIFE**, Publicity.

EAST-CENTRAL ILLINOIS CHAPTER—The East-Central Illinois Chapter met March 13 at the Urbana First Methodist Church for a recital given by student performers: Fred Burgomaster, Helen Katherine Gloyd, Patrick Collins and Frederick James Kent. Mr. Burgomaster is in his sophomore year at the University High School in Urbana and a pupil of Elizabeth Spooner Hamp, a member of the Guild. Miss Gloyd, who is sixteen, is also a pupil of Mrs. Hamp, having studied for one year only. Mr. Collins is a sophomore at the University of Illinois majoring in organ under Professor Russell Hancock Miles, and Mr. Kent is working toward a doctorate in musicology and is an organ student of Professor Paul Pettinga.—**BARBARA ANDERSON**, Secretary.

MILWAUKEE CHAPTER—In addition to the program of wedding music the Milwaukee Chapter has recently sponsored a recital by Alexander McCurdy and Flora Greenwood and one by new chapter members. The McCurdy-Greenwood program was Jan. 29 at the Calvary Presbyterian Church and drew a large appreciative audience. In discussing acoustics at the dinner following the recital, Dr. McCurdy and Dean William Eberl agreed that this was one situation improved by the addition of cotton, since former Dean Lauretta Cotton is now minister of music at the church. . . . New members playing at the Lake Park Lutheran Church March 11 were: David Wendlandt, Kenneth Semann, Henry Engelhardt, Esther Jepsen and Robert Wells. A lively dialogue between Elmer Ihrke, organist of the host church and a television engineer, and Norman Nowicki, of a local television station, covered the difficulties of telecasting a church service. Problems in placing crew and equipment, as well as timing synchronizations, experienced over a period of years in churches of all denominations and architectural styles, were explained by Mr. Nowicki, who stressed the contribution to culture a church musician can make on such a program. Dinner from her Italian "Mama Mia" cookbook was prepared by Angeline Catanzaro and served by the chapter's hostess committee.—**MARIAN E. MANDERY**, Secretary.

SOUTH DAKOTA CHAPTER—The South Dakota Chapter sponsored a recital by Merritt Johnson, organist, his wife, Katherine, pianist, and daughter Mitta, violinist, in a fine program of solo and organ and piano repertory April 8. The concert was held at the First Baptist Church in Sioux Falls after which the members were entertained at a pot-luck supper at the A. E. Godfrey home. At the short business meeting following the supper, final arrangements were made for the junior choir festival held April 14. May 8 was set for the student recital to be held at the First Congregational Church in Sioux Falls. A business meeting will follow the recital.

LINCOLN, NEB., CHAPTER—The April meeting of the Lincoln Chapter was held at St. Paul's Church. We were privileged to hear Mrs. Kenneth Mumme play an organ recital. Mrs. Mumme is a fellow member and a graduate student of Professor Myron Roberts. . . . At the March meeting a dinner was held, after which we went to the New Tifereth Israel Synagogue where Cantor M. G. Klein sang and explained traditional orthodox chants and gave a very fine lecture on how the chants are composed and sung.—**CONSTANCE BOOTH**, Secretary.

NEBRASKA CHAPTER—The Nebraska Chapter was conducted on a lecture-tour of two of Omaha's early organs by Professor Wilfred Payne, Ph.D., department of humanities at Omaha University. Cecil C. Neubecker demonstrated the Johnson organ which was transported up the Missouri River and first installed in St. Philomenas' Church in 1869 and has been renewed in recent years. Milfred I. Mowers demonstrated the Steere organ, some sixteen years younger than the previously mentioned Johnson organ, which is in the Westminister Presbyterian Church. Dr. and Mrs. John L. Gedgoud entertained the chapter members in the music room of their home at the end of the tour, where some beautiful organ records were played on Dr. Gedgoud's hi-fi record player. . . . The chapter met Feb. 21 at All Saints' Episcopal Church, guests of Mr. Neubecker. After a brief business meeting, some of the chapter members collaborated to give a program of considerable interest. A brief outline concerning the life and activities of Dietrich Buxtehude was read by Miss Helen Manning, pinchitting for Mrs. Ellouise Ziegler. Mrs. Doris Bartholomew and James Felton played several works by Buxtehude. Miss Margaret Kiewit read a paper on Leo Sowerby which was of interest. Mr. Neubecker and Martin W. Bush, F.A.G.O., played Sowerby compositions. The organ at All Saints' is an Austin. After the program a social hour was scheduled, during which opportunity was afforded to look over Lenten and Easter music—vocal, organ and choral.—**HELEN MANNING**, Secretary.

ST. JOSEPH, MO., CHAPTER—Mrs. Edward Michel led the meeting of Feb. 13 at the First Methodist Church on the subject of "Wedding Music". She discussed the modern trend of departure from traditional numbers to music of more churchly, sacramental quality. Mrs. John Lefler played examples. . . . At the March 12 meeting at the First Baptist Church, Mrs. Evan Ehlers led a panel discussion on "Choir Rehearsal Planning". It was the consensus of the panelists, Mrs. Ehlers, Mrs. Dward Moore and Mrs. Lefler, that retaining the interest of choir members depends largely upon the musicianship and personality of the director. Mrs. Ehlers read an inspirational letter on the subject written for the chapter by Dr. Minnie Dobson, a choir director formerly of St. Joseph, now at Mission, Kans. Mrs. Earl Clark concluded the program with a talk on the service and music at the Chicago Temple. She showed pictures of the church and its unique sky chapel. Mrs. Wayne Nicholas, dean, presided at both meetings. Mrs. Louis Riemer was hostess in February and Mrs. Elsie Barnes Durham in March. Mrs. John Lefler and her committee served refreshments at both meetings.—**EVA WILSON**, Reporter.

WATERLOO CHAPTER—The March meeting of the Waterloo Chapter was a choral workshop. Miss Olive Barker of Iowa State Teachers College, Cedar Falls, was in charge and Arthur Redman of the same faculty conducted the choir of the First Methodist Church in five anthems. John Evenson directed the Cedar Falls High School chorus in a cappella numbers illustrating different styles.—**MELBA DURCHENWALD**, Recording Secretary.

ST. LOUIS CHAPTER—Donald McDonald was sponsored by the St. Louis Chapter in his first major recital in the city Feb. 27 at the Third Baptist Church. Mr. McDonald's program was enthusiastically received and he played two encores. The dynamics of the playing in the registration and expression were exceptional. Mr. McDonald played with cleanliness and with keen insight and feeling. The recital was preceded by a dinner and business meeting with a reception in which members of the Guild had a chance to meet the talented Mr. McDonald. . . . In spite of heavy Holy Week schedules, a large crowd attended the March meeting of the St. Louis Chapter. The host church was the Union Methodist Church of which Milton Bennett is the organist and choir director. The program consisted of new service music which was played by Mrs. Roberta Walmsley, Mrs. Clara McFarland, William Maul and Wayne Balch.—**WILLIAM A. DAVIDSON** and **ALICE ALLEN**.

WESTERN IOWA CHAPTER—Members of the Western Iowa Chapter had a dinner meeting April 7 at the women's residence hall on the Morningside College campus. Dean Frank Jewett presided at the business meeting. Members went to the music conservatory for the program by students arranged by Dr. Robert Larson, director of music at the college. Miss Mabel Long, Miss Georgia Hix, and Miss Janice Fleming sang.—**VERA DUCCOMMUN**, Secretary.

DUBUQUE, IOWA, CHAPTER—The Dubuque Chapter met March 26 in the First Baptist Church for a program of preludes, interludes and postludes. A paper on the topic was read by Mark Nemmers, program chairman. A recital of music appropriate for the church service followed with these members playing: Miss Eva Ann Wright, Miss Lulu Griffin, Ed Tschudi, Porter Ellifrit and Mr. Nemmers.

News of the American Guild of Organists—Continued

Iowans Discuss Wedding Music.

The Central Iowa Chapter met at the University Christian Church, Des Moines, April 9. At the business meeting, presided over by Dean Robert Speed, the nominating committee report was read and the ballot results of the scholarship rules concerning the annual student competition were reported. Edith Schmitt, program chairman, announced the final arrangements for a banquet to be held May 21. The principal speaker will be Howard Kelsey of Washington University, St. Louis, Mo.

Then followed the evening's scheduled program: "Wedding Music—Discussion and Performance," with Russell Saunders, organist and choir director of the host church and organist at Drake University, in charge. Introducing the program were two vocal solos: "O Perfect Love," Sowerby, and "Wedding Song," Schütz, beautifully performed by Carol Larsen, contralto, accompanied by Verle Larson at the organ. The Rev. Ian McRae, assistant minister of the host church, was called upon to speak about the "Minister's Ideas of Weddings". His remarks stressed three main points: (1) A wedding is a religious service; (2) A wedding is both an individual concern and a corporate concern, and (3) The wedding service should be a worshipful service for all in attendance.

Mr. Saunders referred to two publications, "The Practice of Sacred Music" by Halter, and "Music for Church Weddings", an Episcopal Church publication, and read from them material pertaining to weddings in the Missouri Synod Lutheran Church and the Episcopal Church respectively. Mr. Saunders continued the discussion by inviting Guild members to respond to questions pertaining to choice of wedding music and its manner of performance. He also circulated a list of possible wedding preludes for organ and supplemented this by other suggestions for both the organist and the vocalist. The question of fees was an added subject of discussion. Those in attendance at this meeting came away with many valuable helps and suggestions.

The hospitality committee for the social hour consisted of: Russell Saunders, chairman, Mrs. Donald Anderson, Shirley Sutton, Harold Robbins and Verle Larson.

MRS. NOMA JEBE, Secretary.

EAST-CENTRAL ILLINOIS CHAPTER—The meeting of the East-Central Illinois Chapter was held April 8 at St. James' Methodist Church of Danville. The program consisted of a narrative recital depicting the crucifixion and resurrection of Christ with scripture readings by Dr. Paul Curry, minister of the church, organ solos by Miss Grace Garrett, Gladys Reed and Mrs. LeRoy Hamp and arias by Professor LeRoy Hamp, tenor.—BARBARA ANDERSON, Secretary.

CEDAR RAPIDS, IOWA, CHAPTER—The April meeting was an unusual one of particular interest. It was a program of music written for ensembles of organ with other instruments. It is not very often today that we hear music from the good-sized repertory of literature which is available in this medium. The organ used was a sixty-rank Aeolian-Skinner in the Coe College chapel. Miss Eleanor Taylor and Ramon Hass were chairmen. The first two movements of the Concerto for Organ and Brasses by Norman Lockwood, were performed by Mrs. Ramon Hass and a brass quartet consisting of two trumpets and two trombones from the Coe College department of music. The chorale improvisation, "Mighty King of Miracles" by Karg-Elert for organ, brasses and tympani, was played by Ramon Hass and the same group with the addition of tympani. "Alleluia," based on the Easter hymn-tune "Ye Sons and Daughters of the King," by Dubois, was performed by Mr. Hass and three trumpets and baritone (or trombone). We were privileged and honored to have our state chairman, Gerhard Bunge, at this meeting also. We heard a fine recital in March at Cornell College in Mount Vernon by Virgil Toms, the new professor of organ there. He succeeds the late Eugene Devereaux who passed away very suddenly last summer. The organ is a four-manual Kimball. In February, we were pleased to hear a very fine recital on the new Reuter organ at the Central Park Presbyterian church, played by Mrs. Virginia Geesaman. This is a particularly good installation of eighteen ranks with very little unification. Mrs. Geesaman played the Adagio and Allegro from Bach's Second Concerto and the Scherzo and Finale from the Second Symphony by Verne. . . . The December meeting was a review of Christmas choral and organ music and was held at the Westminster Presbyterian Church with Don Heath acting as chairman.

Miss Eleanor Taylor, Brookes Davis, Don Heath and Mr. and Mrs. Hass performed both choral and organ selections. In January, the meeting was held at the First Lutheran Church and consisted of a review of Lenten and Easter organ and choral music with Harry Christiansen serving as chairman. Mrs. Les Zachies and Mr. Christiansen played organ selections and Mr. Heath and Mr. Davis showed choral music. In addition, Mr. Christiansen gave an interesting history of the organ and the church. We were sorry to see Mr. and Mrs. Heath leave our chapter this month. Mr. Heath assumes the position of organist-choirmaster at St. Paul's Episcopal church in Winona, Minn., in addition to teaching in the state teacher's college there.—RAMON L. HASS, Registrar.

PASADENA AND VALLEY DISTRICTS CHAPTER—The Pasadena and Valley Districts Chapter held a dinner-meeting at the Calvary Baptist Church, Pasadena, April 9. Dr. Leslie P. Spelman, director of music at Redlands University and organist-director at the First Congregational Church, San Bernardino, gave a lecture on the subject, "The Organist-Director." It proved to be stimulating and informative. Dr. Spelman has recently been appointed chairman of the far-western region.—ETHEL WOOLLEY, Registrar.

MIAMI UNIVERSITY STUDENT GROUP—The student group of the University of Miami, supervised by Dr. Ralph A. Harris, played a recital March 23 featuring 1956 associate test pieces. Dale Edward Willoughby, Robert Browning Clark, Jr., Richard John Moll and Eva Lee Savage took part.

MOBILE, ALA., CHAPTER—The Mobile Chapter sponsored the sixtieth anniversary American program at the Government Street Methodist Church April 3. Works by the following composers were performed: Van Denman Thompson, Allen James, Alexander Schreiner, MacDermid, Talmadge, William Bailey, Shepperd, C. E. Stephens, MacDowell, Nevin, Talmadge and Claude Murphree. These members participated: Mrs. G. L. Brown, Mrs. J. R. Crosby, Mrs. J. E. Melton, Mrs. A. L. Eubanks, Dr. Carl Gettig, Joseph C. Gould, Miss Patsy Fitzsimmons and Mrs. Kathryn Allensworth.—JANE C. BROWN, Secretary.

COLUMBUS, GA., CHAPTER—The Columbus Chapter held its monthly meeting April 6 in the music room of the First Baptist Church, Miss Frances Arnold, minister of music, presiding as hostess. Carey Brinson, dean, conducted the usual business meeting. The Guild members then retired to the church where John C. Miller, organist of the Infantry Center Chapel at Fort Benning, played a program of pleasing selections on the three-manual Austin instrument. A social hour was enjoyed in the music room later.—MRS. EDWIN T. RIOS, Registrar.

CHARLESTON, S. C., CHAPTER—The Charleston Chapter met at Trinity Methodist Church March 26 for the regular monthly meeting. The choir of Trinity Church, under the direction of Mrs. Carl W. Pollock, sang the cantata "The Last Supper" by Eric H. Thiman. Four members of the choir were also soloists in the cantata. Following the choral work the regular business meeting was held and refreshments were served by members of the host church in the social hall.—JANET MOEDE, Reporter.

NORTH LOUISIANA CHAPTER—The North Louisiana Chapter met at the First Evangelical Lutheran Church of Shreveport March 20 at a dinner meeting. Announcements were made of the performance of the complete Handel's "Messiah" March 23, directed by a member of the Guild, M. Bulboaca. After business was completed the members went in to the church, where the choir sang the Lutheran Liturgy with explanations by C. Brooke, member of the church and the Guild.—MRS. ARTHUR BLISE, Registrar.

SAVANNAH, GA., CHAPTER—The Savannah Chapter heard an excellent program of Jewish synagogue music at its March meeting. The quartet choir of the Temple Mickve Israel, led by Mrs. Robert Rogers, soprano and director, with Miss Miriam Varneboe as organist, sang a program of typical liturgical responses of synagogue music. Tuneful in melodic line, rich in harmony, dramatic in color and artistic in rendition, the concert was hailed as one of the finest in the history of the local chapter. At the business meeting following the concert, plans were made with Jack Broucek of Georgia Teachers College, Statesboro, immediate past-dean of the chapter, for the April program. Claire Coci was sponsored by the chapter in a recital in February at the First Baptist Church.—ELIZABETH BUCKSHAW, Registrar.

FLORIDA STATE UNIVERSITY STUDENT GROUP—The Florida State University Student Group in Tallahassee held its regular meeting March 1. Larry Knowles was guest speaker, showing slides of his European tour. His pictures of various organs were of special interest to our group. The group made a tour March 11 of the churches in Tallahassee to observe the organs, both pipe and electronic, and how each one is installed.—NANCY E. KELLER, Secretary.

CHARLOTTE, N. C., CHAPTER—The Charlotte Chapter had its eventful clergy night Feb. 20 at the Dilworth Methodist Church. The Rev. O'Kelly Whitaker, rector of St. Andrew's Episcopal Church, was the featured speaker. Organist and choirmaster before becoming a clergyman, member of the diocesan commission on church music and director of the summer music conference for the Diocese of North Carolina, he spoke on "The Church Musician, a Minister of Unity". Guests included ministers, their wives and members of music committees. . . . Recitals in the area have included Phillip Gehring at Davidson College Feb. 27, Jean Langlais at the Myers Park Methodist Church March 2, Marilyn Mason at Davidson April 10 and Alan Walker at the Covenant Presbyterian Church April 16.—VIRGINIA SMITH SINCLAIR, Registrar.

GREENWOOD, S. C., CHAPTER—The March meeting was held at Lander College March 27. W. H. Ehrich was in charge of the program which featured original compositions by the members. Works performed were: Passacaglia by Mrs. J. C. Koonts, "Psalm 9" by W. H. Ehrich, "Psalm 100" and "As It Began to Dawn" by Mrs. George Parsons. Members voted to include these compositions in the Guild program to be given April 22 in honor of Guild Sunday. Final plans were made for the concert by Alexander McCurdy and Flora Greenwood April 8. Dr. A. E. Adams was speaker for the meeting. His subject was "Musical Therapy—Facts and Fiction". Miss Joan Conner was a guest. Hosts for the meeting were Mrs. Frederick Terry and Henry von Hasseln.—MRS. FREDERICK TERRY, Publicity Chairman.

DAYTONA BEACH, FLA., CHAPTER—The April meeting was held April 3 in the Ormond Beach Methodist Church. About thirty-five members and friends saw a film entitled "The Singing Pipes." The film was furnished by Henry Gottfried, noted organ builder and technician, and was most interesting and instructive. Then he showed 100 slides in color taken of each and every part of various organs he has rebuilt or worked on and he explained in detail much of the work done. A short business session followed at which the program of the annual vesper service was announced to the group. The group then went into the beautiful new church which was opened Jan. 1 and enjoyed three numbers played by Francis Hayre, organist of the church, on the new Baldwin electronic organ.—MARY HAYRE, Registrar.

BIRMINGHAM, ALA., CHAPTER—Catharine Crozier played a recital April 16 at the First Presbyterian Church. Mrs. Gleason, as she is in private life, was entertained by the board of the chapter at a luncheon at The Club, that scenic spot atop Red Mountain overlooking this city. Following her recital she was honored at a reception in the social rooms of the YWCA.—LAURA JACKSON LEMMON.

ARKANSAS CHAPTER—The Arkansas Chapter has been privileged to enjoy three fine programs which have been open to the public. Donald McDonald was sponsored March 1 in a recital at Christ Episcopal Church. He gave an outstanding performance of the works of Bach, Langlais, Bingham and Widor. . . . At the regular meeting of the chapter in February, the Madrigal Singers of Henderson State Teachers College, under the direction of Eugene Kuyper, gave a program. . . . The combined junior and youth choirs of eleven churches in Little Rock gave a festival of praise March 13 at the First Methodist Church under the direction of Mrs. Alberta Irely, with Edwin Irely at the organ. J. Glenn Metcalf played the prelude, and Murlin Kelsey the postlude.—T. J. STACY, Publicity.

ST. PETERSBURG CHAPTER—The St. Petersburg Chapter held a luncheon-meeting March 5 at the Pasadena Community Church followed by a program. The following played organ solos: Mrs. Evelyn Mae Cherry, Miss Laura Fitts, Miss Suzanne Marriott, Mrs. Edith Tussing and Mrs. Frances Gretchins Smith. John Lewis, minister of music at the church, sang, accompanied by Mrs. Kay White, organist of the church. Mrs. Margaret Williams sang two of Mrs. Emily Byrd's songs with the composer at the piano. . . . An organ and harp recital March 12 by Dr. Alexander McCurdy and Flora Greenwood of the Curtis Institute, Philadelphia, was enjoyed by a large audience on the First Congregational Church's four-manual Skinner. . . . A supper April 9 at St. Peter's Episcopal Church was followed by a workshop for seventy-five active and subscriber members by Robert Hufstader, director of the conservatory of music, Rollins College, Winter Park, Fla. His subject was "Choral Repertory for the Worship Service." Robert Setzer, M.S.M., as chairman of the workshop committee, introduced Mr. Hufstader. Mr. Setzer is organist and choirmaster at St. Peter's Church. With Mr. Setzer at the console and with his well-trained choir. Mr. Hufstader was able to illustrate his sound principles of beautiful choral production using a Palestrina motet and an anthem by John Ireland. The hour and a half passed all too quickly and those who attended the workshop felt inspired to "carry on" in their respective churches.—MAX MIRANDA.

ALEXANDRIA, VA., CHAPTER—The Alexandria Chapter assembled for its February meeting at St. Clement's Episcopal Church. After the business session Mrs. Mary Adams, organist and choir director of St. Clement's, gave a thorough demonstration of her technique in junior choir work. Appreciation went to the junior choir of that church for its enthusiastic participation in the rehearsal demonstration. It is always enlightening to a choir director to observe the approach in choir work of someone other than himself. The March meeting was held at Emmanuel Episcopal Church at which time the music for the junior choir festival scheduled for May was analyzed and the "why and wherefore" of the Hammond electronic organ were discussed.

CHESAPEAKE CHAPTER—The Chesapeake Chapter met March 12 at the Immanuel Lutheran Church, Baltimore. The dean, Mrs. Schamberger, conducted a short business meeting and then introduced William Rock, of Station WBAL, Baltimore, who spoke on "The Problems of Recording Voices and Organ." Mr. Rock is an expert in the field of recording and has worked extensively with Baltimore choirs in preparing tapes to be used for radio broadcasts. He used excerpts from different tape recordings to illustrate the many acoustical problems that are encountered in different churches and how they may be overcome with the right equipment and skillful handling. Mr. Rock included in his recordings one made of the Immanuel Church choir and organ. His talk was followed by a short recital by Richard Wegner, Immanuel's organist, affording an interesting opportunity to hear the same organ recorded and "live".

CUMBERLAND VALLEY CHAPTER—The Cumberland Valley Chapter held its regular monthly dinner meeting March 17 at St. Paul's Methodist Church, Hagerstown, Md. The first portion of the program was in charge of Carl Farnsworth who briefly covered the field of chanting by explaining and demonstrating with records different forms of chant. The second portion of the program was conducted by Oscar Raup who played his collection of recordings by E. Power Biggs and made brief comments. The chapter is planning to sponsor John Weaver in a recital in the near future. Members were present from Waynesboro, Shepherdstown, Martinsburg and other nearby towns.—MAE BECKLEY, Secretary.

NASHVILLE CHAPTER—The Nashville Chapter met March 13 at the First Lutheran Church. A brief business session in the church parlors preceded a program of organ music, chorales and hymn-anthems. The church choir, with Dr. Irving Wolfe as director and Olaf Grobel as organist, gave a beautiful and well-prepared performance. This festive evening of hymns was concluded with the "Miles Lane" tune of "All Hail the Power" by William Shrubbscale, arranged by Vaughan Williams and sung by the choir and people. After the program the choir served delicious refreshments to the Guild members and visitors.—MRS. HARRY A. WILK, Dean, and LOUISE B. HARMAN, Secretary.

EAST TENNESSEE CHAPTER—The East Tennessee Chapter met March 27 in the chapel of the First Presbyterian Church in Kingsport. An excellent program of sacred music, folk songs and madrigals was given by the madrigal singers of Dobyns-Bennett High School of Kingsport. The group, comprised of ten boys and girls, was directed by Miss Marie Hutchinson, a member of the chapter. The singers easily captivated their listeners by the precision of their attacks and releases and by the sheer beauty of their vocal production. At the business meeting following a social hour, committee reports were heard from the nominating committee and from the program and publicity committees for the April 17 Oswald Ragatz recital. Phillip Blackwood, minister of music of the host church, conducted the members on a tour of the church before the meeting was adjourned.—JOHN D. JAMES, Dean.

JACKSON, MISS., CHAPTER—The Jackson Chapter met at the Galloway Memorial Methodist Church March 18. After a short business meeting in the choir room, the program was given in the church by Mrs. Leland Byler and Mrs. John Sigman. Mrs. Byler was formerly supervisor of music in the elementary schools of Jackson and is the director of the junior choir at the Galloway church. She spoke on "Better Music in the Church" and in particular explained the efforts made at Galloway the last two years to improve the hymn-singing program and to unify the church service through its music. Mrs. Sigman, who is the church organist, played four modern hymn-preludes.—MRS. JOHN L. SIGMAN, Registrar.

KANAWHA, W. VA., CHAPTER—The Kanawha Chapter sponsored James Bailey, tenor, in a recital at the First Presbyterian Church, Charleston, March 19. Recently returned from extensive study in Europe, Mr. Bailey has resumed his position on the University of Illinois faculty.—CONRAD EADY, Dean.

News of the A. G. O.—Continued

REDWOOD EMPIRE CHAPTER—The February meeting was held at the home of the sub-dean, Mrs. Verna Tischer, at Sebastopol Feb. 7. The program consisted of organ recordings from the library of the Santa Rosa Junior College by Dean Gordon Dixon, played on the Tischer hi-fi reproducer. Refreshments and a social hour were also enjoyed. The Sonoma Valley choir festival was held at the church in Glen Ellen in the Valley of the Moon Feb. 19. Three adult choirs and several children's groups took part under the co-chairmanship of Mrs. Moser and Mrs. Osburn. The chapter, assisted by the choir of the Santa Rosa Methodist Church, sponsored an organ recital in the church March 4 by Robert Whitley, organist-choirmaster of St. Luke's Episcopal Church in San Francisco and head of the organ department at the Peninsula Conservatory of Music in Burlingame. Mr. Whitley, who was the 1950 winner of the national organ playing contest in Boston and who studied at the Royal School of Church Music in Canterbury, England, in 1951 on a Fulbright scholarship at the Royal College of Music in London, and with Marcel Dupré in Paris, played for the enjoyment of a large and appreciative audience. Mr. Whitley was honored by the Guild members at a reception in the home of Dean Dixon following the recital with the student group of the Santa Rosa Junior College assisting. . . G. Franklin Morris, A.A.G.O., A.C.C.O., past-dean of the chapter, played the dedicatory recital on a just-completed two-manual organ designed and built by himself in the Methodist Church in Sebastopol. Starting from only a second-hand Austin console and an assortment of used pipes, Mr. Morris planned, constructed and assembled all the elements to make an organ of unusual flexibility, versatility and fulness. Mr. Morris, who learned the organ building trade as a young man in his native Canada where he was for years a successful organist, teacher and choral director in Toronto, and who is presently organist and choirmaster at St. Paul's Episcopal Church in San Rafael, proved his equal skill as a performer with a fine program. The recital was largely attended by musicians, members of the Guild and members and friends of the church and was followed by a reception.—**FRED BEIDLEMAN.**

NORTHERN CALIFORNIA CHAPTER—Jean Langlais played the second chapter-sponsored event of the season Feb. 5 at St. Mary's Cathedral. It was most gratifying to see about 1100 people in attendance for this occasion. Two local activities in separated areas of our large chapter have added interest to the calendar. Peninsula members Feb. 27, headed by Val Ritschy, organist of St. Matthew's in San Mateo, gathered at the Redwood City home of Charles Swinford for an evening of recordings on his superlative hi-fi reproducing equipment. Recently a very diversified program of Easter service music and contemporary works for voice and organ was given by the East Bay local activities committee at the First Unitarian Church in Oakland. Organists participating were: Sandra Soderlund, Hazel Wilson, William Stone and Eileen Coggin. Mrs. Jean Heywood, mezzo-soprano, sang two sacred selections written by our own member, Frederick Freeman, past dean of the chapter. . . . Claire Coci played a recital April 16. With her was a string quartet of principals from the San Francisco Symphony Orchestra and two oboists from the same organization. On the preceding day Miss Coci conducted a master class at the First Presbyterian Church, Oakland. The student group of our chapter attended this class without cost, their fees coming from the Wallace Sabin memorial fund.—**ROBERT VAUGHN, Registrar.**

SAN DIEGO CHAPTER—Members of the San Diego Chapter had their annual minister-organist dinner Feb. 6 at All Saints' Episcopal Church. A fine dinner was served by the ladies of the church. The Rev. Albert Smith was the speaker for the evening. A short musical program was given by Ann Rosser, soprano, Berry Rosser, flutist, and Gerita Hanna accompanist. . . . A student recital was given March 5 at the Park Boulevard Methodist Church. The students taking part were: Bobbie Johnson, Nancy King—pupils of Mrs. E. Kennedy; Juanita Kirk, Heidi Von Gunden—pupils of Charles Shatto, and Jeffery Cave, Bert Wagner—pupils of Miss Thusneida Biresak. . . . In a recent report, the recital by Constance Virtue was listed at the Mission Hills Methodist Church. It should have stated the Mission Hills Congregational Church instead.—**MARTHA THOMAS, Historian.**

SANTA ROSA JUNIOR COLLEGE STUDENT GROUP—The Student Group of Santa Rosa Junior College gave a reception following the recital of Robert Whitley March 4. The reception was held at the home of Gordon Dixon, the organ instructor and sponsor. Student members assisted with the serving. Guests were members of the Redwood Empire Chapter.—**MARY PLANTING, President.**

CHICO, CAL., CHAPTER—The Chico Chapter held its meeting March 19 at the beautiful suburban home of Fred Kunsemiller. The dean, Mrs. Joann Meler Schaad, officiated and gave a resume of correspondence received by her from headquar-

ters in New York as well as literature on possible artists for the chapter's winter recital in January of next year. It was announced that Alexander McCurdy and his wife would play a harp and organ concert April 23 at the First Baptist Church in Sacramento. Charles van Bronkhorst agreed to take his car down for members who would like to attend this outstanding event. Dean Schaad announced that her organ recital would be held April 3 at the Bidwell Memorial Presbyterian Church to which the public is invited. Mr. van Bronkhorst, chairman of concerts, told of tentative plans for securing E. Power Biggs for the chapter's annual winter recital since his appearance in 1951 was received with such enthusiasm. After the business meeting, Robert Glover arranged a program of musical games and outstanding organ recordings much to the enjoyment of all present. The meeting was concluded with the serving of refreshments by the hostess, Mrs. Fred Kunsemiller.—**WILLIAM TABER, Publicity Chairman.**

SANTA BARBARA CHAPTER—Carl F. Kob, president of the Santa Barbara Music Company, acted as host to the local chapter March 27 giving an interesting demonstration of the fine array of high fidelity equipment in his store. The group listened to portions of the Coronation of Queen Elizabeth II as well as selections from the new Orgelbüchlein album, played by Weinberger. It was also our privilege to play and listen to the very excellent A W B electronic organ with its satisfying, organ-like tone.—**ROSELLA WILSON, Secretary.**

OREGON CHAPTER—The weekend of March 3 and 4 was a busy one for organists of the Portland area. We were privileged to hear a lecture and recital by Arden Whitacre of Canton, Ohio. On the evening of March 3, in the chapel of the Westminster Presbyterian Church, Mr. Whitacre lectured on church music. It was in the form of a "question-and-answer period" and was very informative. A reception followed in which the members could meet Mr. Whitacre and could ask questions pertaining to their own church situations. Co-chairmen for the reception were Mrs. Catherine Alexander and Mrs. Gerdau Roeder. The attendance was good and included many non-Guild members. The following day Mr. Whitacre played a recital at the First Presbyterian Church.—**RICHARD B. GELLATLY.**

LES BOIS CHAPTER—A great deal of activity and interest has grown out of the February and March meetings of the former Idaho Chapter. By a close vote the chapter officially changed names from the Idaho Chapter to the distinctive and historical name Les Bois Chapter, serving the Boise valley and currently all of western Idaho. The chapter has recently been returned to the northwest region by reason of its natural geographic affinity to Oregon, Washington and Montana. Other business included the promotion and invitation of several new members of the chapter. Plans and commitments were made for chapter participation in Boise music week activities in May and for a session devoted to the discussion of choral and organ problems at the state convention of the Federated Music Clubs to be held in Boise in May. Interesting programs were given both months. In February, the group thoroughly enjoyed an evening of renaissance and baroque music by Mrs. C. Griffith Bratt, harpsichordist, and James Hopper, alto recorder. The Bratts have recently acquired a new Sperrhake harpsichord, the first instrument of its kind in the Boise area. For the March program three organ students were heard in a recital: Mrs. Delores Waller of Nampa, Charles Naylor of Boise, both members of Les Bois Chapter, and Jim Weed of Caldwell. The program of organ works by Walther, Pachelbel, Bach, Guilman and Titcomb was played on the Cunningham memorial organ at Boise Junior College.—**RICHARD D. SKYRM, Dean.**

DEDICATING THE BALDWIN electronic organ at the First Christian Church, Douglas, Kans. Miss Ruth Love of Wichita played a group of organ pieces including "Canzonetta" by Wichita's Raymond Shelley and joined Mrs. Joe M. Guyot in a group of organ-piano duets. Mrs. Chester Seal, organist of the church, opened and closed the service.

DR. EDWARD EIGENSCHENK directed Dubois' "Seven Last Words" at the Good Friday service in the Second Presbyterian Church, Chicago.

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Austrian Church Music Experiences Extensive Revival

By W. G. MARIGOLD

Church music in Austria today is experiencing a revival of quite remarkable proportions. This may be due in part to the effects of several congresses devoted to church music, the most important of which was the second international congress of Catholic church music held in Vienna in 1954. In addition to performing masterpieces from the past, this congress afforded an opportunity of hearing contemporary works by composers of several nationalities performed by outstanding choirs and soloists.

The churches of Austria have a tradition of orchestral masses which goes back to the seventeenth century. Gregorian masses are comparatively rare, at least in the large churches and cathedrals, where the staple fare is Haydn, Mozart, Schubert, Cherubini and Bruckner. Many of these churches have an orchestra, in some cases a very good one, at high mass every Sunday. It is therefore not strange that modern Austrian composers presuppose the presence of at least a small orchestra. The extensive use of brass is, of course, characteristic of the Austrian baroque tradition, and it is not surprising to find it in modern compositions for the Church.

Before turning to the music it may be of interest to mention those churches most noted for their music. Vienna is naturally the main center. The Cathedral of St. Stephen, the Karlskirche, the Franciscan church, and the Hofburg Chapel (home of the Vienna Choir Boys) are all justly famous for their music. All of them perform a surprising amount of contemporary music. Outside Vienna the main center of activity is Salzburg. The cathedral, St. Peter's, and the Kollegienkirche, all furnished with exceptionally fine organs incidentally, compare well in both levels of performance and repertory with the Vienna churches. Churches in other parts of the country are rather cut off from the main musical currents and rarely do modern works which have not already received acclaim elsewhere. It should be stressed, however, that there are many churches—the famous monasteries along the Danube for example—which have really first-rate choirs and organists.

Rather than merely giving a list of modern Austrian composers I shall comment briefly on the work of the three or four composers whose work seems to me most significant. Joseph Messner, director of music at the Salzburg Cathedral, has to his credit numerous motets and small-scale works written in a restrained modern idiom. Many of these are suitable for choirs of reasonable proficiency. Two younger composers, Reidinger and Weissensteiner, both of whom have written numerous shorter works, were represented at the 1954 congress by large-scale oratorios. Reidinger's "Der siebenfache Strom" (The Sevenfold Stream) is weak both textually and musically. The text comes dangerously close to mawkish sentimentality and the music oversteps the admittedly thin line which divides religious simplicity from naïveté. Weissensteiner's "Das grosse Mysterium," a modern passion, is a much stronger work. The treatment of the evangelist—half recitative with wood-wind figures in the accompaniment—is particularly happy and contrasts well with the bold and vigorous choruses.

The most significant composer of church music is surely Anton Heiller, who is well-known for his organ and harpsichord recordings. His works are highly complex and the majority of them require forces which could be assembled only on special occasions. However, Heiller is rarely complex for the sake of complexity and his scoring indicates a real ability to achieve effects which both move and excite. The unaccompanied motet "Ah, How Empty, Ah, How Fleeting," based on Michael Franck's sixteenth-century text, is moving and at times startling. Heiller depends here on calculated dissonances for his effects. Every part bristles with difficulties of rhythm, pitch or breathing, but given first-rate singers this work could scarcely fail to

move. It might well be performed by a good double quartet.

The Te Deum is beyond the reach of all but the best choirs, for its varied rhythms and startling dissonances are extremely disconcerting. It is full of good ideas and almost overpowering effects. The scoring calls for mixed choir and an orchestra consisting of four oboes, three English horns, four bassoons, contra-bassoon, four trumpets, three trombones, tuba, timpani and organ.

Heiller's most important work to date is his "Psalmekantate" (duration about fifty minutes) for soloists, mixed choir and a large orchestra consisting of four flutes, four oboes, three English horns, three clarinets, bass clarinet, three bassoons, contra-bassoon, four horns, four trumpets, three trombones, tuba, timpani, numerous percussion, two pianos, harp and strings. The difficulties of the chorus parts are again considerable, though the greatest complexities are reserved for the orchestra. The brass is given some particularly elaborate and difficult passages. The basic idiom is neo-romantic, though Heiller uses dissonance and shifting rhythms freely. The whole work has enormous vitality and the climaxes are overwhelming. All of Heiller's works referred to in the above paragraphs are available in the A. Kalmus-Universal Edition.

It is to be hoped that American choir directors will explore this growing body of worthwhile church music. While almost all of it is intended primarily for the Roman Catholic service, much of it could be used in other liturgical services or on choir festival programs. While it is true that many of these compositions call for orchestra, there seems no reason why they should not be attempted with organ accompaniment if brass and possibly percussion be added.

YALE SCHOLAR UNCOVERS EARLIEST AUTOBIOGRAPHY

James M. Osborn, research associate in English literature at Yale University, has uncovered the earliest autobiography in English. The 90,000-word manuscript, whose existence was quite unsuspected even by musical and literary historians until a few months ago, was set down in Elizabethan England by Thomas Whythorne, until recently a little-known figure in musical history.

"Thanks to the recovery of Whythorne's manuscript autobiography," Mr. Osborn said, "we are able to know him more intimately as a personality than any other Elizabethan man of music, arts or letters." Whythorne, born in 1528, lived until sometime after 1592, and has been known to scholars only as a composer of songs. His book, "Songs for three, fower and five voices," published in 1571, is the earliest extant book of English madrigals. His Duets, published in 1590, is the earliest English collection of instrumental music.

The importance of the newly-discovered manuscript is attested to by the fact that the English reviewing committee on the export of works of art has officially declared the Whythorne manuscript a national treasure. As such it may not be taken out of England. Having purchased the autobiography in a London rare book auction, Mr. Osborn said that he has now presented it as a gift to the Bodleian Library of Oxford University. He has, however, reserved publication rights and within a year expects to have both the text and notes ready for a printer.

THE UNIVERSITY OF WISCONSIN a cappella choir toured the Fox River Valley and northeastern Wisconsin April 11-16. Professor Russell Paxton is the director.

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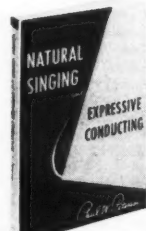
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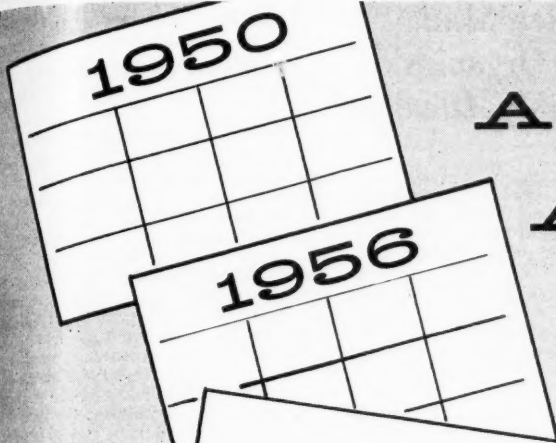
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tone production is different. Often organists, after comparing electronic organs in this way, will make the statement that they prefer a certain electronic to another, because it has a stop registration which seems more appealing. The fallacy of this method is plainly evident when one realizes that in many cases the "stop" is actually a "stop tablet" which represents only a vague change in tone quality.

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CHICAGO, MAY 1, 1956

Summer Opportunities

The annual change of the seasons is at hand. The winter is a thing of the past and no doubt the people in New England and most of the East were glad to see it depart. As the trees begin to blossom and the birds come back north nearly all of us feel rejuvenated and look forward to a pleasant summer.

For the church musician, whose hardest work of the season was done at and before Easter, a breathing spell is at hand, or soon will be, and the rest and diversions of the summer now fill their thoughts.

Hot weather activities of the church musician are as varied as those of any other professional man or woman. Some will merely rest and loaf and store up strength of body and mind for next fall, while others will make use of vacation periods for varied forms of relaxation. A new form of vacation program that has come into vogue in the last few years is European travel. A number of parties especially for organists are being organized under capable leaders. They will cross the Atlantic by air or ocean liner to see and hear the fine organs of Europe, of which so much has been written in THE DIAPASON and other publications read by organists. It would be difficult to imagine a more educational and pleasurable way to spend a part or all of the holiday. Some others will compose or will take their families to cooler regions to gather energy for the approaching winter's work. Then there are the various summer schools and courses, which have increased rapidly in number and popularity and which give opportunity for refresher courses and additions to one's repertory.

Still another, and very important, diversion offered is the annual convention of organists. This year it will be the annual national convention, to be held in New York City the latter part of June. In alternate years the place of the annual gathering has been taken by regional conventions, which have been small editions of the great biennial event. Anyone who has not attended one of the conventions of the American Guild of Organists cannot realize what he has missed. The biennial meetings in St. Louis, Minneapolis, Boston and other centers have offered as much to the organist away from the metropolis as he would otherwise be able to gain in months or years. The program always contains recitals by world-famous

concert organists, choral demonstrations, lectures and fellowship with professional brethren. We have yet to hear of an organist who after the close of one of these Guild conventions went away disappointed over the experience.

The writer remembers well the first of these conventions he was privileged to attend. It was held in 1920 in Oberlin, Ohio, making use of the organs and dormitories of Oberlin College, for years a center for the cultivation of organ music and the training of church musicians. This was not the first A.G.O. convention, two others having preceded it, according to the record, besides the annual conventions of the old National Association of Organists, one of whose conventions at Springfield, Mass., in the midst of the first world war was the writer's first experience with these delightful occasions. At the time of the Oberlin convention Victor Baier was warden of the A.G.O. and among those taking a prominent part were such men as the late Dr. John Hyatt Brewer, Edwin Arthur Kraft, James H. Rogers, the composer, and many other leaders in the Guild whose names were household words wherever organists were gathered. Lynnwood Farnam was one of the recitalists and the writer remembers hearing one young and exceptionally talented organist say that he would give his right arm to be able to play as Farnam played on that occasion. Similar memories of later conventions as happy as those of thirty-six years ago to one person will linger in many minds, we can guarantee.

What can be seen and heard in New York, both at the convention and in outside contacts, will make it so worthwhile to all who are able to enjoy the June meeting that if what is here written persuades any to attend, they will thank THE DIAPASON.

Apollo Club Sings Elijah

By BENJAMIN HADLEY

The Apollo Musical Club of Chicago sang Mendelssohn's "Elijah" at Orchestra Hall April 3. The more than 200 members sang under the direction of Henry Veld with members of the Chicago Symphony Orchestra and Robert Birch at the organ.

The club has shown a great deal of improvement in the last few seasons. One of the most surprising features in a chorus of such proportions was the excellent diction. Although the upper voices far outnumbered the lower, the balance was good. The sonorous tones reached impressive climaxes in a stirring performance. One might wish occasionally for a less heavy-handed approach, but for the most part the contrasts were well worked out with a continuity so important in a narrative of this kind.

Evelyn Reynolds, contralto, was the outstanding soloist to this reviewer. Her well-placed tones and her disciplined musicianship made her a joy to hear. Louis Sudler, baritone, was a spirited Elijah, but vocally showed the signs of wear. Jan Rodriguez, soprano, and Ralph Nielsen, tenor, were the other soloists.

33rd ANNUAL MUSIC WEEK WILL BE OBSERVED IN MAY

The thirty-third annual observance of national music week will be held May 6-13. The theme for this year is "Music Keeps Your Life in Tune." Communities are being urged to give special attention to the permanent keynote, "Foster American Music." Last year approximately 3,500 communities observed the week with special concerts, recitals and music festivals.

CHRISTIAN ALOIS FIMBEL DIES IN LITTLE FALLS, N. J.

Christian A. Fimbel, organ service specialist of Little Falls, N. J., died suddenly March 24. He was custodian of the organs at Rutgers University and Douglas College.

For twenty-four years Mr. Fimbel was with the Möller Organ Company. Among organs he installed for Möller were those in the Little Church around the Corner and the Waldorf-Astoria Hotel in New York City. He was fifty-nine years old.

Old and New Music Vie for Organists' Monthly Attention

By FRANK CUNKLE

Interest in the historic continues in evidence in the newly-published organ music. Novello's new publication of three voluntaries for "double organ" (first two-manual ones!), written in the early seventeenth century by John Luge, have musical as well as historical interest. These heretofore unavailable examples are accompanied by informative commentary. They are available from British-American or H. W. Gray.

Gray continues its re-issue of the Borne-mann French edition of classic masters with two chorales by Bach's favorite pupil Krebs, and a Toccata and a Preludio, Ricercar, Fugue and Passacaglia by Johann Krieger, a distinguished Bach contemporary. Meticulously edited and fingered by Falcinelli, they will repay study.

Peters sends a volume of the organ works of Nicolaus Bruhns, a pupil of Buxtehude. His three preludes and fugues and a chorale fantasia display the ornamented virtuosic style of the period but are fresh, virile and demanding. This style has frequent appeal for our skillful young organists.

Gray's new contemporary list includes Gardner Read's Meditation on "Jesu, meine Freude". Short and straightforward, this piece utilizes a recurring figure. Also from Gray are John Huston's Meditations on "The Seven Last Words of Christ" which many organists should find useful either separately or together for the next Lenten season. They cover a wide range of dynamics, registration and expressiveness. In his "Flandria" variations, August Maekelberghe has deliberately set out to appeal to listeners. He selected a folk-like theme which he ornamented with some essentially consonant variations. "How Brightly Shines the Morning Star" has provided the basis for many brilliant organ pieces in the last 300 years; Garth Edmundson has a new Toccata on it in a rolling style capped with a brilliant pedal cadenza.

The winner of the A.G.O. prize for 1950, Ivan Langstroth's Chorale-Toccata and Fugue, has just been issued by Novello as has a Fantasy and Fugue by the same composer. Both are big, difficult, brilliant pieces designed for master players on fine instruments. The Easter issue of Novello's Festal Voluntaries continues the high quality noted in the Lenten issue. Based on Easter hymn-tunes and representing five composers (William H. Harris, Gordon Slater, C. S. Lang, Desmond Ratcliffe and Flor Peeters), they are short enough to be very practical and in the moderately-difficult range. Since they are for Easter, the mood is uniformly joyful and triumphant. Peeters uses a somewhat more dissonant idiom than the others.

Eric Thiman's new set of organ harmonizations of familiar hymn-tunes for unison singing (Gray) would be worth trying on occasions. Some congregations like reharmonized hymns, others object to them. If you like them, you will welcome Thiman's skill. For those occasions when the organ and the piano must join to provide entertainment, Gray provides an arrangement of Liszt's "Liebestraum" by Donald A. Grisman. A transcription of an air from Moeran's Serenade for orchestra completes the list.

McLaughlin and Reilly, Boston, has issued the second volume of "The Organists' Companion"—short preludes, interludes and postludes in easy conventional style, arranged by Sister Mary Cherubim, O.S.F. Another collection from the same publisher is "Swell to Choir" by Joseph Greener—seven service pieces. McLaughlin also brings out "Canzona Celesti", three pieces by George F. McKay, in a more modern idiom, an ornate Aria by Joseph J. McGrath, and a two-staff arrangement of the familiar Boëllmann "Priere a Notre Dame."

Fourteen short pieces from Handel operas, arranged by C. S. Lang and published by Novello, would serve as useful voluntaries.

A small but thorough and efficient book on Palestrina counterpoint by Harold Heeremans ("Sixteenth Century Counterpoint" published by Gray) follows

Looking Back into the Past

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

The death of Alexandre Guilment, the noted French organist and teacher, who had taught a large number of American organists, occurred in Paris March 30. He was born March 12, 1837.

Casavant Brothers were awarded the contract to build a large organ for St. Paul's Anglican Church at Toronto. It was announced that the instrument would have upward of 100 speaking stops and would be the largest in Canada.

THE DIAPASON recorded a number of gifts of organs by Andrew Carnegie to churches in various parts of the country.

Edward Duncan Jardine, the last male descendant of the famous Jardine family of organ builders, committed suicide by shooting in a hotel at Seattle April 1 and in a note left in his room referred to his act as "an April fool joke." Mr. Jardine was assistant manager of the organ department of the W. W. Kimball Company and had gone to Seattle to install an organ. Mr. Jardine's father was a partner in Jardine Brothers, a well-known New York firm of organ builders, which went out of business thirty-five years previously.

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

The fiftieth anniversary of the completion of the original factory of M. P. Möller at Hagerstown, Md., was celebrated April 9 with a dinner attended by leaders in the business world and in art and religion of Hagerstown and a number of friends of Mr. Möller from distant places, all of whom paid tribute to the man who had come to America from Denmark fifty-nine years previously and had achieved marked success.

The W. W. Kimball Company was commissioned to build a large three-manual organ, with floating solo and antiphonal divisions, for Vassar College's beautiful new Belle Skinner Hall of Music.

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

Thomas Matthews was appointed to St. Luke's Episcopal Church, Evanston, Ill., and also to the Seabury-Western Theological Seminary there.

Mother Georgia Stevens, for thirty years the director of the Pius X School of Liturgical Music in New York City, died. She was well-known for her work in Gregorian chant and mediaeval and renaissance choral music.

Grinnell College in Iowa signed a contract for a new three-manual Aeolian-Skinner organ. The instrument was to be installed in the Herrick Chapel as one of the projects marking the college's centenary.

The fiftieth anniversary of the founding of the A.G.O. was celebrated April 13 with a concert by the Boston Symphony Orchestra and E. Power Biggs as soloist in the auditorium of Hunter College in New York City. A five-day spring festival in New York City was scheduled for late in May.

the "species" method to multi-voice florid vocal composition. Ecclesiastical modes and the alto and tenor clefs are used from the beginning. By providing a grasp of Palestrina's practices, Heeremans hopes to increase the perception and enjoyment of the music of the great sixteenth-century master.

Designed principally to give classes of teen-age students a first introduction to music, George F. Strickling's "Music Literature" (M. A. Shickman and Associates) is a handbook for teachers and students. Avoiding any hint of "erudition" it tries to utilize familiar experiences as paths to musical comprehension. Reading assignments are suggested in standard appreciation texts and a list of records follows each chapter.

A very different sort of guide is B. H. Haggin's "The Listener's Musical Companion", designed for literate listeners with growing understanding. It is hard to imagine any musician who would not be interested, surprised and even exasperated by Haggin's opinions and ideas.

Letters to the Editor

Takes Issue with Biggs Article.

Watertown, N. Y., March 21, 1956—
Dear Mr. Gruenstein;

I have read with a great deal of interest the article in the March issue of THE DIAPASON by E. Power Biggs. This article dealt with so-called principles of "classic organ tone" and "classic voicing". I am rather surprised at some of Mr. Biggs' conclusions and I feel that for the good of the organ world in general a few truths should be set forth to clarify the situation a bit and to take stock of what the real meaning of "classic" organ tone is.

It is true that Mr. Biggs has in the past done a great deal for the organ, and the writer has a great many of his recordings and has listened to many of his broadcasts for years. Now, however, it is evident that Mr. Biggs has taken a great interest in the current fad of admiring organs of the seventeenth and eighteenth centuries. Such admiration is all right if it does not dim our perspective completely (which it seems to be doing in some quarters). These instruments have certain points which are admirable, but the defects in speech of some of the pipes are not among these points. The majority of these organs are splendidly situated in excellent acoustical surroundings—locations in which almost any organ could sound well.

There is danger in these fads and fancies in that they will be quite apt to drive the pendulum back to the other extreme, which heaven forbid! This is the fallacy of going to any extreme for there is always a reaction to the opposite extreme. We never seem to learn lessons of the past and generally it will be found that history repeats itself.

Mr. Biggs quotes Dr. Albert Schweitzer at some length from his book "Out of My Life and Thought". In the chapter on the organ, Mr. Biggs refers to Dr. Schweitzer's plea for good placement and low pressure voicing. In this chapter the doctor tells of the craft of the old masters and their fine voicing. All of this is true; however, I wish to point out that on page 91, Dr. Schweitzer states, and I quote, "The best organs were built between the years 1850 and 1880." Does this sound like unlicked pipes? I hardly think so, for at this period, the art of voicing had progressed to the point where much more was known about the speech of pipes and how to achieve the finest results. It is a definite art to be able to nick pipes properly and to graduate the nicking evenly and finely throughout the set of pipes.

We must be practical in the evaluation of the organs of all periods and accept that which is correct and best of any period. Only in this way will we ever achieve the ideal American organ. For example, suppose that some of the fine English cathedral organs were to be robbed of their magnificent chorus reeds, reeds such as Willis developed and brought into such general use. Would not much of the glory and majesty of these organs be taken away if they were not to have these reeds?

We need to remember also the value of fine string tone, strings which are warm, yet colorful. Strings which are minus all stridency and hardness of tone. We need to remember that for the most part we are talking about a church organ, an organ that can accompany the service and accompany the choir and an organ that can render the music of Bach, Purcell, Vienne, Gigout or Edmundson. We also need to remember the congregation, the people that pay for the organ in most cases. It must appeal to them and aid them in their worship. One of the greatest points of appeal of the organ has been its majesty. Let us have no mud, let us have a real chorus properly balanced on each manual. Let us have pitch contrast and color and each stop should have character.

If those in quest of fine organ tone would take the time and effort to look up some of the work of our own fine American organ builders of the period of 1840 to about 1880, they will be amazed at what will pour forth from some of these fine examples almost in our own back yard. Here one finds fine brilliant diapasons with fine upperwork, splendid flutes and beautiful dulcianas and such. In short, these organs possess character, balance and majesty. Such instruments are the work of E. and G. G. Hook, Henry Erben, William A. Johnson and others. Such instruments with proper addition of some modern strings and such can well form the basis for the ideal American organ.

Sincerely,
JOHN VAN V. ELSWORTH.

Ernest Skinner Replies to Leiper.

Dorchester, Mass., April 4, 1956—
Dear Mr. Gruenstein:

Mr. Leiper says in your last issue of THE DIAPASON that about 1930 organ building reached its all time low. I would like to quote a few lines which appeared in the Washington Times-Herald which appeared a little over ten years ago. "Ellis Varley played a program of American compositions last night on the great organ of the Washington Cathedral which prompts the reflection that the greatest medium of musical expression in Washington, perhaps in the nation, is this same magnificent instrument. Many of the tone colors displayed last night were of jewel-like quality—rare, ex-

quisite, more alluring than any collection of precious stones, because endowed with the power to express emotion as well as sensibility. No symphony orchestra can match this variety and few can equal the quality of the sounds an expert can evoke from this instrument".

Well, the above quote was written just about the time Mr. Leiper says organ building reached its all time low and that recital was played, as I seem to remember, at a time not removed from the "all time low" period. In point of fact there has never been a time in my life when I ever did anything but my very best in the building of an organ which time covered a period of sixty odd years.

Well, now that that point is settled, permit me to thank Mr. Leiper for giving me credit for "building some notable instruments". If I happen to have a chance I'll avail myself of an opportunity to do him a like favor. But being now over ninety years old, I fear I may be denied an opportunity and that is one of the penalties of being an antique.

Very sincerely yours,

ERNEST M. SKINNER.

Wilson Disagrees with Norden.

Glens Falls, N. Y., March 15, 1956—
Dear Mr. Gruenstein:

I should like to offer a few observations upon Mr. Norden's polemical letter (THE DIAPASON, March, 1956) criticizing the use of multiple or junior choirs. First, some general comments upon his apparent views of the function of church music are in order for I feel that his thoughts are somewhat startling coming, as they do, from one who holds such a position of influence upon the world of music. Second, I should like to comment upon his wholesale condemnation of the multiple choir system, for I feel that his judgments are based upon a largely incomplete understanding of what some of us are trying to do with our singing youth.

To be sure, there is much in Mr. Norden's letter with which a church musician of conscience will agree.

To understand Mr. Norden's letter, we must first attempt to understand his concept of that which is "fine church music." He does not, unfortunately, state his concept. The only hint is that there should be "one good choir that will touch the hearts of the congregation with a high appeal." I, for one, would like to know in what this "appeal" is constituted. Certainly it is not that of entertainment or pleasure. Even aesthetic appeal must, in this case, be subservient to the framework of the Christian service of worship. Parenthetically, if any congregation has to or does "sit and listen to" music in church, something is wrong either with them or the music.

The letter has also been studied to try to determine from it what Mr. Norden considers the function of "fine church music." He tells us not what it is, but what it is not. It is not that of a "pew filler." It is not that of "drawing children to church." No one will disagree with him.

The function of music in Christian worship is to me that of enabling the worshiper, through the essential Godward design of music, to come to a more facile and immediate perception of the reality and presence of God. By definition, then, fine church music is that which accomplishes this.

Therefore, a fine church musician is one who will allow only this precept to govern his work in the church. This depends mainly upon the Christian dedication with which the church musician takes on his responsibilities. Herein lies the essence of the trouble, the delineation of which Mr. Norden, willy-nilly, has essayed. He has treated an effect as though it were a cause. We are not, in many cases, getting poor church music because of choir systems or because of the difficulties involved in sustaining "one good choir." We are getting it because we set standards that have nothing to do with spirituality in music and they, of necessity, backfire.

A good director of a group of youth choirs or a choir school (1) does not "use" music, (2) does not use the chancel as a stage whereon children's choirs (or adult choirs, for that matter) perform for the pleasure of parents and friends. A good choir director and a proponent of fine church music may use his choirs when they can contribute to holy worship and refuse to use them when they will not or cannot.

Children in a choir should not be barred from music worship in a service if (1) a conscientious director knows that their presentation is of satisfactory musical quality and (2) their musical presentation, be it one response or the whole service, is directed to God and is not for the delectation of the congregation. The fine church musician is charged with the duty of applying his training and judgment to know that which is appropriate to the worship of God. If he has such he will have a pretty good idea of what is pleasing to God, and that is what matters.

Service in the church and service in church music in particular is, in the long run, subject to the same set of values as

life in general. That which is done with love and devotion and with the competence gained from humble experience eventually proves its own worth. That which is done for show and for the sake of professionalism cannot and shall not succeed.

It is not at all impossible or, indeed, a rarity for a youth choir to set high standards of music and, most importantly, the highest standards for Christian worship.

Sincerely yours,

HUGH ALLEN WILSON.

Dunham Agrees with Norden's Letter.

Boulder, Col., March 23, 1956—
Dear Mr. Gruenstein:

In the March DIAPASON the letter by N. Lindsay Norden was definitely to the point in describing that popular type of church music called "the multiple choir system". For thirty years many of us have been crusading against this movement which has snow-balled into a general practice.

He says "if a church wishes junior choirs, all well and good. Get someone to train them but keep them out of the church services and get someone who is capable to produce fine church music. . . . The system here criticized has run church music to a new low level." Here we have the exact advice many of us desire keenly would be followed to the elimination of ridiculous kinds of alleged choirs and a resulting return to true church choirs.

It might be observed that these children are rarely if ever given any real vocal training of any description. They emit vocal sounds of the well-known childish "white" quality, lacking completely in any resonance or other virtues which are essential to true singing. Their performance is precisely that which is to be found in grade school singing periods.

Obviously those who "train" these youngsters are not aware of the fundamentals of singing for there are innumerable choirs of boys and men in Episcopal churches which demonstrate the tonal possibilities that are possible under proper training by competent choirmasters.

There is a place for children's choirs. This is as the musical part of a dignified Sunday school service. With such a place the results would be appropriate and might be a real aid to the worship periods in preparation for attendance of the scholars at adult services later.

Choirs are indeed not often a credit to a church service. As Mr. Norden suggests, the level is generally low throughout the country. The volunteer group could be developed into a fair choral ensemble but only by hard work with constant training along tonal lines. Many organists seem to believe it sufficient to have the singers emit sounds of the approximate pitch prescribed by the printed pages of music with no regard to the tone quality and musical effect. In many cases it must be inferred that the director is not capable of training the group vocally or is not aware of the excruciating results of his choir. There is more to being the choir-master than merely trying to get most of the notes correct. Few seem to realize this. Nor can a student learn the details of vocal training by attending a few classes or being a member of a choral society. The study of voice under a first class teacher (not a coach) is a necessity regardless of a belief there is no singing talent. This cannot be too strongly urged as a positive prerequisite for any organist who expects to develop a real choral ensemble.

Of course the ideal church choir is the paid one. This is expensive but is the best guarantee of worthwhile choral results and in a church service only the finest should be tolerated. This absurd multiple choir system can produce nothing remotely resembling church music for an adult congregation despite the superficial appeal of innocent children in gowns presumably of a liturgical character.

This subject needs the attention and thoughtful consideration of any church musician in America to revive the best tradition in appropriate and artistic performance from our choir lofts.

Yours sincerely,

ROWLAND W. DUNHAM.

Walter N. Hewitt Adds Opinion.

Maplewood, N.J., March 8, 1956—
Dear Mr. Gruenstein:

Before the deluge of letters comes to your desk in defense of youth choirs and the presence in church services of our young people and children, many of whom do a better job in the choir loft or chancel than their elders, I should like to submit this reply to my distinguished fellow-organist, Mr. N. Lindsay Norden of Bucks County, Pa.

Fortunately, or perhaps, unfortunately, the many thousands of good organists and directors in our country have not been called to the "exalted" positions in the large city churches with national reputations. In fact, in many sections of our country today the growing "suburban church" is supporting these city churches. I fear Mr. Norden is a bit behind the times in the field of church music and seems to know little about modern trends in Christian education and the ministry of music.

Certainly he has heard the wrong choirs and visited the wrong churches.

I agree that too many ministers of music put poorly-prepared and poorly-trained youth choirs in the chancel of their churches and have these choirs sing too often. However, a tremendous influence is being made on hundreds of thousands of young lives through the systematic study of religious music at weekly rehearsals and through the serious responsibility of ministering through music in the worship services of their churches.

The music schools, seminaries and colleges have been training ministers of music, organists and choirmasters in these programs and the missionary work they are doing all over the country and the overwhelming success of the "multiple-choir systems" has been a great and significant source in Christian education fields in all sections of the country. . . .

Perhaps Mr. Norden is getting tired or wishes our church music to revert to "the paid quartet" who throw something together a half-hour before the service, perform mid-Victorian anthems with four poorly-regulated tremolos, receive a check for their badly-modulated incantations at the end of the month and end up as bad or worse a quartet at the end of ten years as they began. God forbid!

We in the ministry of music know what our work with youth choirs means in these young lives, in our churches and in our communities, and we all are working hard to present better music, better devoted service to the Church through our youth choir programs.

Yours truly,

WALTER N. HEWITT.

Defends Multiple Choir System.

Eau Claire, Wis., March 14, 1956—
Dear Mr. Gruenstein:

In reply to N. Lindsay Norden's letter about junior choirs in the March 1956 DIAPASON, I would like to make these observations.

At a worship service all of God's children give homage, praise and thanksgiving to their Creator. A choir does this individually and as a group representing the congregation. Their singing is their offering and part of the congregation's offering to God. The congregation will derive benefit—in the greater realization of God's goodness, His presence or in some other spiritual aspect. While this is important, it is secondary, it is a by-product of the choir's intention: the offering of themselves through their voice to God's greater glory.

Children are an important part of God's family and the Church's family and should not be denied the opportunity to worship God by singing in a choir at a regular service when they have the musical capabilities necessary for choir membership.

The frequency of a junior choir's singing in church is determined by its ability and the difficulty of the music—not on how often it rehearses. A basic rule for junior choirs is that they should never sing until they are ready, whether it is once a month or once a year.

Social service is part and parcel of Christianity and is part of the vocation of all church workers. With church musicians it is often a significant by-product of their essentially musical activities. Why should not participation in the music program be a legitimate way of drawing children and also their parents to the work of the church?

The idea that a person cannot train children's choirs and at the same time "produce fine church music" seems to rest upon the premise that these two capabilities are mutually incompatible. Perhaps in the days when it was fashionable for musicians to affect the infantile ways of the temperamental artist, this was so, but it isn't now.

The "one good choir that will touch the hearts of the congregation with a high appeal" may well be the children's choir. The chances for good voices as the raw material are infinitely better with children than with adults and the children can be trained to sing well far more easily than can adults who may have been singing incorrectly for years. The only drawback here, of course, is the paucity of first-rate junior choir material, which, nevertheless, can be overcome if one looks long and hard enough. The singing of the children along with the adult choir of great choral music can give a sparkle and brilliance impossible to obtain in any other way.

What Mr. Norden complains of is possibly true in some places but it needn't be and it isn't always so. A junior choir, like any other, will be as good as its director. If a director will insist on the same high standards with his children that he does with his adults, it will never be his children who suffer when comparisons are made.

Yours very truly,

CLARK B. ANGEL.

HAYDN'S "SEVEN LAST WORDS" was sung at two identical services Palm Sunday at the First Presbyterian Church, Columbus, Ind., under the direction of Theodore Hunt. A string quartet from Indiana University assisted in the accompaniment.

NORMAN A. GREENWOOD has been appointed a representative in the South for the Hillgreen-Lane Organ Company. His headquarters will be in Asheville, N. C.

Programs of Organ Recitals of the Month

Charles Peaker, Mus. D., F.R.C.O., Toronto, Ont.—Dr. Peaker played three lenten recitals at St. Paul's Church. At the opening program March 10 he was assisted by Marie Peaker, piano. Organ numbers were these: Concerto 6, Handel; "Children of God" and "Christ Accepts the Suffering," Messiaen; Rigaudon, Campra; "When on the Cross," Scheidt. Eugene Rittich, horn, assisted March 17. Dr. Peaker's selections: "Cortege Academique," Sir Ernest MacMillan; "The Cuckoo," Daquin; "The Swallow," Ireland; "The Chicken," Rameau; Trio-Sonata in D minor, Bach; "While the King Sitteth at His Table," Dupré; "O Sacred Head," Bach; "Psalm 18," Marcello. The closing program was March 24 with the church quartet assisting. Organ pieces were: Prelude and Fugue in C minor, Bach; Andante, Organ Sonata 1, Mozart; Grand Chorus on a Pedal Point, de Grigny; "O Traurigkeit," Willan; "Sketch in C major," Schumann.

Mrs. James E. Jamison, Burlington, Iowa—Mrs. Jamison played the following pieces at the dedication of the Baldwin electronic organ and new chapel of the First Presbyterian Church March 11: Air and Variations, Handel; Prelude in D minor, Corelli; "Tidings of Joy," Bach; Aria, Tartini; Prelude in D major, Clerambault; "The House upon a Rock," Weinberger; "Carillon for a Joyful Day," McKay.

A. Thomas Talbert, Mus.M., M.S.M., Selma, Ala.—Mr. Thomas was sponsored in a recital by the Birmingham Chapter of the A.G.O. March 19 at the First Presbyterian Church. The program: Prelude in G major and Sinfonia in C major, Bach; "Nun bitten wir den heiligen Geist," Buxtehude; "Cantabile," Franck; Sonata 2, Hindemith; Arioso, Sowerby; "Epilogue," "Homage a Frescobaldi" and "Nativity," Langlais; "The Shepherd's," Messiaen; "Shadows in Pastel," Talbert; Prelude on a Theme by Vittoria, Britten.

Arden Whitacre, Canton, Ohio—Mr. Whitacre was sponsored in a recital March 4 by the Oregon Chapter of the A.G.O. at the First Presbyterian Church in Portland. He played the following program: Prelude and Fugue in G major and "Wachet auf ruft uns die Stimme," Bach; "Litanies," Alain; Chorale 3 in A minor, Franck; Toccata, Symphony 5, Widor; "Berceuse," Prelude and Fugue in G minor and Variations sur un Noel, Dupré.

Lawrence Birdsong, Jr., Belton, Tex.—Mr. Birdsong played a recital March 18 at Presser Hall for Mary Hardin-Baylor college. His program: "Royal Fireworks Music," Handel-Biggs; "Sleepers, Wake!" Bach; "Deck Thyself," Karg-Elert; "Blessed Jesus," Purvis; "Cantabile" and Chorale in A minor, Franck; "The Fountain," Fletcher; "Processional," Martin Shaw. Mr. Birdsong will play a recital May 2 at St. Alban's Episcopal Church, Waco, Tex., under the auspices of the Waco Chapter of the A.G.O. The program will be as follows: "Royal Fireworks Music" Handel; "Sleepers, Wake!" and "O God Be Merciful to Me," Bach; Prelude on "Malabar," Sowerby; "Te Deum," Langlais; "Cantabile," Franck; "Roulette," Bingham; "Solemn Melody," Davies; "Cortege and Litaney," Dupré.

Lois Gering and Fred Haley, Princeton, N.J.—Miss Gering and Mr. Haley played a joint recital for the Princeton Chapter of the A.G.O. at the Westminster Choir College chapel April 2. Miss Gering played: Pastoral, Ducas; "Serene Alleluias," "Prayer of Christ Ascending into Heaven" and "God among Us," Messiaen. Mr. Haley played Sonata 2, Bach; Prelude and Fugue in G minor, Dupré.

Elmer A. Tidmarsh, Schenectady, N.Y.—Dr. Tidmarsh played this program at the "Little Cathedral" Lutheran Church, Harrisburg, Pa., Feb. 26: Toccata, Adagio and Fugue in C and "O Sacred Head," Bach; "Stations of the Cross," Dupré; "Litanies" and "Suspended Garden," Alain; "Chant de Paix" and "Chant Heroique," Langlais. At Skidmore College April 9 he played: "We Thank Thee, God," Air, Suite in D and Toccata and Fugue in D minor, Bach; "Litanies" and "Suspended Garden," Alain; "Carillon," Dupré; "Ballet," Prelude to "Blessed Damsel" and "Clair de Lune," Debussy; "Moth Hawk Legend," Saxton; "The Cuckoo," Daquin; Toccata, Symphony 5, Widor.

Gordon M. Eby, Lancaster, Pa.—Mr. Eby played at St. Paul's Lutheran Church, Williamsport, March 18. Jack R. Lewis, tenor, assisted. Organ numbers follow: "Bist du beim mir" and "Komm süßer Tod," Bach; "The Musical Clocks," Haydn; Air, Handel; Adagio for the Glass Harmonica, Mozart; "The Gothic Cathedral," Pratella; Prologue, Rogers; "Twilight Musing," Kinder; "Cathedral Shadows," Alfred Mason; "Bird Songs of Spring," MacFarlane; "Hymn to St. Cecilia," Gounod; "Chanson," Ashburn; "Meditation Religieuse" (Memories of Dunfermline Abbey), William Wolf; "Bible Poems," Weinberger.

Claire Coci, New York City—The Bridgeport Chapter of the A.G.O. sponsored Miss Coci in a recital at the United Congregational Church March 6. The program: Passacaglia and Fugue in C minor, Bach; Andante in F (K. 616) and Fantasie and Fugue in F minor (K. 608), Mozart; Chorale in B minor, Franck; Toccata, Monnikendam; "Flandria," Maekelberghe; "Filieuse" and Prelude and Fugue in G minor, Dupré. Miss Coci played a recital at Trinity Church, San Jose, Cal., April 14. She was assisted by the Choral Guild of San Jose under the direction of LeRoy V. Brant. Organ numbers were as follows: "Intrada," Sibellus; Chorale in B minor, Franck; "Chant de Paix," Langlais; Symphony 1, Weitz; Sonata on the 94th Psalm, Reubke.

William Headlee, Asheville, N.C.—A recital at St. Stephen's Episcopal Church in Goldsboro, N.C., was played by Mr. Headlee Feb. 26. The program: Prelude and Fugue in F sharp minor, Buxtehude; Toccata for the Elevation, Frescobaldi; Passacaglia and Fugue in C minor, Bach; "O World, I Now Must Leave Thee," Brahms; Chorale 2 in B minor, Franck; Prelude on a Kyrie, "Homage to Frescobaldi," Langlais; "God among Us," Messiaen.

Wilma Hoyle Jensen, Westfield, N.J.—Mrs. Jensen played a recital in the organ fund series at the First Methodist Church Feb. 19. Her program included the following: Chaconne, Couperin; "Basse et Dessus de Trompette, en Dialogue," Clerambault; Fugue in C (Gigue), Buxtehude; "Salvation Now Is Come to Earth," "When in the Hour of Utmost Need" and "Rejoice, Beloved Christians," Bach; Chorale in A minor, Franck; "Divertissement," Vierne; Aria, Peeters; Canon in B minor, Schumann; "Jesus, Lead Thou Onward," Karg-Elert; "The Fountain," DeLamarter; "Thou Art the Rock," Mulet.

David Pizarro, Mount Vernon, N.Y.—Mr. Pizarro, assisted by a string quartet and flute, played a recital March 18 at the Church of the Ascension. The program: Passacaglia in D minor, Buxtehude; Fantasie and Fugue in C minor and "O Sacred Head," Bach; Three Sonatas for Organ and Strings in D, G and C, Mozart; "Crucifixion," "Symphonie-Passion" and "Cortege et Litanie," Dupré; A Traditional Irish Air, Coke-Jephcott; Concerto in B flat major, Handel.

Sarah Jane Herron, Dallas, Tex.—Miss Herron played a recital March 16 for the Hockaday School Fine Arts Department at the Highland Park Methodist Church. The program included these numbers: Fugue in E flat, "Rejoice, Beloved Christians," "In Thee Is Joy" and "I Call to Thee, Lord Jesus Christ," Bach; Chorale in A minor, Franck; "Berceuse" and "Divertissement" Vierne; "The Fountain," DeLamarter; "Rhythmic Trumpet," Bingham; Prelude and Fugue in G minor, Dupré.

Lilian Carpenter, F.A.G.O., New York City—Miss Carpenter was sponsored in a recital March 12 by the Northern Valley Chapter of the A.G.O. at the Second Reformed Church, Hackensack, N.J. Her program: First Movement, Concerto 2 in B flat, Handel; "Wir glauben all' an einen Gott Vater" and Prelude and Fugue in A minor, Bach; "O wie selig" and "O Welt ich muss dich lassen," Brahms; Prelude, Suite in E minor, de Maleingreau; Scherzo, Symphony 2, Vierne; "Grande Piece Symphonique," Franck. Miss Carpenter played a recital Jan. 15 at St. Mark's Methodist Church, Rockville Centre, N.Y. She played these numbers: Con Moto Maestoso, Sonata 3, Mendelssohn; "Come, Saviour of the Gentiles," "In Dulci Jubilo," "When Jesus Was Found at the Cross" and "Today Triumphs God's Son," Bach; Allegretto Giocoso, "Water Music," Handel; "La Nativite," Langlais; Allegro Risoluto, Symphony 2, "Lied" and Scherzetto, Vierne; "Distant Chimes," Snow; Prelude and Fugue on "B-A-C-H," Liszt.

Oswald G. Ragatz, Bloomington, Ind.—Dr. Ragatz played a recital Feb. 26 at St. Lucas' Evangelical and Reformed Church. His program: Concerto 5 in F major, Handel; "Nun komm der Heiden Heiland," "Lob den Herrn" and "O Lamm Gottes, unschuldig," Bach; "Divertissement," Vierne; Chorale in B minor, Franck; "Pantomime," Harry Benjamin Jepson; "The Soul of the Lake," Karg-Elert; Fast and Sinister, Symphony in C, Sowerby. Dr. Ragatz gave a lecture-recital at the DePauw University School of Music March 18 on the Eighteen Great Leipzig Chorale Preludes of Bach. On the Wednesdays in Lent he played noonday recitals at the First Christian Church.

Wayne Fisher, Cincinnati, Ohio—The dedicatory recital on the Möller organ in the St. Paul Methodist Church, Springfield, Mo., was played by Mr. Fisher March 4. His program: Allegro and Andante, Concerto 4 in F and Suite for a Musical Clock, Handel; "A Fancy," John Stanley; Toccata, Adagio and Fugue in C, Bach; "Evocation to the Sistine Chapel" (On themes of Allegri and

Mozart), Liszt; "Roulette" and "Twilight at Fiesole," Bingham; Finale, Franck. Mr. Fisher played a faculty recital at the College Conservatory of Music of Cincinnati Feb. 21. His program was as follows: Allegro and Andante, Concerto 4 and Suite for a Musical Clock, Handel; "A Fancy," Stanley; "The Cuckoo," Daquin; Toccata and Fugue in D minor, Bach.

Ronald L. Dawson, Fayette, Mo.—Mr. Dawson, a pupil of Dean Luther T. Spayde of the Swinney Conservatory of Music, Central College, Fayette, Mo., played his senior recital March 11 in the Linn Memorial Church. His program: Allegro, Trio-Sonata 4, Handel; Fantasie and Fugue in G minor, Bach; Chorale in E major, Franck; "The Desert," "Chollas Dance for You" and "Yucca," Seven Casual Brevities, Leach; Ballade in D, Clokey; Fugue in G minor, Dupré.

Charles C. Laughlin, Fayette, Mo.—Mr. Laughlin, a pupil of Dean Luther T. Spayde of the Swinney Conservatory of Music, Central College, Fayette, Mo., appeared in a senior recital jointly with Miss Shirley Vardell, soprano, Feb. 26 in the Linn Memorial Church. He played: "Grand Jeu," du-Mage; "Schmücke dich, o liebe Seele" and Toccata in F, Bach; Fugue, Honegger; "Nocturne at Sunset," DeLamarter; "Comes Autumn Time," Sowerby.

Otto T. Hirschler, Los Angeles, Cal.—Mr. Hirschler played a recital at the West Adams Presbyterian Church March 12. He played the following works: "Now Thank We All Our God," Karg-Elert; "Christ lag in Todesbanden" and "Christ ist erstanden," Bach; Noel, Grand Jeu et Duo, Daquin; "Romance sans Paroles," Bonnet; Grand Sonata, Whiting; Allegro, "Cuckoo and Nightingale Concerto," Handel; "L'Organo Primitivo," Yon; "The Squirrel," Weaver; "Harmonies du Solr," Karg-Elert; "The Kettle Boils," Clokey; "Ad Nos, ad Salutarem Undam," Liszt.

Dorothy Yahn, Houghton, N.Y.—Miss Yahn, a student of Charles H. Finney at Houghton College, played her senior recital March 9 at the Houghton Church. Her program included the following: "My Heart Is Filled with Longing," Brahms; Passacaglia and Fugue in C minor, Bach; Canon in B minor, Schumann; "Tumult in the Praetorium," de Maleingreau; Chorale in B minor, Franck; Scherzo, Symphony 2, Vierne; "Song of Peace," Langlais; "Litanies," Alain. This same program was played previously at St. Paul's Cathedral in Buffalo, Feb. 18.

Reginald W. Martin, Mus. D., A.A.G.O., Berryville, Ark.—Mr. Martin played a recital March 11 at the Berryville Methodist Church. Donn Cook, baritone, assisted. The program included the following organ numbers: "Jesus, Joy of Man's Desiring" and Toccata and Fugue in D minor, Bach; First Movement, Sonata 1, Guilman; "Prayer" and Toccata, "Suite Gothique," Boellmann; Canzonetta, "Berceuse" and Festival Postlude, Martin; "Thou Art the Rock," Mulet.

Mark Smith, San Francisco, Cal.—Mr. Smith played the third in a series of four recitals April 15 for the First Unitarian Society of San Francisco. His program was as follows: Fantasie, Marshall Barnes; "Will There Be Any Stars in My Crown?," Thomson; Prelude and Postlude, Sir George Dyson; "Benedictus," Reger; Pass'e Mezzo Antico, Andrea Gabrieli; "Sheep May Safely Graze," "Erstanden ist der heilige Christ" and Prelude and Fugue in C major, Bach.

Mildred L. Hendrix, Durham, N.C.—Mrs. Hendrix, assisted by a string quartet, played a recital April 8 at the Duke University Chapel. The program: Prelude and Fugue in F minor, Handel; Sonatas 1, 5 and 4 for organ and strings, Mozart; Chaconne in E minor, Buxtehude; Sonatas 9, 15, 10 and 13 for organ and strings, Mozart; Chaconne, in D minor, Pachelbel; Fantasie in G major, Bach.

William Watkins, Washington, D.C.—The Fort Smith, Ark., Chapter of the A.G.O. sponsored Mr. Watkins in a recital April 6 at the First Methodist Church. His program: Concerto in B flat, Handel; Religious Song, de Cabezon; "The Agincourt Hymn," Dunstable; Fantasie and Fugue in G minor, Bach; Chorale 1 in E, Franck; Scherzo, Titcomb; "La Nativite" and "Chant Heroique," Langlais; Introduction, Passacaglia and Fugue, Willan.

Warren L. Berryman, Hastings, Neb.—Mr. Berryman, a graduate of the music school at Union Theological Seminary and member of the faculty of Hastings College, played a recital March 20 at the Cathedral Church of St. Mark, Minneapolis, Minn. The following works were performed: "Grand Jeu," Du Mage; Sinfonia, "My Spirit Was in Heaviness," "Come, God Creator, Holy Spirit" and Prelude in E flat major, Bach; Rondo, Concerto for Flute Stop, Rinck; "Jesus, Lead Thou Onward," Karg-Elert; "Roulette," Bingham; "In a Placid and Easy Going Manner," Sonatina, Sowerby; "Elegie," Peeters; Prelude and Fugue on "B-A-C-H," Liszt.

Charles H. Finney, F.A.G.O., Houghton, N.Y.—Mr. Finney played a recital Jan. 15 at the Houghton Church to mark thirty years as an organist. The program included the following twentieth-century compositions: "Fanfare," John Cook; "Evensong," Johnson; "Impromptu," "Pieces de Fantaisie," Vierne; Melody, Frank Bridge; "Thou Art the Rock," Mulet; "From Heaven Above to Earth I Come," William Allen; "Gabriel's Salutation," Bingham; Three settings of "Trust and Obey," Finney; Introduction, Passacaglia and Fugue, Willan.

Richard J. Helms, Fort Worth, Tex.—Mr. Helms played a dedicatory recital on the new Möller organ in the chapel of the Second Presbyterian Church, Kansas City, Mo., March 11. His program: Allegro Pomposo, Thomas Roseingrave; Aria Pastorella, Valentin Rathgeber; Partita "O Gott du frommer Gott," Bach; Aria con Variazioni, Martini; "Herzlich tut mich verlangen," Kirnberger; Scherzando, Harpsichord Sonata in C minor, J. Haydn-H. Wall; "O World I Must Leave Thee," Brahms; "Lamentation," Karg-Elert; Kleine Präludien und Intermezzi, Schroeder; Premier Chorale, Andriessen; "Marche Grottesque," Purvis; Toccata, W. Ralph Driffill.

Alexander McCurdy, Philadelphia, Pa.—The Huntington, W. Va., Chapter of the A.G.O. sponsored Dr. McCurdy and his wife, Flora Greenwood, harpist, in a recital Feb. 21. Organ numbers were as follows: "Now Let Us All Be Joyful," "Blessed Be Thou Christ Jesus," "Our Father Who Art in Heaven," "I Call unto Thee," "Christ Lay in the Bonds of Death," "Hark! A Voice Saith All Are Mortal," "O God Have Mercy" and Prelude and Fugue in A minor, Bach; "Sketch in F minor," Schumann; "O World I E'en Must Leave Thee," Brahms; "Sunrise," "Hours in Burgundy," Jacob; "Song of Peace," Langlais; Toccata on the Gloria, Dupré.

Foster Hotchkiss, Milledgeville, Ga.—Mr. Hotchkiss played a recital at the First Baptist Church March 25. He played the following program: Concerto in G major, Bach; "Flute Solo," Arne; Fantasie in F minor, Mozart; Prelude and Fugue in C minor, Bach; "Bell Benedictus," Powell Weaver; Scherzo, Titcomb; Song and Carillon, Vierne.

Edmund Sereno Ender, St. Petersburg, Fla.—Mr. Ender played a recital March 11 in the chapel of the United States Naval Academy, Annapolis, Md. His program: Chorale 3 in A minor, Franck; Prayer and Minuetto, Salome; "Melcombe" and "Dedication," Ender; Rigaudon, Campra.

Wallace Seely, A.A.G.O., Seattle, Wash.—A recital was played March 25 by Mr. Seely at the Queen Anne Methodist Church. The program included the following: Chaconne, Couperin; Air, Concerto 10, Handel; "Trumpet Tune," Purcell; Largo, Vivaldi; Suite in F major, Corelli; Melody, "Orpheus," Gluck; Prelude and Fugue in F minor and Four Chorale Preludes, "Little Organ Book," Bach; "Rhosymedre," Vaughan Williams.

Joann Meier Schaad, Chico, Cal.—Mrs. Schaad, a graduate student at Chico State College, played a recital April 3 at the Bidwell Memorial Presbyterian Church. The program was repeated April 9 at the First Baptist Church in Sacramento. She played the following: Adagio, Fiocco; Concerto 4 in C, Bach; "Flute Solo," Arne; Chorale in A minor, Franck; "The Nativity," Langlais; Partita on "Christ ist erstanden," Purvis; "An Elfin Dance," Edmundson; "Rhumba," Elmore.

George Morgan, Watertown, Conn.—Mr. Morgan played a recital March 28 at the First Congregational Church. His program: "Hail to the Brightness" Daniel G. Mason; "Fairest Lord Jesus," Edmundson; "Land of Rest," Richard Donovan; "In the Cross of Jesus," Bingham; Fugue in G minor, Bach; Musette and Rondeau, Rameau; "Evening Song," Bairstow; "Clair de Lune," Karg-Elert; "Idylle" and Scherzo, Bossi; Moderato Cantabile and Tempo Giusto, Symphony 8, Widor.

Richard Keys Biggs, Hollywood, Cal.—Dr. Biggs played a recital at the blessing of the new Felix F. Schoenstein organ in St. Mary's Church, Sacramento, March 25. His program: Prelude in E and Adagio in B minor, Corelli; Air, Tartini; Noel, Pachelbel; Rigaudon, Campra; Chorale, "St. Matthew Passion," Bach; "Panis Angelicus," Franck; "Ave Maria," Bossi; "L'Organo Primitivo" and Menuetto Antico, Yon; "Lamentation," Fred Erret; Toccata "Deo Gratias," Biggs; "Cantilena Nuptiale," Dubois; Carillon "Big Ben," Plum.

Lorna Starck, Winfield, Kans.—Miss Starck, a pupil of Alma Nommensen, played the following recital at St. John's College, March 11: Prelude in G major, "Jesus, meine Freude" and "Wer nur dein Lieben Gott lässt walten," Bach; Sonata 6, Mendelssohn; "Aus der Flötenuhr," Haydn; Aria, Peeters; Toccata, Fletcher. Carla Zagel, soprano, assisted.

Programs of Recitals

Herbert B. Nanney, Palo Alto, Cal.—Mr. Nanney played an all-Mozart recital March 11 at the Stanford Memorial Church. He was assisted by a string trio from the Stanford Symphony Orchestra, Sandor Salgo, conductor. The program: Sonata da Chiesa for organ and strings, K. 244, in F major; Sonata da Chiesa for organ and strings, K. 298, in C major, Adagio—Allegro—Adagio, for mechanical organ, K. 594, in F minor; Sonata da Chiesa for organ and strings, K. 245, in D major, Andante for a small mechanical organ, K. 616, in F major; Sonata da Chiesa for organ and strings, K. 336, in C major; Sonata da Chiesa for organ and strings, K. 225, in A major, Fantasia for a mechanical organ, K. 608, in F minor.

Mrs. Lewis Parker Bradley, Georgetown, Ky.—Mrs. Bradley played a recital March 2 on the Holtkamp organ in the Presbyterian Church. Her program: Clausulas de VIII Tone, Tomas de Santa Maria; Diferencias, de Cabezon; Prelude and Fugue in D minor, Bach; "The Musical Clocks", Haydn; Sonata 6, Mendelssohn; Toccata, Symphony 5, Widor.

C. Harold Einecke, Santa Barbara, Cal.—Dr. Einecke played a recital March 18 at the First Congregational Church. Mrs. Ellen D. Einecke, soprano, assisted. Organ numbers were the following: Canon Terza, Frescobaldi; "Qui Tollis Peccata Mundi", Couperin; Andante Quasi Allegretto, Battistilli; "When We Are in Deepest Need", Bach; Partita on "Stabat Mater Dolorosa", Douglas; "Abide with Us" and "The Last Supper", Weinberger; "A Song of Triumph", Mueller; "Litany", Schubert; "Divertissement", Vierne.

Arthur C. Becker, Mus. D., A.A.G.O., Chicago.—Dr. Becker played the dedicatory recital on the organ at Christ the King Seminary in West Chicago March 11. He was assisted by the seminary choir under the direction of Father Clarence Mazur, O.F.M. Organ numbers were the following: "Trumpet Tune and Peal", Purcell; Toccata and Fugue in D minor, Bach; "Twilight et Fiesole", Bingham; "Piece Heroique", Franck; "Ave Maria", Bossi; Canon in F minor, Schumann; Magnificat 5 and 6, Dupre; "Ave Regina Caelorum" and "Salve Regina", Becker; "Chant de May", Jongen; "Litanies", Alain; Gavotte, Martini; Variations of Concert, Bonnet.

Robert Rayfield, Chicago.—Mr. Rayfield played two recitals in February on station WFMT, Chicago. The program Feb. 13 was as follows: "O Lord God, Heavenly King" and "Thou that Takest Away the Sins of the World", Mass for the Use of Parishes, Couperin; Chorale in A minor, Franck; "Song of Peace" and "Heroic Song", Langlais. These pieces were played Feb. 27: Prelude and Fugue in G major, Zachau; Fugue a la Gigue, Bach; "Lo, How a Rose", Brahms; Sonata 1, Hindemith.

Arthur Birkby, New Wilmington, Pa.—Mr. Birkby played the following program at Pittsburgh's Carnegie Hall April 29: Prelude and Fugue in E minor (The Cathedral), Bach; "As Jesus Stood beside the Cross", Scheidt; Noel, Le Begue; "Trumpet Voluntary", Purcell; Fugue in A flat minor, Brahms; "Apparition of the Eternal Church", Messiaen; Fugue on "Ad Nos," Liszt. Mr. Birkby played a recital March 20 at the First Christian Church, New Castle, Pa., as one of the events commemorating the centennial of the church's founding. His program was as follows: Prelude and Fugue in E minor (The Cathedral), Bach; "As Jesus Stood beside the Cross," Scheidt; Noel, Le Begue; "Trumpet Voluntary", Purcell; Fantasia in F minor, Mozart; Variations on "Weinen, Klagen," Liszt.

E. Eugene Maupin, Lexington, Ky.—The East Tennessee Chapter sponsored Mr. Maupin in a recital Palm Sunday afternoon at Emmanuel Episcopal Church in Bristol, Va. Mr. Maupin played the following program: Suite du deuxieme ton, Clerambault; "O Man, Bewail Thy Grievous Fall", "Jesus, Priceless Treasure", "When in the Hour of Utmost Need" and "He Who Will Suffer God to Guide Him", Bach; Sonata 2, Hindemith; "We All Believe in One God", "Our Father Who Art in Heaven" and Fugue in E flat, Bach.

George L. Scott, Pullman, Wash.—Mr. Scott played a recital March 25 at the Bryan Hall Auditorium of the State College of Washington. He played the following: "As Jesus Stood by the Cross," Scheidt; Andante, Trio-Sonata 4, "Sleepers, Awake," "Have Mercy, Lord" and "Farewell Will I Give Thee," Bach; Partita on "If Thou Wilt Suffer God to Guide Thee," Pepping; Chorale in B minor, Franck; "Cantabile", Symphony 2 and Finale, Symphony 3, Vierne.

Faye B. McCready, Winchester, Ky.—Mrs. McCready played a recital April 3 at the First Methodist Church, sponsored by the Lexington Chapter of the A.G.O. The program follows: Prelude, Fugue and Chaconne, Buxtehude; "Hark! A Voice Saith, All Are Mortal" and Fantasia in G minor, Bach; "Land of Rest", Donovan; Magnificat and "Ave Maris Stella", Dupre.

H. Frank Bozyan, New Haven, Conn.—Mr. Bozyan, Yale University organist, played the following program at the Phelps Stokes Chapel, Berea College, March 25: Prelude and Fugue in E major, Lübeck; Variations on "Werde munter mein Gemüte", Pachelbel; Pastorale, Zipoli; Allegro, Concerto after Taglietti, Walther; Fugue in E flat, Bach; "Kyrie Eleison", Reger; Lebhaft, Sonata 2, Hindemith; "Rhosymedre", Vaughan Williams; "How Lovely Shines the Morning Star" Lenel. The Harmonica Society, Rolf Hovey, conductor, assisted.

Catharine Crozier, Winter Park, Fla.—The Birmingham Chapter of the A.G.O. sponsored Miss Crozier in a recital April 16 at the First Presbyterian Church. The program follows: Chorale in B minor, Franck; Fugue in C major and "From God I Ne'er Will Turn Me", Buxtehude; Fantasie and Fugue in G minor, Bach; "Te Deum", "Arabesque sur les Flutes" and "Dialogue sur les Mixtures", Langlais; "Requiescat in Pace", Sowerby; "The Rhythmic Trumpet", Bingham; Prelude and Fugue in G minor, Dupre.

Alexander McCurdy, Merion, Pa.—Dr. McCurdy and Flora Greenwood, harpist, played at the First Presbyterian Church, Greenwood, S.C., April 8 under the auspices of the Greenwood Chapter of the A.G.O. Organ numbers follow: "All Praise Be unto Thee, Lord Jesus", "Our Father Who Art in Heaven", "I Call unto Thee, Lord Jesus Christ", "Christ Lay in the Bonds of Death", "Hark! A Voice Saith, All Are Mortal", "O God Have Mercy" and Prelude and Fugue in A minor, Bach; "Sketch in F minor", Schumann; "O World I E'en Must Leave Thee", Brahms; "Song of Peace", Langlais; Toccata on the Gloria, Dupre.

Virginia Cox, San Diego, Cal.—Miss Cox, organist of the First Presbyterian Church, assisted by Floyd Grant, oboist, played the following program March 25: Psalm 19, Marcella; Passacaglia in C minor, Bach; "Dearest Jesus, We Are Thine" and "Sleepers Awake" for organ and oboe, Krebs; "My Heart Is Ever Yearning" and "O World, I Now Must Leave Thee", Brahms; "Cantabile", Symphony 6, Widor; Music for Organ and Oboe, Wittmer; "God among Us", Messiaen; Prologue and "Tumult at the Praetorium", Symphony of the Passion, de Maleingreau.

Ramona Cruikshank Beard, Tallahassee, Fla.—Mrs. Beard played a recital on the Möller classic-style organ at the Cason Memorial Methodist Church, Delray Beach, Fla., April 8. Her program: "The Agincourt Hymn", Dunstaple; Rondo, Bull; Passacaglia, Bach; "La Nativite", Langlais; "Herzliche tut mich verlangen", Brahms; "Le Turulite au Pretoire", de Maleingreau; "Piece Heroique", Franck.

CLARENCE SNYDER directed the Oratorio Society of New Jersey in a concert April 29 at the Hillside School, Montclair. The program included Searle Wright's Easter cantata, "The Green Blade Riseth," and the premier performance of Robert Elmore's "Three Exhortations." Both will be repeated June 24 at St. Paul's Chapel of Columbia University for the national A.G.O. convention.

H. FRANK BOZYAN, Yale University organist, is on the summer faculty roster of the university's Norfolk Music School. Professor Bruce Simonds is director.



The Hammond swell pedal

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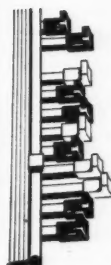
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DR. MAX SINZHEIMER holds positions in the Christian Community New Church and Temple Ezra, Chicago, and is conductor of the Gary, Ind., Municipal Chorus and Orchestra. Since 1947 he has been on the faculty of the American Conservatory of Music. He also serves as substitute organist at St. Ita's and Our Lady of Sorrows Churches in Chicago.

Dr. Sinzheimer was born in Frankfurt-am-Main, Germany, and was educated at the Universities of Heidelberg and Munich. He studied with Hans Schilling and Walter Braunfels. He was assistant to Sir Thomas Beecham in 1913, conductor at the Court Theatre in Mannheim from 1917 to 1924 and guest conductor at opera houses in Berlin, Munich, Frankfurt, Heidelberg, Karlsruhe and Baden Baden. He has been accompanist to such soloists as Horowitz, Piatigorsky, Petri and Hindemith and was harpischord soloist over German radio stations for several years.

In this country Dr. Sinzheimer has held positions at the Temple Adass Israel, the Bronx, N. Y., and the Anshe Emet Synagogue and Temple Sholom in Chicago.

BUSY NEW YORK SEASON IS HAD BY JOHN HARMS CHORUS

The John Harms Chorus in New York City has had a busy season. The chorus opened its season at Town Hall with the Verdi Requiem and Fauré's Messe Basse for women's voices Nov. 12. Handel's "Messiah" was sung Dec. 11 at St. Paul's Church, Englewood, with a repeat performance of the Town Hall concert Jan. 29 at St. Paul's. The chorus appeared with Renata Tebaldi Feb. 8 at the Dwight Morrow High School, Englewood. The "St. Matthew Passion" by Bach, was sung March 11 at St. Paul's, and April 24 Purcell's "Dido and Aeneas" with Jennie Tourel was given at the high school.

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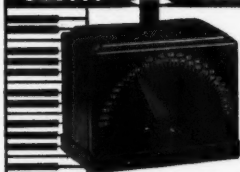
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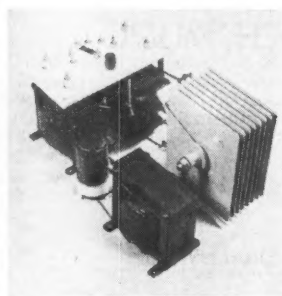
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St. John's Evangelical and Reformed in Sinking Spring, Pa., to Have Second Austin in Fall—Carl Seltzer Is Organist.

St. John's Evangelical and Reformed Church of Sinking Spring, Pa., has placed an order for a new three-manual organ with Austin Organs, Inc. Installation is planned for late fall of this year.

St. John's is worshipping in its original church edifice which was constructed in 1794 of native materials. The building has been renovated and enlarged several times in the history of the congregation. Shortly after its founding, the church established a day school and also provided a residence for the "Leher and Singmeister". This person later became the church organist when the first organ was purchased in 1817. A product of Openhauser, a local builder in Reading, this organ was purchased for \$1,200. In 1885 this instrument was replaced by a new one and it is interesting to note that water to operate the blowing equipment was supplied free of charge by the local water company until the death of either the president or secretary of that organization.

In 1923 a new two-manual Austin organ was installed. The specification of the new three-manual instrument was drawn up by Austin Organs in consultation with Carl L. Seltzer, organist of the church since 1942. Negotiations in the sale were handled by Charles L. Neill for Austin Organs.

The stoplist will be as follows:

GREAT ORGAN.

(Enclosed with Choir)

- Open Diapason, 8 ft., 61 pipes.
- Hohl Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Quintaten, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Chimes.

SWELL ORGAN.

- Viola, 8 ft., 73 pipes.
- Rohrgedeckt, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Spitz Flute, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Bourdon, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Dolce Celeste, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Nasat, 2 2/3 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Clarinete, 8 ft., 61 pipes.
- Tremolo.

PEDAL ORGAN.

- Contra Bass, 16 ft., 32 pipes.
- Gemshorn, 16 ft., 12 pipes.
- Lieblich Gedeckt, 16 ft., 12 pipes.
- Gedeckt, 8 ft.
- Principal, 8 ft., 12 pipes.
- Trompette, 16 ft., 12 pipes.

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RECITAL BY JOHN WILLIAMS

John Williams, head of the organ department at Flora MacDonald College, Red Springs, N. C., played a recital at the Hay Street Methodist Church in Fayetteville, N. C., for the pupils of the Central Elementary School as a part of an organ appreciation course for grades three through six. The idea was Azalene Southerland's and was arranged through the Cape Fear Valley Chapter of the A.G.O.

Mr. Williams preceded the program with an explanation and demonstration of the organ using various illustrative examples. His program was as follows: Prelude and Fugue in G major, Bach; "Dreams," McAmis; "La Nativite," Langlais; "Thou Art the Rock," Mulet.

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Vancouver Hears Major Choral Works.

After a very busy Lenten season, Vancouver organists enjoyed a fine Chinese dinner at the Bamboo Terrace in Vancouver April 4. Forty-two members and guests enjoyed the evening greatly, as did the guest of honor, Irwin Hoffman, conductor of the Vancouver Symphony Orchestra. Mr. Hoffman explained to the members various problems of a symphony conductor, and many of the problems were quite familiar to church organists.

Other musical treats enjoyed recently included the Bach Choir and the Vancouver Symphony's performance March 18 of the Mozart Requiem, the Oratorio Society's performance of Mendelssohn's "St. Paul" March 20, parts 2 and 3 of Handel's "Messiah" by the Knox United Church Choir, March 25 and a service of Passion music at Christ Church Cathedral March 28, under the direction of Thomas Jenkins. At the fifth annual singing of Bach's "St. Matthew Passion" by the Bach Choir at St. Andrew's Wesley Church on Good Friday, Lawrence Cluderay directed with Eleanor Bush at the organ. A well-attended series of noon-day organ recitals was given at St. Michael's Anglican Church by organists Eleanor Bush, Lawrence Cluderay, Burton Kurth and Herald Keefe, organist of St. Michael's.

G. HERALD KEEFER, Secretary.

Victoria Centre Has Fine Symposium.

Members of the Victoria Centre participated April 7 in a panel discussion entitled "Symposium on Sound." Dr. G. C. B. Cave gave a short paper on the scientific nature of sound waves, describing their origin, main characteristics and the manner of their passage through the air. Dr. D. B. Roxburgh followed with an explanation of the ear and its three main components and their functions from the medical aspect. He produced an interesting exhibit of an actual inner ear from a human body. Boyce Gaddes continued the discussion with explanations of the musical implications of the harmonic series from a melodic point of view and as a basis for harmony. Finally, Hunter Mallory explained acoustical problems as they are met by architects and described the use of materials for reflecting or absorbing sound waves in concert halls. The meeting, held at the residence of Mrs. W. B. Milburn, terminated with refreshments.

GRAHAM STEED, F.R.C.O.

ST. CATHARINES CENTRE—The St. Catharines Centre held a meeting April 8 in the St. Paul Street United Church at which it was host to the Lockport, N. Y., Chapter of the A.G.O. The Lockport Chapter provided a program of organ and choral music during which organists Cecil Walker and Mrs. Patrick Madriska played and the Cief Club Choir, directed by Mrs. Basa Keeler, sang. After the program a reception was held for the visitors in the church hall.—Dr. F. R. C. CLARKE.

OSHAWA AND DISTRICT CENTRE—The Oshawa and District Centre sponsored a series of Sunday evening Lenten recitals at St. George's Anglican Church. Playing recitals on successive Sunday evenings were organists Kelvin James, Clifford Evans, Henry Van der Gaast, Leon Nash, Ronald Kellington, Jan van Tellingen and the Canterbury Singers, under the direction of Mrs. G. K. Drynan. These recitals, which have become an annual project, were well-attended and appear to be steadily increasing in popularity. Organ recitalists were assisted in each instance by vocal soloists. The proceeds from silver collections were devoted to the C.C.O. building fund. . . . A splendid performance of Handel's "Messiah" was given by the Oshawa

Centre in the Simcoe Street United Church March 19. A special choir of singers from Oshawa and district were conducted by Reginald G. Geen, and the organist for the evening was Kelvin James. Dorothy Walker, soprano, Ruth Repchuck, contralto, Robert Reid, tenor, and James Whicher, bass, were the outstanding soloists brought to Oshawa for the performance. The proceeds of the performance will be sent to the building fund.—MARGARET DRYNAN, Secretary.

WINDSOR CENTRE—A composite recital was given by the Windsor Centre March 12 at the Giles Boulevard United Church. Gene Saunders, of radio and TV station CKLW, acted as chairman and gave timely notes on the program. The beauty of tone of the new two-manual Casavant organ at the church was amply demonstrated during the program. Leslie H. Day, A.Mus.L.C.M. (Eng.), chairman of the centre, opened with numbers by Bach, Elgar, Karg-Elert and Hackett. Elmer E. Hartwick, tenor, sang, accompanied by Wayne Belton at the organ. Mrs. Dorothy Seaby, A.T.C.M., L.T.C.L., organist and choir director of Emmanuel United Church, opened the second half of the program playing numbers by Purcell, Karg-Elert, Moore and Kenneth Walton. Mrs. Joy Baker, professor of string music in the Detroit schools, played three very enjoyable violin numbers, accompanied on the piano by Bernard Leshley. A social half-hour with refreshments followed the recital and several of our guests as well as our members availed themselves of the opportunity to meet our artists. Proceeds of the concert will be used for organ scholarships at the forthcoming Windsor festival of music.

TORONTO CENTRE—Another pilgrimage was made to hear a new organ when the Toronto Centre assembled at the Bloor Street United Church March 20. This church, gutted by fire about a year and a half ago, has been rebuilt and renovated; the former choir loft has given way to a chancel, and the whole interior has been brightened by light woodwork and a new color scheme. The new organ, a four-manual Casavant, was demonstrated by Frederick Silvester, organist of the church, and Dr. Charles Peaker of St. Paul's Anglican Church, who played Corelli, Bach and Karg-Elert. He also played the organ accompaniments for Hazelanne Guloien, soprano soloist of the church. Mr. Silvester also gave an informative talk on the Schulmerich bells with which the organ is equipped, making special reference to the prominent major sixth below the fundamental and stressing the necessity of harmonizing carefully when the bells are used. Dr. Peaker closed the program playing a group of organ works by Messiaen.—JOHN DEDRICK.

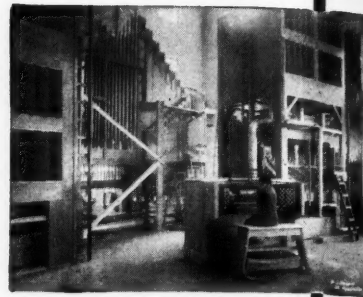
MONTREAL CENTRE—The Montreal Centre held its annual festival of Easter music April 14 at St. Andrew's United Church. The following participated: G. Chubb, the Rev. S. Wood of St. Mary's Anglican Church, J. Ringwood of the Know-Crescent and Kensington Presbyterian Church, C. Johnston of St. Matthew's Anglican Church, G. MacDermot of the Westmount Baptist Church, C. French of the Summerlea United Church, P. Motley of St. Andrew's United Church and R. Wye. . . . The centre held a "Composers' Night" at the Dominion Douglas Church with the following composers represented: Kenneth Meek, William Doyle, Edith Campbell, John Ringwood, Christopher Gledhill, Gian Lyman, Galt MacDermot, Georges E. Tanguay and John Robb. The choir which sang on the program was that of the Dominion Douglas Church under John Robb.—R. MANSON, Secretary.

OWEN SOUND CENTRE—Craig Hamilton was host to Owen Sound members March 4 at the new religious education building of St. Andrew's Presbyterian Church. A fine attendance of members and guests featured the meeting. Mrs. E. M. Dillon presided over the business meeting. The Rev. E. F. Dutcher welcomed the organists and their friends and Mr. Hamilton, organist of the church, introduced Gabriel Kney of London, Ont., a native of Germany and an organ builder in London. Mr. Kney gave an interesting discourse on organ voicing and specifications for small churches, illustrated by samples of organ pipes. He concluded with recordings by the organist of St. James' Westminster Church, London. Refreshments were served by members of the social committee of the women's association of St. Andrew's Church and members inspected the new building in leisurely fashion.—A. G. TUCKER, Secretary.

HALIFAX CENTRE—The Halifax Centre sponsored a most enjoyable series of six Lenten recitals at All Saints' Cathedral. The first two recitals were given by students, six pupils of members playing in each. The other recitals were given by Murray Vanderburgh, St. Andrew's Church; E. A. Collins, dean of music at Acadia University; Clifford Gates, St. Matthew's Church, and Maitland Farmer who featured the Lenten and Easter Chorales from Bach's "Little Organ Book." Mr. Farmer was ably assisted by the English Singers of Halifax, under the direction of Harold Wright. The series was inaugurated with the purpose of raising money for the scholarship fund for post-graduate study abroad.—SHIRLEY A. BLAKESLEY.

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When the Westminster Presbyterian church of Detroit, Michigan, needed a new organ, they asked Casavant Freres to build it. The Casavant technicians went to work at once and completed the order with their usual care and precision.



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ST. HYACINTHE, P.Q., CANADA

CALGARY CENTRE—For most of the season the efforts of the Calgary Centre members have been pleasantly bent toward the preparation of the Bach Cantata, "Nun danket alle Gott." This work was finally given at St. Stephen's Anglican Church March 20. Dr. Victor Graham of Grace Presbyterian Church conducted and Kenneth Robson of the Crescent Heights Baptist Church played the organ. A choir of twenty-one sang with enthusiasm. In addition to the cantata, three Bach chorales were sung. Olive Moon, chairman of the centre sang, accompanied at the organ by Cyril Mossop of the Knox United Church, and organ numbers were played by Dulcie Bishop of St. Stephen's Church and Douglas Parnham of the Hillhurst United Church. A social gathering at the home of the chairman completed a happy and profitable evening. . . . Gerald Bales, recently arrived from Toronto to the Cathedral Church of the Redeemer, has been giving a noteworthy series of organ recitals.—MRS. P. K. CLARKE, Secretary.

GALT CENTRE—The Galt Centre held its regular monthly meeting at the home of Miss M. Steele March 3. W. U. Lethbridge, chairman of the centre, presided. The highlight of the meeting was the address by the Rev. J. T. M. Swan on "Music in the Worship of the Church". The speaker traced the development of music and the part it played in the service of the Church. A series of fine recordings of Gregorian, plain-song and Anglican chant followed and refreshments were served.—CLAUDE P. WALKER, Secretary.

VIVALDI AND MOZART SUNG IN PALM SUNDAY CONCERT

The Church of the Holy Trinity, Toronto, Ont., in collaboration with the opera school of the Royal Conservatory of Music performed a concert of sacred music Palm Sunday, March 25, featuring Vivaldi's Gloria and Mozart's "Coronation Mass". Nicholas Goldschmidt conducted the opera school chorus and a full orchestra.

AT ST. PAUL'S CHURCH, Toronto, Ont., Dr. Charles Peaker directed the Mozart Requiem March 30 and Bach's Cantata "Christ Lay in Bonds of Death" April 7.

DOUGLAS ELLIOTT will teach church and organ music and choir training in the summer school of Toronto's Royal Conservatory beginning July 23.

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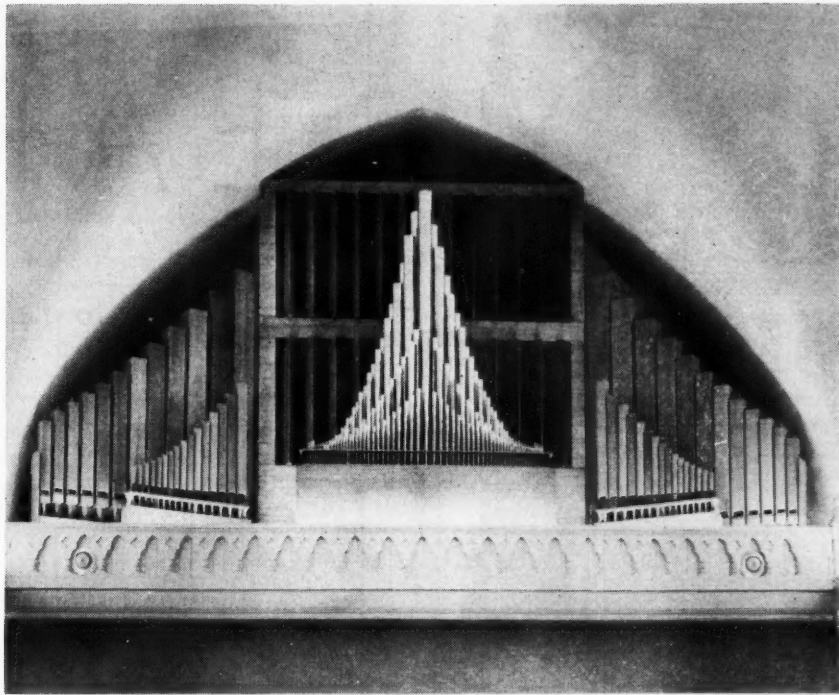
OTTER LAKE MUSIC CENTRE WILL HOLD FOURTH SEASON

The Otter Lake Music Centre, Canadian music holiday centre in the Quebec Laurentians, will hold its fourth season July 1 to 15. In order to meet the growing demand of music lovers from all over Canada and the United States who wish to spend a creative holiday of music making in the beautiful setting of the Canadian Laurentians, the centre has been obliged to change its locale to provide additional accommodations and will be held this summer at the Round Lake Inn in Weir, Quebec, about sixty miles northwest of Montreal.

As in the past, the centre offers a variety of music activities to professional and amateur musicians. Afternoons are usually devoted to sports. Courses are given in the mornings and include choral singing, recorder playing, music reading, madrigals, lieder, chamber music, theory and composition. In the evenings, the whole centre meets for group performances of fine music studied in the morning, including Bach cantatas, Beethoven quartets, etc.

Director of the session this summer will be George Little, Montreal conductor who is the founder-director of the Bach Choir in that city and director of the CBC's George Little Singers programs.

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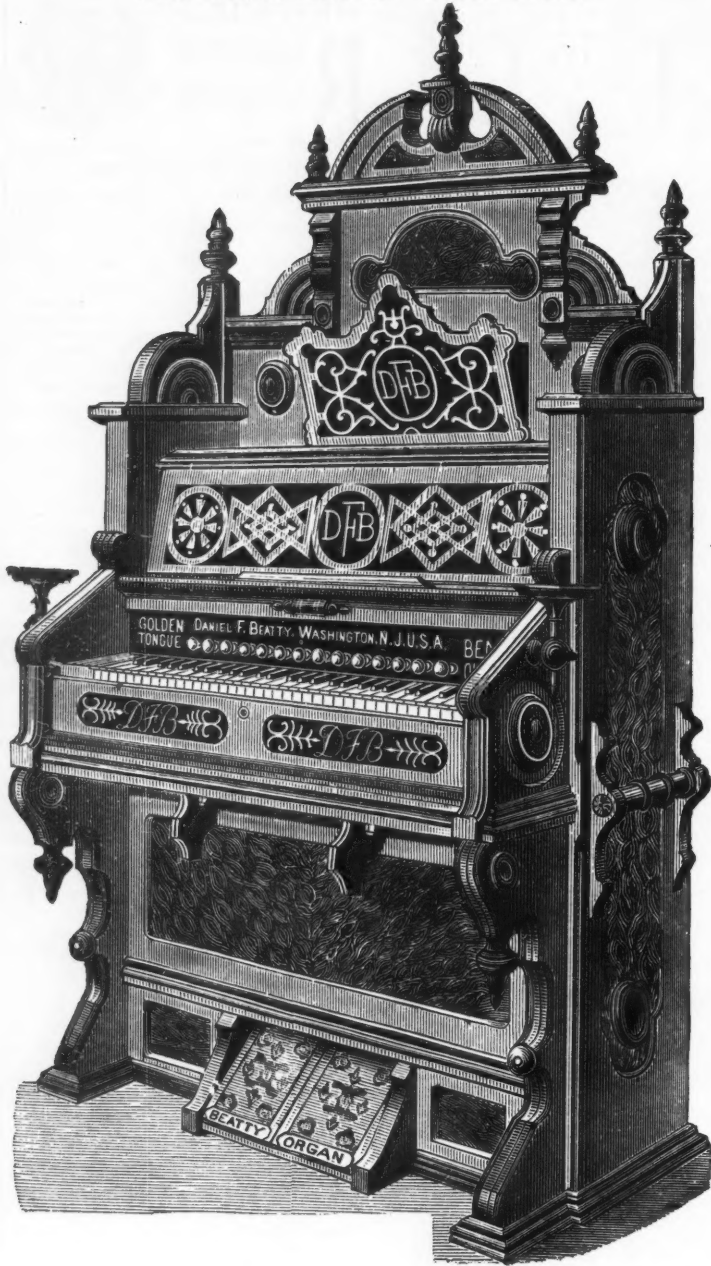
\$50, Cable on request; have 5-rank Morton straight fourth manual Echo chest with reservoirs and tremolos, held an 8 ft. Vox, 8 ft. Quintadena, 8 ft. Doppel Flute, 8 ft. Gamba, 8 ft. Oboe Horn; this is a good deal for any church or concert organ builder and is in good shape; still in theater—\$150; 16 ft. Morton metal Tuba Horn bass with chest—nice condition—\$200 (12-16 ft. pipes); 16 ft. Morton mitered wood Diaphone bass—\$200; beautiful 4-manual late Morton console from eleven-rank organ—\$400; Piano with special portable Spencer turbine—3-phase current suction blower from late Morton—a nice deal—\$200; also have 8 ft. Morton Harmonic Tuba horn in fine shape—10 in. wind—\$100; set of 20 Class "A" Deagan chimes with Kimball action—\$300; also set of Kimball drums and traps—\$100.

That's all for now, folks. Let's get together and talk Turkey and do some business. This material is in possession; the Morton material is in the Kansas City, Mo., and Oklahoma territory, so if possible, bring a truck and save crating expenses and extra trouble. Thank you.

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THE BEATTY REED ORGAN comes from the 1883 catalogue of Daniel F. Beatty, Washington, N. J., manufacturer of reed organs and pianos, sent by Frank Bailey of South Haven, Mich. Illustrations in the catalogue range from a small cabinet organ with two stops and one set of reeds, which sold for thirty dollars, to the solid black walnut "Beethoven" model with ten sets of reeds and twenty-seven stops, which was built only on special order and which sold for \$200. All models had swell levers for the left knee and "grand organ" levers for the right; all but the cheapest organs had circular stands to hold kerosene lamps. The so-called church models were equipped with gilded dummy pipes for a more churchly appearance. The more expensive the model, the more ornate the carving.

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Electronic Organ Arts has announced the release of printed (etched) circuit applications for its line of build-it-yourself electronic organs. The first is a tone generator chassis consisting of a double-sided etched panel eliminating all wiring. Assembly is reduced to merely mounting the oscillator components and soldering the connections. Each solder point and note is labeled to further simplify construction.

ST. LOUIS IS HOST TO THROG AS MUSIC EDUCATORS MEET

Many organists and church musicians were among the 13,000 teachers and students who participated in the golden anniversary celebration of the Music Educators' National Conference held in St. Louis, Mo., April 13-18. Dean Robert A. Choate of the School of Fine and Applied Arts of Boston University is president.

The manufacturer used many devices to attract visitors to his factory. He made a five-dollar allowance for traveling expenses for those who came to select their instruments in person. A free coach, "with polite attendant," met all trains, and free entertainment was provided. Dinner was served free to buyers at "any hotel in the city."

In addition to the Beatty line of organs and pianos, the catalogue included a dictionary of musical terms, a list of prominent customers from Oregon to Florida, letters from friends, poetic quotations and a copy of "Beatty's Grand Welcome March."

An organ stool with iron legs sold for \$1.25; the "elegant rosewood" one was \$2.50. A bench was furnished free with most models.

WILLIAM BEST APPOINTED

A CHAPLAIN'S ASSISTANT

William Best, B.M., M.M., organist and former instructor in music at Bethune Cookman College, Daytona Beach, Fla., has been assigned as chaplain's assistant at the Armored Center Chapel in Fort Knox, Ky. Before going to Florida to teach, Mr. Best was organist at the Ebenezer Church in Chicago. He graduated from the American Conservatory of Music where he was a student of Dr. Edward Eigenschenk.

ELLSASSER STARTS DAILY TV PROGRAM ON NBC HOOKUP

Richard Ellsasser began a Monday-through-Friday program over NBC television April 30. On his late spot he will include music of many styles and periods. A regular feature will be his improvisation on a theme sent in by a member of the audience. Several visual elements will be integrated and non-musical guest celebrities will be introduced.

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MORE CITIES IN GERMANY TO HAVE MOZART CONCERTS

Two more German cities, Regensburg and Oberammergau, have announced special Mozart year plans. Forthcoming are the famous Regensburg Cathedral Choir (known as Cathedral Sparrows) in a performance of the Requiem June 9 and Sunday recitals with Eberhard Kraus at the organ in the Minorite Church May 13, June 10, July 8, Aug. 19 and Sept. 23.

In Oberammergau, the Passion Play orchestra and choir are performing every Sunday in the baroque church of the Bavarian village, alternating between the two Masses in C major and D major, the organ solo mass and the Coronation Mass. Haydn's "London" Symphony and Handel's "Alleluia" will be given Aug. 4 in the Little Theater, and the following day Mozart's "Missa Solemnis" will be heard there. Mozart's "Spatzenmesse" will also be heard in this period to mark the ninetieth anniversary of the famous Oberammergau singing society, "Liederkrantz". Climax of the Mozart year program will be a performance of the Coronation Mass Aug. 12, the fiftieth anniversary of the Oberammergau Music Society, at the large Passion Play theater which seats 6000.

RUNKEL REMAINS ACTIVE

COMPOSER AND ORGANIST

Kenneth E. Runkel in his seventy-fourth year continues his activities as a composer, choral arranger and organist. His Palm Sunday anthem on Teschner's "All Glory Laud and Honor", published by Gray in January, has already had many performances. Flammer has published his three-choir festival arrangements of Adams' "The Holy City", Liddle's "How Lovely Are Thy Dwellings" and Barnby's "O How Amiable". An organ piece, "Contemplation", already played from manuscript by Marshall Bidwell and William Watkins, will be published by R. W. Row and three Runkel responses will be included in a response book by the Westminster Press.

Mr. Runkel continues his church playing, for the last four years at the Ashland, Ky., Church of Christ, Scientist.

ELGIN CHORAL UNION GIVES ANNUAL SPRING CONCERT

The Elgin Choral Union, under the direction of Frank Kratky, gave its annual spring concert April 20 at the Congregational Church, Elgin, Ill. The program included four works by Mozart: Gloria from the Twelfth Mass, "We Worship Thee" for men's voices, "Behold the Golden Sun" for women's voices from "The Magic Flute" and "Praise Ye the Lord." Kodaly's Te Deum and Bach's Magnificat were also performed. Accompanists were Jane Hampton Chipman, organ, and Ellen Ekholm Sternberg, piano. The choral group consists of ninety singers from Elgin, Dundee, Barrington, Bartlett Wheaton and St. Charles. This is its ninth season.

VERNON DE TAR directed the choir of the Church of the Ascension, New York City, in Bach's "St. John Passion" March 26 and Haydn's "Seven Last Words" at the three-hour service Good Friday. The choir was heard in three network broadcasts in Holy Week of these works and Easter music.

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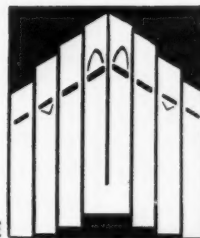
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By DR. WILLIAM LESTER

Works for organ by Cesar Franck, revised, annotated, fingered and edited by Marcel Dupre, are published in four volumes by S. Bornemann, Paris (American agents, the H. W. Gray Company).

Some few years ago, this same French publisher issued a complete edition of the organ works of J. S. Bach, under the editorial supervision of Dupre. The same authoritative accuracy and care has now been lavished on the organ creations of Franck. An interesting preface provided by the editor includes a short biography of the composer, including a stop-specification and description of the organ of Sainte-Clothilde, played for so many years by Franck, and which materially defined and influenced that composer's writing for the organ. A valuable table of interpretative and style signs is appended. The editor makes much of the personal memories of such musicians as Guilmant, Saint-Saens, Widor, etc. as to the basic interpretations and performance details either originating with the composer or vericated by him. This artistic labor has evidently been a labor of love on the part of the contemporary organ master. Without question, this edition is one of the most satisfactory available today.

As a matter of record, we list the particular contents of each book.

Vol. 1—Fantasie in C major, "Grande Piece Symphonique" and the Prelude, Fugue and Variation. Vol. 2—Pastorale, Prayer and Finale. Vol. 3—Fantasie in A major, "Cantabile in B major," "Piece Heroique." Vol. 4—Three Chorales, in E major, B minor and A minor.

Available in the same edition and also under the editorship of Marcel Dupre, are complete editions of organ works of Handel, Liszt, Mendelssohn and Schumann, in addition to the volumes devoted to Bach and Franck.

**RUTH HARSHA'S DEATH ENDS
NOTABLE CAREER AT ORGAN**

Dr. Ruth Mabee Harsha, organist in many Rochester and New York City churches, died April 9 after a long illness. She began her church career as a high school girl in Rochester, graduating from the Eastman School of Music under Harold Gleason and substituting for him from time to time at the home of George Eastman. Dr. Harsha did post-graduate work at the Union Theological Seminary, New York, and studied further with prominent organists in the city. She was a longtime member of the A.G.O. and appeared in "Who's Who among Organists" and "Who's Who in the East".

She received her honorary doctor of music degree in 1942, and during the war engaged in defense work, making precision instruments for the Navy. For some time organist at the Central Methodist Church in Brooklyn, her last church position was at the Sunset Park Methodist Church in the same borough, where she headed five choirs.

**WEIGEL REQUIEM MASS SUNG
AT U. OF ILLINOIS FESTIVAL**

The University of Illinois held its annual festival of contemporary music March 2-27. The final concert was a performance of a Requiem Mass by Illinois composer, Professor Eugene Weigel, by a chamber orchestra and choir under the direction of Bernard Goodman.

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New Choral Music

With the big choral season drawing to a close, receipts of choral music at THE DIAPASON office have dropped. From Summy comes a small a cappella chorus, "I Sought the Lord" by Austin C. Lovelace, which many of us should find useful. Easy to sing well, it has an appealing quality. For the same publisher Lovelace has edited Vittoria's sixteenth-century "Passion according to St. John". A narrator reads the text, punctuated at intervals by short SATB phrases. This is something to consider for 1957. Summy also offers a simple harmonization by Joseph Roff, of the tune, "Wittenberg" ("Eternal Monarch, King Most High"); Hokanson's arrangement of "Hallelujah! Jesus Lives" based on an infectious motive; Sateran's hymn-like "Sing to Him", and a fifteenth-century "O Lux Beata Trinitas" by Robert Fayfax. Concordia has a practical new Te Deum by Willan, and a bi-centennial edition by Heinrich Fleischer, of a remarkable canonic Kyrie by Mozart.

An Easter cantata, "The Risen Christ" by Robert Barrow, reaches us from M. Witmark. Eclectic in approach, the chorus sings chant, chorale style and some unison recitative. The extensive tenor solo part is narrative recitative and the baritone sings the words of Jesus.

From Boosey comes another group of arrangements by Harry Robert Wilson: three spirituals ("Go Tell it on the Mountain", "A-Rockin' All Night" and "Climb Up Ye Chillun"), a treble rendering of "He Watching over Israel" from "Elijah" and an SAB on the familiar "May Day Carol". Boosey also publishes Michael Head's own three-part arrangement of his solo "Ave Maria".

Presser brings out two small Christmas arrangements by Robert L. Bedell, "There with His Mother in a Manger" by Albert Alain, and a French Carol, "Let Us Sing Noël". Also from Presser are three psalms set by George Rochberg, with original Hebrew and English texts. Difficult tonally and rhythmically and requiring wide vocal range, their appeal will be to a specialized group of directors.

Also for expert choirs prepared for frequent divisi, changing bar lengths and unusual resonances are an a cappella Noël by Herrick M. Hayes (Boosey), well-written for voices and based on a beautiful Irish poem, and "My People Shall Be Satisfied" by Leland Sateran, a setting from Jeremiah with a trumpet-like climax.

A Magnificat and Nunc Dimittis for treble voices by Noel Nickson, and a setting of "O Send Out Thy Light" by Raymond Warren, in what might be called "English style," are among new Novello issues. Remick has issued the second "Belfry Book" by Katherine K. Davis. Like the first, it is a well-made junior choir book containing new and traditional materials. Two sacred songs for high voice from Gray are David H. Williams' "Our Blest Redeemer" and H. Alexander Matthews' "O Love That Casts Out Fear".

A work of large proportions and dramatic style is Isadore Freed's oratorio "The Prophecy of Micah", published by the Sacred Music Press of Hebrew Union College. It requires a baritone and two basses and a choir of professional quality and each of its two long sections continues throughout without a break in harmonic tension. Orchestra parts are available.

Psalms 90, 122 and 134 for SATB and "Hodie Christus Natus Est" for five voices by Sweelinck, appear in the Dutch "Edito-Musico" distributed here by Boelke-Bomart of Hillsdale, N. Y. Their idiom is not a familiar one to most of us and will require study. A good introduction might be Psalm 134 whose psalm-tune is the one known as "Old Hundredth".

B. Schott makes available a short chorus by Arnold Schönberg, with the English title "God's Return". Harmonically rather complex, its appeal, too, will be to expert groups.

Novello sends "Praise Ye the Lord" by Colin Hand, a Te Deum and Benedictus by George Dyson, "Even Such Is Time" by Anthony Hedges, and "May the Grace of Christ" by Brian Brockless, all solidly written. There is also a not-difficult setting by Desmond Ratcliffe of "O for a Closer Walk with God". Of older music, there are two arrangements by Bernard Rainbow, for men's voices: Hassler's "Rejoice, Ye Heavens" and Vittoria's "O All Ye that Pass By". A

five-part Purcell anthem, "Remember Not, Lord, Our Offences", and a treble arrangement of Attwood's "Teach Me, O Lord" complete the Novello anthem list. Novello has recently published the new "Anglican Chant Book". Its inclusiveness and completeness and the care with which its selections were made should recommend it to those responsible for music in our liturgical churches.

TUSCALOOSA, ALA., CHURCH ORDERS 3-MANUAL MÖLLER

The First Baptist Church in Tuscaloosa, Ala., has ordered a new three-manual Möller organ. The 100-year-old congregation is building a new church at the same location of its present seventy-five-year-old structure which will not be demolished. The new church will seat 1300.

Negotiations were handled by D. H. Woodall, Atlanta representative of the Möller firm.

The specification will be as follows:

GREAT ORGAN.

- Quintaton, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Quint, 2 2/3 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Chimes, 20 bells.
- Tremulant.

SWELL ORGAN.

- Rohrgedeckt, 16 ft., 12 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Bassoon (1/2 length), 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Schalmel, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Lochgedeckt, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Erzähler Celeste, 8 ft., 49 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Cromorne, 8 ft., 61 pipes.
- Harp, 49 bars.
- Tremulant.

PEDAL ORGAN.

- Contrebasse, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintaton, 16 ft.
- Erzähler, 16 ft., 12 pipes.
- Octave, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Erzähler, 8 ft.
- Quint, 5 1/2 ft., 32 pipes.
- Super Octave, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Quint, 2 2/3 ft., 12 pipes.
- Octavin, 2 ft., 12 pipes.
- Double Trompette, 16 ft., 12 pipes.
- Bassoon, 16 ft.
- Trompette, 8 ft.
- Schalmel, 4 ft.

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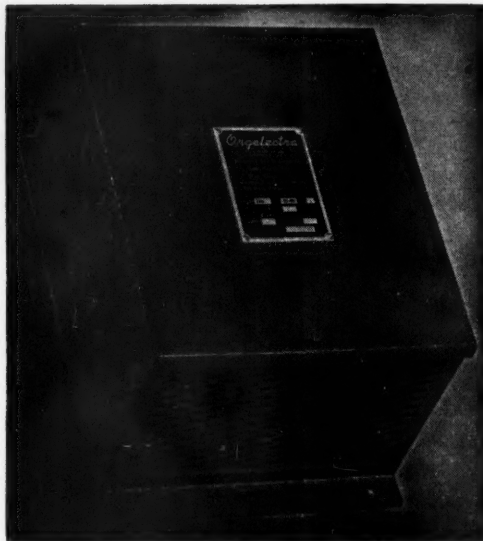
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THEODORE SCHAEFER



THEODORE SCHAEFER, organist-choir-master of the National Presbyterian Church in Washington and frequent recitalist and lecturer, will participate in the church music institute at Alfred University, Alfred, N.Y., sponsored by the Canacadea Chapter.

Robert Fountain, director of the Oberlin College choir, will lecture on "Choral Conducting Techniques" at the institute. Margaret Fisk, who has recently accepted a post at the California Institute of Technology, will teach "The Art of the Rhythmic Choir."

This is the eighth season for the institute at Alfred.

**RECITAL BY CHILD DRAWS
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Joy Esterly, seven-year-old pupil of Dr. Homer C. Nearing, played a half-hour organ recital before a capacity crowd at the Seibert Evangelical Congregational Church, Allentown, Pa. Her program preceded a Lenten service and included works of Bach, Corelli, Mozart and Beethoven.

**Orgelbuechlein Is
Recorded by Biggs—
Third on Market**

By BENJAMIN HADLEY

E. Power Biggs playing Bach on Columbia Masterworks makes up the majority of discs this month. An album of three records contains the complete "Orgelbuechlein" and a single disc includes the Eight Little Preludes and Fugues plus the Fantasie in G major.

The "Orgelbuechlein" is now available in three complete recordings; this, however, is the first on an American organ, the one in Symphony Hall, Boston. The album contains three discs since Mr. Biggs precedes each piece with the chorale on which it is based. A twenty-four page booklet accompanies the records with the complete scores, notes about the pieces and the specification of the Aeolian-Skinner organ. Mr. Biggs' playing is up to his usual high standard and the reproduction compares favorably with today's norm.

Each of the Little Preludes and Fugues is recorded on a different European organ; therefore, it serves as a fascinating study in contrasts. This reviewer's favorites were No. 2 on the organ at St. Jacobi Church in Lübeck, and No. 6 on the Moreau organ at Gouda. Other instruments represented are: Silbermann at Ebersmünster, Alsace; Pilgrimage Church at Absam, Austria; Prescher organ at Monchdeggingen, Germany; Gabler organ at Ochsenhausen, Germany; Schnitger at Neuenfelde; St. Johannis Church at Lüneburg, and the Riepp organ at Ottobeuren, Germany. The last named church is so overly-resonant that it is difficult to hear the music.

The Aeolian-Skinner Company has issued the eighth volume in its series, the King of Instruments. This one is of the organ in the Cathedral of St. John the Divine in New York City, with Dr. Norman Coke-Jephcott. He plays a varied program of Purcell, Bach, Vienne and two of his own compositions. The state trumpet is featured in the Purcell and Dr. Coke-Jephcott's "Bishops' Promenade."

As a whole, considering the difficult acoustics involved, the recording is an amazing result. Aeolian-Skinner continues to produce some of the best hi-fi records in the industry.

Dr. Coke-Jephcott's playing is, as one would expect, in the grand English manner. Some might argue with his ornaments in the Purcell, but the spirit of the music is well-projected. Although he has retired from the cathedral, his performance shows no sign of retirement. His thorough knowledge of the cathedral's unusual acoustics is apparent.

**ST. PAUL'S CHURCH, SYRACUSE
HAS TWO LENTEN CONCERTS**

Two sacred concerts were held recently at St. Paul's Episcopal Church, Syracuse, N. Y. The Glee Club of fifty-five men from Trinity College, Hartford, Conn., sang a program of Lenten music March 23 under the direction of Dr. Clarence H. Barber, assistant professor of music. Works by Schütz, Bach, Lotti, Allegri, Tschesnokov, Haydn, Vaughan Williams and Handel were featured.

The thirty-five-voice choir of St. Paul's Church was supplemented by an orchestra of seventeen pieces in a performance of Brahms' Requiem Palm Sunday evening under the direction of H. Winthrop Martin, M.S.M., Ch.M., organist and choir-master of the church. Frank Macomber, a graduate student in organ at Syracuse University and a pupil of Arthur Poister, served as organist for the occasion.

**ANNUAL ANTHEM CONTEST
ANNOUNCED BY CAPITAL "U"**

The Capital University Chapel Choir Conductors' Guild annual anthem competition is open to all composers. Anthems should be suitable for average church choirs. The contest closes Sept. 1, 1956. For complete contest rules, write to Everett W. Mehrley, contest chairman, Mees Conservatory, Capital University, Columbus 9, Ohio.

THE HOUGHTON COLLEGE Oratorio Society and chorus sang Sowerby's cantata "Forsaken of Man" in the Houghton Church March 11 and 18. Charles H. Finney conducted and Lois Lillie was organist.

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Most singers will be glad to cooperate by promising to be present for specific services, providing you let them know you're counting on them for a special event.

So, one Sunday you might have a women's trio, another time a male quartet. You might even get a men's chorus if you reach the President of the

Men's Organization in your church before they break up for the summer. Might even get some new prospects for your tenor and bass section for next fall!

And the experience of singing in smaller groups is bound to pay dividends in a richer ensemble sound by the full choir at all times of the year.

But to have these groups prepared for summer, this is the time to select your people and the music for them to sing.

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**BACH AND MOZART FESTIVAL
IS HELD IN LONDON, CANADA**

The annual London, Ont., Bach festival became a Bach-Mozart festival this year in commemoration of the 200th anniversary of Mozart's birth. The festival opened April 13 at Aeolian Hall with the London Chamber Orchestra and the Aeolian Choral Society performing, under the direction of Ernest White, Bach's Cantata 4, Benjamin Hadley was soloist in Mozart's Sonatas 5 and 3. The following evening Mr. White conducted Mozart's Requiem as the featured work. Mr. Hadley played a recital the same afternoon. Works by Bach were the following: "Dorian" Toccata in D minor, "O Mensch, bewein' dein Sunde gross," "Es ist das Heil uns kommen hier," "Erschienen ist der herrliche Tag," "Wenn wir in höchsten Nöthen sein," "Alle Menschen müssen sterben," "In dir ist Freude" and Prelude and Fugue in G major. Mozart pieces were these: Adagio, Mozart-Biggs; Adagio and Allegro in F minor (Fantasie) and Andante for a Musical Clock.

The remainder of the festival was held April 27 and 28 with Gordon Jeffery conducting. Mozart's Te Deum was featured, and an opera closed the series.

**EPISCOPAL MUSIC SCHOOL
WILL BE HELD IN COLUMBIA**

The joint commission on church music of the Episcopal Church will conduct the annual school of church music for organists and choirmasters at Trinity Church, Columbia, S. C., Aug. 27 to 31. The faculty will include Ray Francis Brown of the General Theological Seminary, Paul Allen Beymer of Cleveland, Edward B. Gammons of Groton, Mass., and Dr. Leo Sowerby of Chicago. Mr. Beymer is the director.

**VITTORIA PASSION SUNG
BY GARRETT CHAPEL CHOIR**

Dr. Austin C. Lovelace directed the choir of the Garrett Biblical Institute chapel, Evanston, Ill., in Vittoria's "Passion according to St. John" March 14. The narrative parts were read by Kenneth Knepp. The passion has recently been published by the Clayton F. Summy Company using an edition by Dr. Lovelace.

ELIZABETH ENDER, formerly organist of the Third Church of Christ, Scientist in Baltimore and treasurer of the Chesapeake Chapter of the A.G.O., was married Dec. 30 to David M. Jones.

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Markey in Recital at New York Makes Deep Impression

By **SETH BINGHAM**

George Markey played a recital April 10 at St. Paul's Chapel, Columbia University, sponsored by the New York City Chapter of the A.G.O. He included works by Bach, Franck, Roger-Ducasse, Bingham, Simonds, Brahms and Messiaen.

The mature artist is one of a group of distinguished American recitalists who play with absolute technical control, understanding and musical sensitivity—qualities abundantly evident in his interpretation of Franck's "Grande Piece Symphonique", the Roger-Ducasse Pastorale and Messiaen's "Dieu parmi nous".

Dr. Markey has rhythm, and he lost no time in proving that the organ is really a rhythmic instrument. Though some legato addicts have trouble with the resonance in St. Paul's, it did not bother Dr. Markey; everything came through distinctly.

It is remarkable that he successfully carried through a predominantly romantic program on what many regard as a non-romantic instrument. It has rarely sounded to finer advantage.

CHARLES McCOOL DIRECTS HAYDN WORK GOOD FRIDAY

The chancel choir of the Capitol Street Methodist Church of Jackson, Miss., sang the oratorio, "The Seven Words of Christ," by Joseph Haydn, Good Friday evening. The choir was under the direction of Charles McCool, M.Mus. The organist was Doris Alley. This was one of the first performances of this oratorio in the Jackson area.

THE ST. JOHN PASSION by Handel, was performed by the choir of the Avalon Park Community Church of Chicago in observance of Good Friday. Robert Erickson directed and Marie Caminati Thomas was organist.

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