

THE DIAPASON

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

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Subscription \$1.75 a year—15 cents a copy

AUSTIN WILL BUILD FOUR-MANUAL ORGAN

FOR MONTCLAIR, N. J., CHURCH

Central Presbyterian Orders Large Instrument for Well-Known Georgian Edifice—Robert Baker Is Consultant.

Austin Organs, Inc., has been awarded a contract to build a four-manual organ for the Central Presbyterian Church, Montclair, N. J. One of the best known churches in the area, it had its beginnings in 1798 in the Old First Church of Bloomfield, becoming the First Presbyterian Church of Montclair in 1837. In 1913 First Church united with Trinity Presbyterian Church of Montclair to form the Central Presbyterian Church. The present church building, constructed in 1923, is considered to be one of the finest examples of Georgian architecture in the country.

Music at the church was outstanding for years through the efforts of Dr. Carl F. Mueller, well-known composer and choral director and founder of the Montclair a cappella choir, who was organist and director of music for twenty-five years. Nixon S. Bicknell is presently organist and choirmaster at the church.

It is interesting to note that the original First Presbyterian Church of Montclair purchased a three-manual organ from the Austin Company in 1900. This was Austin opus 101.

The specification of the organ was drawn up by Dr. Robert Baker in consultation with Mr. Bicknell and Austin Organs, Inc. Charles L. Neill, New York sales representative, negotiated the sale. The stoplist will be as follows:

GREAT ORGAN.

Quintaten, 16 ft., 68 pipes.
Diapason, 8 ft., 68 pipes.
Spitz Flöte, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Quintaten, 4 ft., 12 pipes.
Super Octave, 2 ft., 68 pipes.
Kauschquint, 2 ranks, 122 pipes.
Fourniture, 4 ranks, 244 pipes.
Chimes.

SWELL ORGAN.

Lieblieh Gedeckt, 16 ft., 68 pipes.
Geigen, 8 ft., 68 pipes.
Viole d'Gambe, 8 ft., 68 pipes.
Viol Celeste, 8 ft., 56 pipes.
Höhlflöte, 8 ft., 68 pipes.
Flauto Dolce, 8 ft., 68 pipes.
Flauto Dolce Celeste, 8 ft., 56 pipes.
Spitzprincipal, 4 ft., 68 pipes.
Rohrflöte, 4 ft., 24 pipes.
Doublette, 2 ft., 61 pipes.
Plein Jeu, 2-4 ranks, 183 pipes.
Fagot, 16 ft., 68 pipes.
Trumpet, 8 ft., 68 pipes.
Fagot, 8 ft., 12 pipes.
Claron, 4 ft., 68 pipes.
Tremolo.

CHOIR ORGAN.

Gedeckt, 8 ft., 68 pipes.
Erzähler, 8 ft., 68 pipes.
Erzähler Celeste, 8 ft., 56 pipes.
Nachthorn, 4 ft., 68 pipes.
Nasat, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Terz, 1 3/5 ft., 61 pipes.
Larigot, 1 1/3 ft., 61 pipes.
Cymbel, 3 ranks, 183 pipes.

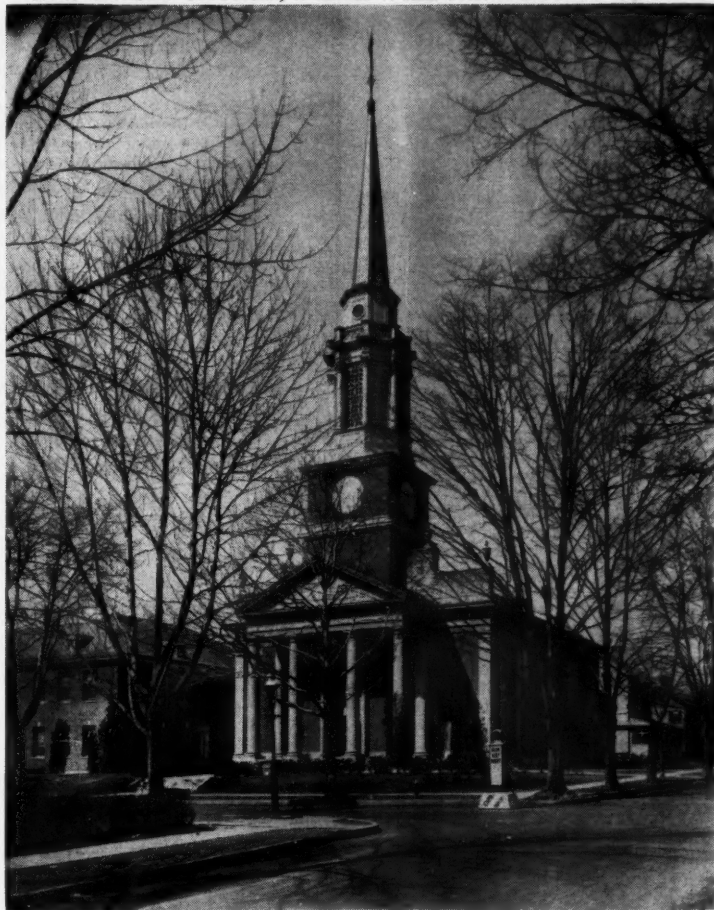
SOLO ORGAN.

Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Contra Bass, 32 ft., (Console preparation).
Lieblieh Gedeckt, 32 ft., (Console preparation).
Contra Bass, 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Quintaten, 16 ft.
Lieblieh Gedeckt, 16 ft.
Erzähler, 16 ft., 12 pipes.
Violone, 8 ft., 12 pipes.
Quintaten, 8 ft.

NEW JERSEY CHURCH, WHICH WILL HAVE AUSTIN ORGAN



Rohrflöte, 8 ft.
Erzähler, 8 ft.
Violone, 4 ft., 12 pipes.
Mixture, 3 ranks, 96 pipes.
Contra Fagot, 32 ft., (Console preparation).
Bombarde, 16 ft., 32 pipes.
Fagot, 16 ft.
Trumpet, 8 ft., 12 pipes.
Claron, 4 ft., 12 pipes.

ST. MARK'S CONTEST IS WON BY FREDERICK SCHREIBER

Frederick C. Schreiber of New York City is the winner of the St. Mark's Church, Philadelphia, Pa., second annual composition contest. His entry was a setting of the required text, "The Righteous Shall Rejoice," for four-part chorus with organ accompaniment. The award includes publication by St. Mary's Press as well as the prize of one-hundred dollars.

Mr. Schreiber was born in Vienna and is now an American citizen, having been a resident of New York since 1939. He is known both in this country and in Europe as a teacher, composer and performer (piano and cello). St. Mark's award is the fifth he has won in composition contests in the last two years.

The first performance of the winning entry was given at St. Mark's on St. Mark's Day, April 25, 1956, at the solemn mass. It was repeated on the Sunday following.

FIVE CHORAL WORKS HEARD AT FESTIVAL IN CHICAGO

The Fourth Presbyterian Church, Chicago, held its annual spring festival of sacred music May 20. Choral works by Vaughan Williams were featured including "The Shepherds of the Delectable Mountains", Te Deum, Whitsunday Hymn and Easter Hymn. "A Psalm of David" by Norman Dello Joio, for choir, organ, trumpets and timpani, was given its first Chicago performance. Barrett Spach is director of music and Gerald Crawford associate organist. Bruce Foote was the featured soloist.

WORD OF GÜNTHER RAMIN'S PASSING IS RECEIVED HERE

Günther Ramin, noted German organist who presided for many years at the bench of St. Thomas' Church in Leipzig, the post once filled by Bach himself, died Feb. 27 in Leipzig, according to word received here.

Born Oct. 15, 1898, in Karlsruhe, Mr. Ramin was one of the few major German organists of our time to make an extensive recital tour of the United States. He was considered a great interpreter of the best in organ music and a remarkable improviser. Organists from many countries were numbered among his students. He was long the director of the Leipzig Church Music Institute.

Since the partitioning of Germany, much less has been heard of Mr. Ramin's activities. In 1952 word was received of his withdrawal from the post at St. Thomas' Church. His death was reportedly the result of a brain hemorrhage.

FIRMIN SWINNEN RETIRES AFTER 32 YEARS SERVICE

Firmin Swinnen, whose recitals since the late Pierre S. duPont brought him to his Longwood Gardens estate in 1924 have been heard by hundreds of thousands of visitors, retires this month and leaves immediately thereafter for a summer abroad. Mr. Swinnen was born in Belgium, graduated from the National Conservatory at Antwerp and after serving in several Antwerp churches came to America where he became spotlight soloist in several large New York and Philadelphia moving picture palaces.

While at Longwood Gardens, Mr. Swinnen has made many American and European tours. His successor will be Clarence Snyder, recently organist at the First Congregational Church, Montclair, N. J.

THE HOUGHTON COLLEGE Oratorio Society, Houghton, N. Y., sang Sowerby's "Forsaken of Man" March 11 and March 18. Charles H. Finney was conductor and Lois Lillie, organist.

NEW YORK CONVENTION PLANS ARE COMPLETED

MARKS 60th ANNIVERSARY

Recitals, Services, Lectures, Tours and Social Activities Fill Week—Artists from America and Abroad Featured.

Preparations for the convention marking the sixtieth anniversary of the American Guild of Organists have been completed. The week-long event will take place June 15-19 with headquarters at the Waldorf-Astoria Hotel in New York City. The attractive program booklet has been mailed to all members and promises a very full and interesting schedule.

Two events have been especially arranged for those who arrive early. Sunday, June 24, buses will leave the New York Port Authority Bus Terminal at 12:15 for a trip to West Point and a recital by John Davis on the famous organ in the cadet chapel. In the evening at St. Paul's Chapel, Columbia University, the Oratorio Society of New Jersey, Clarence Snyder, conductor, will give a choral program singing works by Elmore, Searle Wright and Frank Scherer. The same evening the dedicatory recital of the new Schantz organ in the Sacred Heart Cathedral in Newark will be played by Pierre Cochereau, organist of Notre Dame Cathedral, Paris.

The registration fee is \$25. Registration will be from 9:00 to 4:00 Monday. The official opening and recital will be at 4:30 at St. Thomas' Church. President S. Lewis Elmer will greet the convention and Pierre Cochereau will play the first program.

Other activities the first day include the student competition at Calvary Episcopal Church and three organ tours: (A) The Riverside Church, St. Paul's Chapel, Columbia University, and the Cathedral of St. John the Divine. (B) Old Trinity Church, St. Paul's Chapel of Trinity Parish and Grace Church. (C) Blessed Sacrament Church, West Park Presbyterian Church and the Church of St. Mary the Virgin.

A reception will be held at the Waldorf at 6:00 P. M. and the Guild festival choral service will be at St. Bartholomew's Church. The opening day will close with a "Rendezvous at the Waldorf," a nightly feature.

Each morning thereafter will open with a coffee hour at 9:00. Organ tour (C) will be repeated Tuesday morning and a recital will be played on an Allen electronic organ. Choral morning prayer will be sung at St. Thomas' Church.

Tuesday afternoon is very full with a joint recital by Donald McDonald and George Faxon at the Riverside Church. Three simultaneous programs will take place later: Holst's "Coming of Christ" at Union Theological Seminary, a lecture and demonstration on "Recent Developments in Tape Music" by Dr. Vladimir Ussachevsky at St. Paul's Chapel, Columbia, and a chamber music program by the Gulet Quartet at the McMillan Theatre, Columbia. Charlotte Garden, F.A.G.O., will play a late afternoon recital at the Cathedral of St. John the Divine.

A service of music will be sung in the evening at the Riverside Church. For those wishing to retire at a "reasonable hour," a social hour will be held at 11:00. For those "who really burn the midnight oil," an "evening on the town" will begin at 11:15 followed by a "milkman's matinee" recital at 2:00 A. M. by George Wright at the Paramount Theatre.

Wednesday morning will open with the president's breakfast for deans and regents, followed by the business meeting. Organ tours (A) and (B) will be offered. In the early afternoon Wilbur Held, A.A.G.O., will play the 1957 A.G.O. test pieces at the Central Presby-

terian Church. Another multiple program will include a forum on teaching methods and material at the Central Presbyterian Church with Catharine Crozier and Dr. Harold Gleason as co-chairmen, a forum on composition in its relations to church music at St. James' Episcopal Church by Otto Luening and Leo Sowerby, and a lecture on "Examinations and Music-Making" by William B. Mitchell at the Madison Avenue Presbyterian Church. The late afternoon recital will be played by Alexander Schreiner at St. James' Episcopal Church. The convention will attend the concert at the Lewisohn Stadium by the New York Philharmonic Orchestra and the Oratorio Society of New York under the direction of William Strickland. Claire Coci and George Thalben-Ball, F.R.C.O., will be soloists.

Organ tour (C) will be taken Thursday morning and a recital on a Baldwin electronic organ completes the morning activities. E. Power Biggs will play his "Cambridge Portativ" at the Hunter College Auditorium in an early afternoon recital with an instrumental ensemble. Dr. Curt Sachs will lecture on "Rhythm and Tempo" at Christ Methodist Church and Vernon de Tar, F.A.G.O., will lead a forum on "Choral Techniques and Repertory" at Temple Emanu-El's assembly hall—both beginning at 3:00. St. James' Church will be the scene of another joint recital by Claribel Thompson, A.A.G.O., and Oswald Ragatz, A.A.G.O. The evening event will be a recital by Mr. Thalben-Ball at Temple Emanu-El.

Friday morning's activities will begin early with a high mass at the Church of St. Paul the Apostle featuring the Paulist Choristers. The multiple program features lectures by D. A. Flentrop, Seth Bingham, F.A.G.O., and Ray Berry. The winner of the national organ competition will play a recital at the Church of St. Mary the Virgin in the afternoon with another recital at St. Bartholomew's Church by Clarence Mader, A.A.G.O., later. The Sabbath evening service will be heard at Temple Emanu-El at 4:45. The final event will be the convention dinner party and closing festivities.

CHARLOTTE GARDEN HEADS CONFERENCE AT DE PAUW "U"

The tenth annual conference on church music was held April 17 and 18 at DePauw University in Greencastle, Ind. The conference is sponsored annually by the university as an aid to church musicians of the area as well as for the benefit of students at DePauw. This year's conference featured Charlotte Lockwood Garden of the Crescent Avenue Presbyterian Church, Plainfield, N. J., and the Union Theological Seminary, New York City.

The headquarters of the conference was the Gobin Memorial Methodist Church which serves also as the chapel of DePauw. After an official welcome by President Russell J. Humbert, Dr. Garden held a two-hour session on repertory for adult, junior and multiple choirs. Her vast experience in the practical field has provided her with a great store of ideas, and this session was most helpful to all.

After luncheon at the DePauw Student Union, the conference reassembled at St. Andrew's Episcopal Church. The afternoon was devoted to talks by two members of the DePauw University fac-

ulty. Arthur Carkeek, assistant professor of organ and church music, spoke on the subject, "Church Musicians as Human Beings and Worshipping Christians". This was followed by a most interesting and amusing talk by Van Denman Thompson, professor of organ and director of the DePauw School of Music and widely-known composer. Dr. Thompson spoke on "The Use of the Piano in Church". While being very enlightening on this subject, he used it as a point of departure to make many very apropos remarks on several other related subjects.

The highlight of the conference was Dr. Garden's organ recital Tuesday evening with the assistance of the brass ensemble of the DePauw school of music. Dr. Garden played her recital on the four-manual Kimball-Aeolian-Skinner in the Gobin Church. Her program was as follows: Variations on "Thou Prince of Peace", J. Bernhard Bach; Ceremonial Music, Purcell; Sonata Piano e Forte, Gabrieli; Adagio in C and Andante in F, Mozart; "Meditation in the Sistine Chapel", Liszt; "King All Glorious", Karg-Elert; "Twilight at Fiesole", Bingham; "Poeme Heroique", Dupré; "Le Jardin Suspendu", Alain, and Toccata from Symphony 5, Widor. The Purcell, Gabrieli, Karg-Elert, Dupré and Widor numbers were performed with brass.

The Wednesday morning session was given over to a discussion of some important subjects to all organists: Repertory for the small organ; hymn playing and wedding music. For this session the organ in the First Presbyterian Church was used, a ten-rank, rather middle-aged Möller. After lunch the group gathered once again in the Gobin Church for the final session of the conference, which was an "Outline of Church Music History". For this event Mrs. Garden was assisted by students from the school of music who sang and played some of the examples from the various periods of church music. The entire group was also given several opportunities to participate.

The conference was brought to a most effective close by the singing of the Vaughan-Williams setting of "All People That on Earth Do Dwell" for organ, brass, choir and congregation.

OBERLE CHOIR SINGS MANY COMPLETE CHORAL WORKS

Emmanuel Church, Boston, where Grover J. Oberle, F.A.G.O., Ch. M., has just completed ten years of service, has performed many choral works this season as an integral part of morning church services.

Bach's Cantata 80, "Ein feste Burg ist unser Gott," was performed in its entirety April 29 with orchestral accompaniment. Roger Voisin, trumpet soloist of the Boston Symphony Orchestra, played his Bach trumpet for this work. On Easter Sunday, Mozart's complete Missa Brevis in F was performed as the service music. A small string orchestra was used with the organ. Part of Bach's Christmas Oratorio was sung with orchestra at the morning service New Year's Sunday.

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.

The Fourth Province of the Episcopal Church announces the sixth annual SUMMER CONFERENCE ON CHURCH MUSIC

to be held at DuBose Conference Center
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Eighth Music Book

This latest volume in the "Music Book" series, compiled and edited by Max Hinrichsen, is just off the press. Unlike earlier volumes, this new publication is devoted entirely to organ music, and largely to the work of a single author. A partial list of the contents follows.

THE ORGAN OF BACH . . . by William L. Sumner

A comprehensive 135-page article, the account of a research occupying a quarter of a century. Covering such topics as:

- the development of the German organ and organ music prior to the time of Bach;
- the tonal qualities, registration and technique of the organ, considered in relation to Bach's music;
- specifications for every organ Bach is known to have played; a glossary of Bach organ stops; a thorough bibliography, etc.

THE ORGAN MUSIC OF BACH

An 80-page compilation of articles and indexes, by Griepenkerl, Keller, Riemenschneider, Roitzsch, Straube, and other distinguished scholars:

- historical and analytical remarks on Bach's organ music;
- index of BWV numbers and of all known nicknames;
- lecture and recital syllabi covering Bach organ music;
- suggested metronome tempi
- grading as to technical difficulty.

SILBERMANN AND HIS WORK . . . by William L. Sumner

A 26-page article, including bibliography, on the great organ builder of the early 18th Century.

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**DIRECTOR THOMPSON
LEAVES DEPAUW POST**

ENTERED FACULTY IN 1911

Composer of Much Music for Choir and Organ—Intends to Continue Writing, Church Playing and Family Enjoyment.

Van Denman Thompson, member of the faculty of the DePauw University school of music, Greencastle, Ind., since 1911 and its director since 1937, retires at the end of this school year from his university duties.

Born Dec. 10, 1890, in Andover, N.H., Dr. Thompson graduated from the Colby Junior College and the New England Conservatory of Music and did post-graduate work at Harvard University and at the New England Conservatory. He has been a church musician since he played his first church service at the age of nine. Since 1928 he has been minister of music at the Gobin Memorial Methodist Church, a post which he plans to continue along with "more if not better" composition and the growing of roses and greenhouse plants.

It is as a composer of anthems that Dr. Thompson is best-known to most of us, but he has written extensively in many forms. He has now 150 published compositions of which he considers his oratorio, "The Evangel of the New World", written for the sesqui-centennial of the Methodist Church, probably the best. His organ piece, "Theme, Arabesques and Fughetta", won a prize from the National Federation of Music Clubs "way back in 1919", and was played by Lynnwood, Farnam, Charles Courboin and others.

Dr. Thompson married Eulamai Bogle of Nashville, Tenn., also an organist and composer, in 1911. She died in 1954. There are six children and fifteen grandchildren.

CASIMIRO DELLO JOIO'S new anthem, "The Ascension", was sung May 20 at the Fifth Avenue Presbyterian Church, New York City, under the direction of Dr. Robert Baker, organist and choirmaster.

VAN DENMAN THOMPSON, WHO IS RETIRING



**SPRING FESTIVAL IS HELD
AT CHAPEL OF COLUMBIA "U"**

A spring festival of music was held May 13 at St. Paul's Chapel, Columbia University in New York City, under the direction of Searle Wright, F.A.G.O. The chapel choir, members of the university orchestra and soloists performed the following at the festival evensong service: Magnificat in F minor, Friedell; "In Praise of Music," Hindemith; "The Peace and Holy Silence," Searle Wright; "A Canticle of Man," Alan Rawsthorne; "The Two Cities," Milhaud; "Flos Campi," Vaughan Williams, and Sanctus from the Bach B minor Mass.

At the noon-day recital series in the chapel May 17 Mr. Wright was assisted by Courtenay Caublé and members of the Caublé woodwind ensemble. The program featured a suite by Mr. Wright for flute, oboe and clarinet, entitled "Three

by Three." Other works on the program were: "March of the Medici," "Harmonies of Florence," Bingham; Ballade for English horn and organ, Sowerby; Sonata, Krenek; Fantasy on "Amsterdam," McKinley.

**IMPRESSIVE "ST. MATTHEW"
IS ENJOYED AT SYRACUSE "U"**

Professor Arthur Poister conducted the Syracuse University chorus, the Hendrix Chapel choir and the university symphony orchestra in a performance April 30 of Bach's "Passion of Our Lord according to St. Matthew". The *Syracuse Herald-Journal* called the evening at the Crouse Auditorium "inspiring" and "a substantial contribution to Syracuse University music". Frank Macomber was at the organ and Frank Hakanson and Louis Krasner were co-conductors.

**ARNOLD PLAYS ON PROGRAM
WITH CHORUS IN GERMANY**

Dr. Heinz Arnold of the University of Montana faculty was organ soloist March 23 on a program with the Hugo Distler Choir at the Gartenkirche in Hannover, Germany. The program was of unusual interest in its judicious mixture of old and new and in its pairing of organ and choral numbers based on the same chorale-tune. Organ numbers included: Chorale Prelude on the folk hymn "Christian Union", Donovan; "Ein Lämmlein geht," Schindler; Prelude, Bloch; "Herzliebster Jesu", Brahms; "O Lamm Gottes unschuldig", Bach; Fugue in C sharp minor, Honegger, and Toccata on Tallis' Canon, Edmundson. The choir sang Distler's "Ein Lämmlein geht", Gumpelzhaimer's "Jesu Kreuz, Leiden und Pein", Crüger's "Herzliebster Jesu" and Dressler's "O Lamm Gottes unschuldig".

**TRINITY CHURCH, NEW YORK,
OBSERVES ANNIVERSARY**

Trinity Church, New York City, observed Ascension Day May 10 with a festival service marking the 110th anniversary of the present edifice, the third on the present site since the charter was granted in 1697. At the service the guest preacher was the Right Rev. Kenneth Riches, bishop suffragan of Dorchester and archdeacon of Oxford. The choir of men and boys sang and the organ was augmented with a full orchestra. Music, under the direction of Dr. George Mead, included Elgar's "Dream of Gerontius", Schubert's Mass in A Flat, Bach's "All People That on Earth Do Well" and Tschaikowsky's "Solemn March".

**CHICAGO MOODY CHORALE
SINGS ALL-BACH PROGRAM**

The Moody Chorale of the Moody Bible Institute in Chicago, assisted by Dorothy Lane, harpsichord, gave a Bach program at the Torrey-Gray Auditorium May 12. The chorus sang the Motet, "Sing Ye to the Lord," and Cantata 68, "God So Loved the World."

The oratorio chorus, under the direction of Robert Carbaugh, sang Haydn's "Creation" and Bach's Cantata 4 May 20.

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MANUAL NO. 1
16 ft. Quintaton
8 ft. Quintadena
Rohrflöte
4 ft. Quintadena
Rohrflöte
2½ ft. Nazat
2 ft. Quintflöte
II rnk. Mixture (19-22)

ANALYSIS
16 ft. Quintaton 97 pipes
8 ft. Rohrflöte 85 pipes
II rnk. Mixture 146 pipes

MANUAL NO. 2
8 ft. Quintaton
Rohrflöte
4 ft. Quintadena
Rohrgedeckt
2 ft. Waldflöte
1½ ft. Larigot
II rnk. Scharf (26-29)



PEDAL
16 ft. Quintaton
8 ft. Quintadena
Rohrflöte
4 ft. Quintadena
2 ft. Blockflöte
II rnk. Mixture (12-15)

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LAST CALL . . .

A.G.O. Convention

New York—June 25-29

T

JUNE, 1956

Convention Check-List

3 Haven't received your Convention Booklet?

Write *immediately* to:

Dr. Robert Baker
7 West 55th Street
New York City

(We apologize for mix-up between post-office and printer which delayed some mailing.)

10 Have you registered?

Do we know you are coming and does the hotel know your exact arrival time? Taking care of this before you arrive will save you time.

17 Don't know what to pack?

Most important—a pair of *comfortable* shoes. Dress for the dinner party is optional, so do as you like. Be sure to pack your Guild robes if you plan to wear them at the Guild Service.

24 Welcome to New York City!

If you arrive early be sure to check at the hotel for pre-convention activities. Also, see page 11 for Cabaret Party information.

**NEW MÖLLER ORDERED
FOR ALBION COLLEGE**

ORGAN OF THREE MANUALS

**Greek Revival Chapel Now Being Built
Will Seat Fourteen-Hundred—
Plan Use Also as the First
Methodist Church.**

M. P. Möller, Inc., has been awarded the contract to build a three-manual organ for the new chapel at Albion College, Albion, Mich. The new chapel, now under construction, will follow the general Greek revival style of architecture and will have a seating capacity of fourteen-hundred. In addition to being the college chapel it will also serve for services of the First Methodist Church which will build its educational units at right angles to the chapel.

Albion College has an outstanding school of music, headed by David L. Strickler. The college choir, directed by Dr. Strickler, is well-known for its very fine choral work and takes extensive tours every year. The organist of the college is Dudleigh Vernor.

Henry Beard, sales representative of M. P. Möller, designed the organ and made recommendations for its placement. The swell and choir divisions will be in chambers on each side of the chancel and the unenclosed great and pedal divisions will be at the rear of the chancel.

The stoptlist of the organ follows:

GREAT ORGAN.

- Quintade, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bordun, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Spillpfeife, 4 ft., 61 pipes.
- Waldflöte, 2 ft., 61 pipes.
- Rauschquinte, 2 ranks, 122 pipes.
- Fourniture, 3 ranks, 183 pipes.
- Tremulant.

SWELL ORGAN.

- Flute Conique, 16 ft., 68 pipes.
- Geigen, 8 ft., 68 pipes.
- Rohrflöte, 8 ft., 68 pipes.
- Viole de Gamba, 8 ft., 68 pipes.
- Viole Celeste, 8 ft., 68 pipes.
- Flauto Dolce, 8 ft., 12 pipes.
- Flute Celeste, 8 ft., 56 pipes.
- Prestant, 4 ft., 68 pipes.
- Harmonic Flute, 4 ft., 68 pipes.
- Zartflöte, 2 ft., 61 pipes.
- Plein Jeu, 4 ranks, 244 pipes.
- Bassoon, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Bassoon, 8 ft., 12 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Rohrschalmel, 4 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

- Viola, 8 ft., 61 pipes.
- Lochgedackt, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Erzähler Celeste, 8 ft., 49 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nasat, 2 1/2 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Terz, 1 1/2 ft., 61 pipes.
- Zimbel, 3 ranks, 183 pipes.
- Krummhorn, 8 ft., 61 pipes.

PEDAL ORGAN.

- Contre Basse, 16 ft., 32 pipes.
- Bordun, 16 ft., 32 pipes.
- Quintade, 16 ft., 32 notes.
- Flute Conique, 16 ft., 32 notes.

CARL ALEXIS, WHO CELEBRATED 35th ANNIVERSARY



CARL G. ALEXIS was honored by the members of the First Lutheran Church of Rockford, Ill., on the occasion of his thirty-fifth anniversary as organist of the church. As part of the observance he played an all-Bach recital April 22 from a memorial set of Bach's organ works given to the church by Linus King, pro-

fessor emeritus at Augustana College to honor his parents' memory.

A church recognition night April 29 was arranged in Mr. Alexis' honor and as a surprise to him.

A church organist since he was sixteen, Mr. Alexis went to the Rockford church in 1921.

**ARNOLD TO STUDY IN PARIS
ON FULBRIGHT NEXT YEAR**

Dr. Corliss R. Arnold, A.A.G.O., director of music of the First Methodist Church, Oak Park, Ill., has been awarded a Fulbright fellowship to study in Paris for a year. The church has granted Dr. Arnold a leave-of-absence for the period. He will sail on the Queen Mary Sept. 19 and, after a month of orientation, will be enrolled at the Conservatoire Nationale or Ecole Normale de Musique.

The Mozart Requiem on May 6 was the second event on the musical calendar of the First Methodist Church in the observance of the Mozart bicentennial. The Mozart Sonata in C, K. 336, for organ and strings, was used as the prelude to the service.

The chancel choir and Dr. Arnold provided the music May 20 for the Aldersgate festival held at the Rockefeller Chapel of the University of Chicago. The service included these choral numbers: "O Come, Let Us Worship", Palestrina; "Laudate Dominum", Hassler; "Festival Te Deum", Holst; "Lead Me, Lord", Wesley. The organ numbers were: "Out of the Depths", Bach; Prelude and Air, Wesley; the "Great" Fugue in G minor, Bach.

**CONCERT WITH ORCHESTRA
AND ORGAN HELD IN DURHAM**

A concert of music for organ and orchestra was played Feb. 12 at St. Philip's Church, Durham, N. C. Allan H. Bone of Duke University was conductor; Henry M. Cook, organist of the church, was at the organ. The following works were performed: Concerto 4, Handel; Sonata 15 in C major and Adagio and Rondo, Mozart; Concerto in G minor, Poulenc.

**TWO PRESBYTERIAN MUSIC
SESSIONS ARE ANNOUNCED**

The Presbyterian Board of Christian Education announces two music sections to the leadership training program for this summer. The first one is to be held at Maryville College, Maryville, Tenn., June 10 to 16. The second one is to be held at Wooster College, Wooster, Ohio, July 16 to 27.

Both are under the direction of Dr. W. Lawrence Curry, chairman of the department of music, Beaver College, Jenkintown, Pa., and music editor for the Westminster Press. The faculty at Maryville includes Louise H. Curry for junior choir methods and verse-speaking-choir methods and Philip Blackwood for voice class and high school choir methods. In addition there will be courses in conducting, organ playing and analysis of new materials.

At Wooster the faculty will include Miss Ethel Smith, Eastern Baptist Seminary, Philadelphia, James McKeever of the Princeton Theological Seminary faculty and Louise H. Curry.

Church musicians of all Protestant denominations are welcome in these schools.

**MARILYN MASON FINISHES
ACTIVE RECITAL SEASON**

Marilyn Mason, well-known organist of the faculty of the University of Michigan, has played recitals in the following cities this season: Houston, Dallas and Austin, Tex., Peoria, Ill., Indianapolis, Ind., Detroit, Mich., Lynchburg, Va., Columbus, Ga., Davidson College, N. C., Lehigh University in Bethlehem, Pa., and West Liberty College, W. Va. Dr. Mason will again teach at Columbia University this summer and will be heard in a series of three recitals there.

**CHURCH REBUILDS ORGAN
IN RESTORATION PROGRAM**

Grace Evangelical Lutheran Church, Milwaukee, Wis., a congregation founded in 1849, is rebuilding its organ as part of a restoration program for its Gothic structure built in 1901, according to word from Arthur A. Griebling, organist. The instrument, a two-manual Hinners and Albertson, was rebuilt thirty years ago by Charles Besch. Professor Paul Bunjes, Concordia Teachers College, River Forest, Ill., drew up the specification from which Otto Eberle, Milwaukee, will rebuild.

**SCHERER CANTATA GIVEN
AT SERVICE IN FORT WORTH**

A new cantata, "Contemplation on the Crucifixion" by Frank Scherer, was given one of its first performances outside the New York City area on Good Friday at St. Andrew's Episcopal Church, Fort Worth, Tex., as part of the three-hour service. Dora Potet Barclay of the organ department of Southern Methodist University played the organ and conducted the church choir and soloists.

**ORGANISTS IN AUSTRALIA
PERFORM DUPRE "STATIONS"**

Marcel Dupre's "The Stations of the Cross" was played March 27 at Christ Church, St. Laurence, Sydney, Australia. Performing organists were the following: Norman Johnston, Colin Sapsford, Howard Pollard and Vincent Sheppard.

- Quint, 10 1/2 ft., 32 notes.
- Spitzprinzipal, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Flauto Dolce, 8 ft., 32 notes.
- Quintade, 8 ft., 32 notes.
- Quinte, 5 1/2 ft., 32 pipes.
- Oktav, 4 ft., 12 pipes.
- Nachthorn, 4 ft., 32 pipes.
- Quintade, 4 ft., 32 notes.
- Nachthorn, 2 ft., 12 pipes.
- Mixtur, 3 ranks, 96 pipes.
- Trombone, 16 ft., 32 pipes.
- Bassoon, 16 ft., 32 notes.
- Trumpet, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Bassoon, 4 ft., 32 notes.

**FRESCOBALDI MUSIC HEARD
IN ITALIAN CELEBRATION**

A festival was held at Brescia, Italy, April 25-27 honoring the memory of Italy's great organist and composer, Girolamo Frescobaldi. The series was broadcast by the British and Canadian Broadcasting Companies and by official stations in Italy, Belgium, the Netherlands, Japan, Norway, Austria, Vatican City, Rumania, Poland and by German stations at Stuttgart and Cologne.

The Church of St. Giuseppe, whose organ was originally built in 1581 by Graziadio Antenati, was the scene of two evenings of the celebration at which three masses and a vespers by Frescobaldi were heard. The singers were from the chapel of the Seminary Vescovile of Brescia, directed by Giuseppe Berardi, and four organists—Luigi Ferdinando Tagliavini, Alessandro Esposito, Angelo Surbone and Giuseppe de Dona—took part. The community of Ferrara, Frescobaldi's birthplace, joined Brescia in the festival. During the years he was organist at St. Peter's, Rome, between 1608 and his death in 1643, Frescobaldi was the most famous organist in Europe. Froberger was one of his pupils.

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Service Playing Should Not Become Lifeless Routine

By VERNON DE TAR

[This article is a lecture delivered by Mr. de Tar before the midwinter convalescence of the A. G. O. in Philadelphia Dec. 28, 1955.]

Church services of almost any denomination include, to borrow a liturgical term, ferial and festal services; that is, the ordinary service and the festival service. It is quite natural for any of us to find festival services, in which I would include services of music, more exciting and challenging than the ordinary or regular Sunday morning service and also normal for us to put more work into their preparation and more effort into their execution. But I am going to talk about some of the things that enter into making the ordinary service a vital experience of worship instead of a lifeless routine. From there I would go on to say that for festival services we need only to take these same principles and ideas and adorn them with a few special touches which we would reserve for services of a festive character. But in a very real sense every ordinary service should be a festival with its mood of great thanksgiving, tempered by the qualities which belong to services of special character, particularly in the penitential seasons.

In most church services we find the following three musical elements: (1) Congregational song, which, as organists, we endeavor to inspire and lead. (2) Music sung by the choir or solo voice as an offering to God for the people; in this we become accompanists. (3) Organ repertory, also offered as praise to God; this we must play with the authority of the well-prepared soloist.

The art of service playing consists of giving to each of these the kind of playing which heightens its effectiveness in worship (striving always to keep close to the highest musical ideals) and blending all the parts of the service into one great

experience of worship. Toward this end we use our best efforts: first, in the most careful selection of materials, second, in giving to all the music the most thorough technical and musical preparation and third, in bringing to its actual performance our most creative thinking and inspired feeling. We should be as unsparring in applying this effort to the ordinary service as we are in the festival service.

Now let us look at the aforementioned three elements: I am not sure that I regard any one as being of greater importance than the others, but it is quite certain that congregational song forms, or should form, the principal part of the music in Protestant worship. This includes, of course, hymns, chants and responses. Our first aim should be to play these in a way that will secure the greatest possible degree of participation and at the same time strive to make all who are singing more deeply aware of the meaning of the words which they sing. Volume, therefore, is not alone the end. Along with this we will endeavor to move steadily, though perhaps slowly, in the direction of higher standards of taste in both music and texts. This latter depends in part on the willingness of the minister to allow the organist at least a voice in the selection of hymns, chants and responses. I believe that in most cases this eventually comes about when the organist shows an understanding of the true function of congregational singing, together with an adequate knowledge of liturgy and of Christian doctrine as it is touched on in all sung music, and a willingness to subordinate his musical desires if he finds that they are actually far out of reach of his congregation. (Greater progress in bringing about this cooperative enterprise might be made if theological seminaries would make a greater effort to guide the thinking of future ministers on this subject.)

The playing of congregational song should receive as careful technical preparation as organ repertory. Musical and creative thinking flow more easily when all technical insecurities have been removed. Matters of tempi, rhythm and pulse, touch, dynamics and color should all be decided on the basis of how best to

reach the objective previously stated: securing maximum and at the same time thoughtful participation of the whole congregation.

The playing of hymns is not the proper place for an exhibition of the organist's technical skills. Concerning this, Carl Halter in "The Practice of Sacred Music" says: "The danger . . . is that music can so easily replace God in the service," and quotes a musically sensitive friend after attending a service in a large church as saying, "The organ was forever doing something. No hymn was played straight through without variation; registration throughout the service was extreme and dramatic; the choir jumped in in all sorts of unlikely places. . . . I left the service extremely conscious of the musician but spiritually and emotionally upset."

Additions to the musical text of hymns by harmonic coloring and contrapuntal elaboration, changes of color or dynamic levels should be used only to the degree in which they help to build congregational participation and not as an end in themselves. Perhaps the most important thing is that hymns and chants flow with the natural phrase feeling of music and of text. Much has been written on how to play hymns and sometimes the various ideas seem a bit contradictory. Rules that will cover every case are impossible to draw up. It may perhaps be best to begin by staying close to the actual musical text, then carefully add ties to some repeated notes to aid the flowing line, or lifts in whatever voices and places seem necessary to produce a strong rhythmic pulse. We learn much by listening to other organists' playing of hymns and by studying the response of their congregations. We help ourselves, too, by singing the hymns we play to check pace and breathing and also by listening carefully at all times to the actual organ sound—it must be good sound and musical if it is to help people sing. We need to study and restudy the texts if our playing is to reflect their full significance. Perhaps it is to over-simplify to say that we principally need to care enough, but I

have a feeling that indifferent congregational singing is often directly related to indifference or boredom on the part of the organist. He needs to care—and care enough to practice!

In congregational singing the organist must lead. Like any wise leader he will do so in a genial manner, but with unflagging effort. However, in accompanying vocal music, whether choral or solo, he must be all that a good accompanist is expected to be. A fine accompanist is essentially a fine ensemble player (even if some singers do not understand this and expect only a vague background). He must give good support and keep a just balance at all times. He should listen as much as possible and in whatever places are necessary to be sure that there is a good balance. He should select registrations that are right for the nature and style of the music and that blend well with the voices. He must exclude all feelings of being a solo performer. In the case of the organist who directs the choir, his accompaniment will often be a part of his conducting equipment—this he must do with a subtlety which is not easily achieved.

There are few things that require more self-discipline and creative thinking than the preparation of accompaniments for anthems and solos. When the music has been learned and all organistic details have been decided, the work is not finished because many readjustments may be necessary in the actual performance. The organist must therefore be flexible and alert ("pumping" the crescendo pedal is perhaps not the most attractive way of being flexible). So, more than ever, technical problems should be eliminated through careful practice.

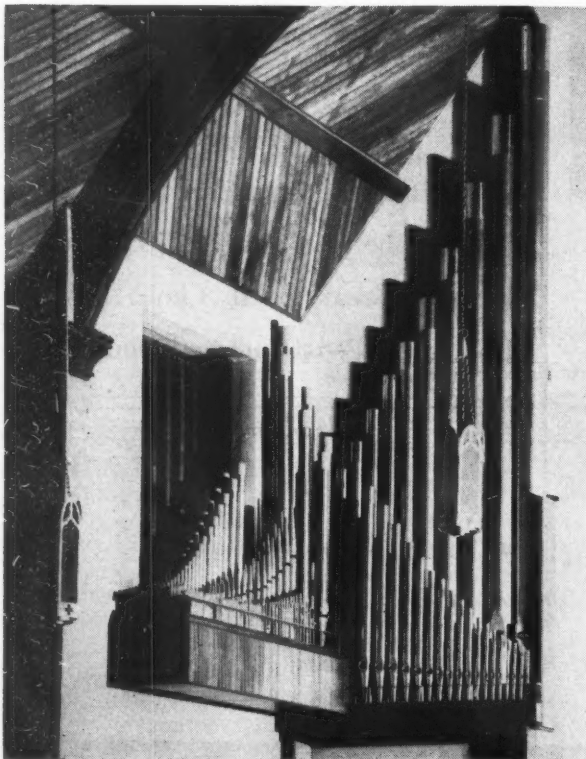
Much has been written in great detail about playing and adapting anthem and solo accompaniments. Some of it is good, and some of it is bad because it is unmusical. Whatever is done in the way of altering and adapting accompaniments should result in their sounding as nearly as possible as though they had been written for the organ. This kind of alteration will be necessary in much romantic music and in some contemporary music

[Continued on page 29]

THE ORGAN

Trinity Episcopal Church

Lawrence, Kansas



SPECIFICATIONS

PEDAL

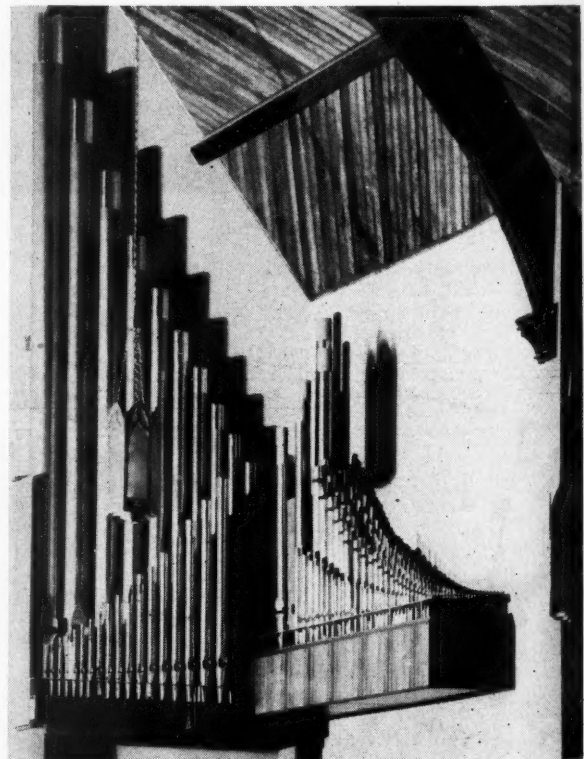
- 16' Violine
- 16' Bourdon
- 10 2/3' Bourdon
- 8' Octave Violine
- 8' Gedeckt
- 5 1/3' Violine 12th
- 4' Choralbass
- 16' Bombarde

GREAT

- 8' Principal Conique
- 8' Rohrflöte
- 8' Dolcan
- 8' Dolcan Celeste
- 4' Octave
- 4' Spillflöte
- 2' Doublette
- III Cymbel

SWELL

- 8' Gedeckt
- 8' Viola Pomposa
- 8' Viola Celeste
- 4' Nachthorn
- 2 2/3' Nazard
- 2' Blockflöte
- 1 3/8' Tierce
- 1' Zauberflöte
- 8' Trompette
- 8' Vox Humana
- 4' Hautbois
- Cymbelstern (5 bells)
- Tremulant



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REDLANDS FEATURES WORK OF AMERICAN COMPOSERS

The University of Redlands school of music continues its emphasis on the encouragement of American composers through the performance of their works. The series of six recitals of American organ works, given by students under the guidance of Leslie P. Speiman, director, and Margaret Whitney Dow, included the outstanding program March 11 of works being given their first public performance from manuscript. Most of these were written especially for the concert. This program follows: Passacaglia, Philip James; Prelude in C, Edwin Shippen Barnes; Arietta, Thomas Kerr; Offertory, Paul Frank; "Over Yandro", Clokey; Prelude Antiphonale and Aria, McGrath; Pedal Study, Goldsworthy; "Ascension" and "Canzone Celesti", McKay; Antiphon, Donovan; Hymn Meditation on "Divinum Mysterium", Broughton; Prelude on "O Master Let Me Walk with Thee", Bitgood; Prelude on "St. Dunstan's", Sowerby; Capriccio, Pisk; Fantaisie-Toccata on "Dies Irae", Van Hulse.

Another recital of unusual interest was entirely of works of University of Redlands composers—present and former faculty members, graduates and students. Represented on this program were: Charles Marsh, Arthur Poister, William Olds, Rowland Leach, Paul Pisk, Margaret Whitney Dow, Douglas Green, William Stanley, Arthur Wolff, Philippe Buhler and Violet Severy.

In April the university sponsored the first American music orchestral symposium on the west coast which provided the composer with the opportunity to hear a rehearsed orchestral performance of his work. A repeat performance of the symposium concert was given in the new Huntington Hartford Theater in Los Angeles.

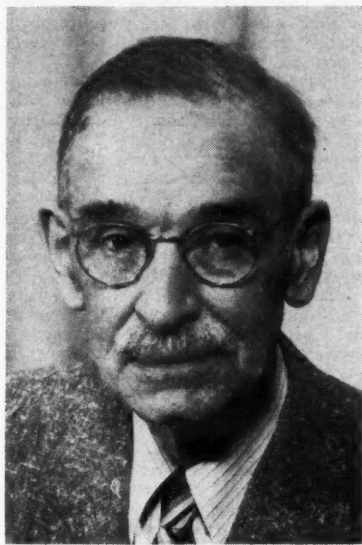
DE PAUW CHOIR TO MAKE EUROPEAN CONCERT TOUR

The DePauw University choir sails June 13 for a forty-day European concert tour. Directed by Professor George W. Gove, the choir will sing in Scandinavia, Great Britain and continental Europe. It will perform for American servicemen at air force bases and at the International Youth Camp at Kieferfelden, Switzerland, as well as before major Methodist groups in cities all along its itinerary. Bishop Odd Hagen of Stockholm has invited the choir to sing at the Methodist centennial in June.

RELIGIOUS EPISODES ADD DIMENSION TO CINERAMA

Organists should find interest in episodes of the new Cinerama, "The Seven Wonders of the World", called "the Holy Land Story". These begin with the scene of the Exodus and depict scenes of the Gospel story through the Ascension. In the background music Schulmerich carillons figure prominently here, in the scenes at St. Peter's, Rome, and for special effects throughout.

NORMAN LANDIS



NORMAN LANDIS played the organ and conducted the choir at the Flemington, N. J., Presbyterian Church on Easter; it was his sixtieth Easter in the same church—a record probably exceeded only by Mr. Landis' teacher, Dr. R. Huntington Woodman. In these sixty years he has missed only two services, one for illness and the other to celebrate his fiftieth wedding anniversary.

At eighty-two, Mr. Landis continues his insurance business, teaches both organ and piano and is active in the Rotary Club. A member of the A.G.O. almost from its inception, he was for three terms dean of the New Jersey Chapter.

Mr. Landis has worked with six pastors, serving on the pulpit committee to select the last five. He has been three times selected as lay commissioner to the general assembly of the Presbytery of New Brunswick. He has stoked the furnace and preached a sermon.

He has given recitals throughout the East and his ability as a composer is widely recognized among organists. His compositions include forty-three organ numbers, twenty-two anthems, songs, suites, sonatas and a cantata. He has cooperated with many churches in the selection and installation of organs.

Dr. Woodman was organist when Mr. Landis married Katharine Brokaw Ramsey from his choir in 1894. The couple have two children, a son John and a daughter Barbara L. See.

CANADIAN CHOIRS MERGE TO SING GAUL'S "HOLY CITY"

The combined choirs of St. Matthew's Anglican Church, London, Ont., and the Knox Presbyterian Church, St. Thomas, sang Gaul's "The Holy City" at the latter church April 10. Six soloists and a chorus of fifty participated with Dr. Frederic T. Egener at the organ and Miss Aileen Guymer at the piano.

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Requiem Aeternam..... .15

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Organizing a Choir Takes Time, Effort, Patience, Good Will

By SETH BINGHAM

IN THE DIAPASON for March various phases of the organist's preparatory training were discussed. The present article deals with some of the practical requisites for choir organization.

Assuming that the organist is well-prepared by study and experience to exercise his profession, how does he go about securing a church position? Here are a few ways:

(1) In large cities there are choir agencies much like teachers' agencies. Their registration fees and percentage commissions are regulated by law. (2) By advertising in church magazines or in organ publications like THE DIAPASON or *The American Organist*, and by answering "organist wanted" announcements appearing occasionally in these publications. (3) Through personal contact with friends or acquaintances. (4) Through recommendation from your teacher, university music department or music school. (5) By direct personal (oral or written) application for any vacancy which has come to your notice. However, efforts by organists and others to supplement another organist in his position are condemned by the A.G.O. code of ethics which expressly states: "No organist shall apply for a position nor shall any teacher or school of music seek to place anyone in a position unless a present or prospective vacancy definitely has been determined."

Though there is no sure-fire, cut-and-dried method of landing a job, a resourceful young organist and veteran of world war two, attending the Canacadea Chapter's summer institute of church music, related the following: Returning, after a lengthy period of army service, to his church which had granted him an extended leave of absence and finding the substitute organist capably carrying on to everyone's satisfaction, he did not feel justified in demanding reinstatement. Instead, our veteran procured a list of all the churches in the area, together with the addresses of their pastors. To each of these he wrote briefly telling his story and qualifications, stating that he was not applying for the organist's post, but saying he would appreciate their informing him of any openings or vacancies which might come to their attention. Result: he received offers from three different churches and secured a good position.

Unusual tactics sometimes get results. One morning back in the days when I was trying to "break into" New York, I read that Gerritt Smith, organist of a prominent New York church, was ill. I hustled down to the New Haven station to catch an early train, rushed from

Grand Central to Gerritt Smith's apartment, rang the bell, was admitted and by dint of some persuasive argument which I do not now recall, managed to reach the patient's bedside, finding him propped up by pillows and suffering from a heavy cold. When I eagerly offered to substitute for him, Mr. Smith replied that they were giving Haydn's "Creation" and that it would be safer to have someone more experienced and thoroughly acquainted with the work—doubtless a wise decision on his part; in fact, I was lucky that he didn't have me thrown out! So my rash attempt miscarried.

But there was a sequel. A few months later a suburban church was seeking an organist. When I arrived with several other candidates for a try-out, there was Gerritt Smith in charge of the auditions! Now, whether I really made a better showing than the others, or whether Mr. Smith figured that anyone nery enough to invade a man's sick-room in quest of a job must "have something", the choice fell on me. (Not that such tactics are to be recommended!)

Taking a Position

This involves interviews with the music committee or minister, organ playing audition or perhaps playing a service, agreement on salary and music budget, signing a contract, arrangements for organ maintenance, an understanding about wedding and funeral fees—in short, getting as clear a picture as possible of what is expected of you.

Whether organizing a new choir or re-organizing an old one, and whether it is of volunteers or professionals, you will have to try out singers. If possible, have some experienced church musician sit in the back of the room and note down his impressions.

For *chorus singers* and for all except final hearings of solo applicants a piano will suffice. Let them sing a verse of a familiar hymn, note the type of voice and whether soprano, alto, tenor or bass. Have them sing a few scales up and down and note the range; ask for a few *pp* and *ff* notes. Five minutes should suffice for a chorister hearing.

Have *soloists* sing any selection they bring with them. Tell them beforehand you may hear only enough to get an idea of their voices. If several altos, tenors, etc. are trying out, hear all of the same voice in succession for purposes of comparison. There is no objection to several singing the same piece—in fact, it makes your job easier. Examine them for the same vocal qualities previously noted. Make them hold low notes on different vowels. Be sure to try soloists on *ppp* high notes. Watch out for excessive vibrato, scooping and poorly placed tones; test their particular part in a hymn for choristers, part of an anthem for soloists. Conclude your audition with a short reading test.

Better hold first and second (elimination) auditions for soloists. (Take down the address and telephone number at first

audition). Before they sing, say something pleasant or amusing to put them at their ease. When they are through, thank them and say you will notify them if you wish to hear them again.

I have sometimes auditioned as many as twenty-five solo singers in a two-hour period (I don't advise you to do so). All the candidates are invited to sit in the room and listen to each other rather than admitting them one at a time like a doctor's patients. They are reassured when they notice that I put each singer through practically the same routine and that I refrain from expressing my opinion privately or publicly.

The experienced choir director usually needs but a few moments of listening and questioning in order to appraise a singer. What is the particular type of voice, its range, quality, power, control? How is the singer's posture, breath-support, diction, sight-reading and interpretation, musical taste? What previous church experience? What vocal training, repertory? Does he play the piano or other instrument? Has he studied harmony, counterpoint?

Nervousness or colds may make a difference; a second trial is sometimes advisable. Personal bearing and appearance cannot be overlooked. Press notices mean very little.

Most really successful church singers do not regard their position as a stepping-stone to the Metropolitan Opera; they put their best into their church job. However, it is quite feasible to combine concertizing, radio or teaching with church work.

Contracts

By all means have your soloist, once chosen, sign a year's contract, which can be renewed from year to year by a simple exchange of letters. Paid chorists may be hired on a monthly basis unless both parties prefer a yearly contract.

Recruiting Volunteers

The church can furnish a list of possible singers. These may be approached by letter or telephone. If you are starting from scratch with an entirely new organization, prospective choir members may be invited to meet and you can explain plans for a choir, proposed rehearsal time, Sunday services, etc. (Best to practice for a month or six weeks before beginning Sunday services. Start very modestly.) If all are volunteers, auditions must be handled more discreetly, probably individually and privately. It pays to spend some time instructing neophytes on posture, breathing, tone-production and enunciation. Get rid of anyone who sings flat even after reasonable efforts to correct the deficiency.

Make friends with the editor of the local paper. He can help you with reasonable publicity.

The weekly church bulletin can carry a short but well-worded appeal over a period of several weeks (during the recruiting drive). The minister can back

up this appeal from his pulpit. The minister and ushers can be on the lookout for new church members or visitors with voices and steer them your way. Receive them hospitably and invite them to come and sing a rehearsal with the group. (Defer a voice trial until later.)

Establish cordial relations with the school music supervisor. In most communities of average size the school chorus and church choir can be of mutual benefit. Perhaps you can combine the two positions in your own person. This often works out very successfully.

If robes are worn, a choirmother volunteer or paid, should be in regular attendance for fitting, repairing and laundering the vestments. A volunteer or paid librarian should stamp, bind and catalogue new anthems, distribute and collect music for rehearsals and services, keep an account of loaned copies, etc. A recording secretary, preferably a choir member, should keep a record of present, absent, tardy or excused members. Make as few rules as possible; stick to them. If singers become genuinely interested, discipline will almost take care of itself in the case of adults.

(In a subsequent article, Dr. Bingham will consider various types of choirs.)

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THREE-MANUAL IS PLANNED

**Shorter College in Rome Orders New Instrument for Remodeled Chapel
—David Beaty Is Organist and Consultant.**

Shorter College in Rome, Ga., has ordered a new three-manual organ to be built by the Holtkamp Company. The college is presently rebuilding and modernizing its main assembly room, known as the Brookes Memorial Chapel, and the new instrument will be installed there. David Beaty, organist and director of music, acted as consultant in planning the organ.

The stoplist:

GREAT ORGAN.

Quintadena, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Copula, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Spitzflöte, 4 ft., 61 pipes.
Doublette, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.

SWELL ORGAN.

Chimney Flute, 8 ft., 61 pipes.
Dulciane, 8 ft., 61 pipes.
Gemshorn, 4 ft., 61 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Terzian, 2 ranks, 122 pipes.
Cromorne, 8 ft., 61 pipes.
Schalmey, 4 ft., 61 pipes.

POSITIV ORGAN.

Quintaton, 8 ft., 56 pipes.
Rohrflöte, 4 ft., 56 pipes.
Principal, 2 ft., 56 pipes.
Nachthorn, 2 ft., 56 pipes.
Larigot, 1 1/3 ft., 56 pipes.
Cymbal, 3 ranks, 168 pipes.

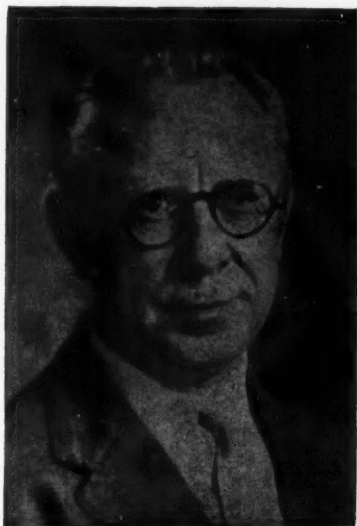
PEDAL ORGAN.

Subbass, 16 ft., 32 pipes.
Quintadena, 16 ft.
Violon, 8 ft., 32 pipes.
Gedackt, 8 ft., 32 pipes.
Choralbass, 4 ft., 32 pipes.
Octavelein, 2 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Fagott, 16 ft., 32 pipes.

**MATTHEWS TO BE A LEADER
AT CAROLINA CONFERENCE**

Leaders of the second annual conference on church music under the auspices of the commission on church music of the Episcopal Diocese of North Carolina will be Dr. Thomas Matthews, F.A.G.O., director of music at the Seabury-Western Seminary, Evanston, Ill., and the Rev. Dewey Gable, rector of St. Margaret's Church, Carrollton, Ga., and diocesan examiner in liturgics. Theme of the conference will be "The Services of Worship and Their Music" with special consideration being given to the Prayer Book services of morning prayer, holy communion, weddings and funerals. The conference will be held June 28-30 at the Vade Mecum Conference Center near Winston-Salem. Membership in the conference is open to organists, choir directors, organ students, clergy and choristers. Details may be obtained by writing: The Rev. E. B. Jeffress, Jr., Box 1792, Greensboro, N. C., or after June 1st to Vade Mecum, Rt. 1, Westfield, N. C.

WALTER WISMAR



WALTER WISMAR, St. Louis organist, teacher and choral director, will receive the honorary degree, LL.D., June 8 at commencement ceremonies at Concordia Teachers College, River Forest, Ill. The award recognizes his devotion to the music of the Lutheran Church for more than fifty-three years.

Born at New Wells, Mo., June 26, 1881, of Danish ancestry and active in orchestral and ensemble music in his student days at Concordia College, Addison, Ill., Mr. Wismar credits the late Charles Galloway with inspiring his major interest in organ and choral music. He attended the late Günther Ramin's organ class in Leipzig in 1936.

Mr. Wismar has been for a number of years a staff contributor to the *Lutheran Witness*. He has edited several collections of music published by the Concordia Publishing House.

Active in the A.G.O., he served two terms as dean of the Missouri Chapter.

**NEW CLOKEY WORK IS SUNG
IN COLUMBUS, OHIO, CHURCH**

Joseph Clokey's new choral cycle "The Ways of God" was sung by the chancel choir, under the direction of Edward Johe, at the First Congregational Church, Columbus, Ohio, May 27. The manuscript was completed in June, 1955, and is dedicated to the choirs of this church. The choral cycle is scored for chorus, soli, organ and reader and is based upon poems of Henry E. Hardy (1869-1946), a clergyman of the Church of England. He was a member of the Society of Divine Compassion and took as his monastic name, Father Andrew. He spent most of his ministry in the slums of London, and his poems were jotted down as he made the daily rounds of his parish.

**THOR JOHNSON CONDUCTS
CRANE CHORUS AT POTSDAM**

As a highlight of the spring festival of the arts at the State University Teachers College at Potsdam, N.Y., Thor Johnson of the Cincinnati Symphony conducted the 350-voice Crane Chorus and Symphony Orchestra in Mozart's Grand Mass in C minor.

**WANT TO BE A
"NIGHT-OWL"???**

We have made special plans for those of you who would like to have an "evening on the town" while you are in New York for Tuesday, June 26 before you hear the great George Wright at the Mighty Wurlitzer. You will find listed below the best places. If you can choose now, please tear off the reservation slip, fill it in and mail to:

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Additional information will be available when you arrive at the Waldorf. All Cabaret parties will be 'Dutch', but we will be happy to make your reservation for you.

See you in New York...
The Convention Committee

- COPACABANA (10 East 60th)** Minimum charge \$5.00
Large, friendly club with good entertainment, colorful costumes, room to dance—for the sophisticated.
- EL MOROCCO (154 East 54th)** Minimum charge \$2.00
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- LE RUBAN BLEU (4 East 56th)** Minimum charge \$5.00
Hour and a quarter show—very good. Sophisticated atmosphere.
- GAY NINETIES (57 East 54th)** No minimum charge
Fun and frolic—red checkered table cloths—old time singing and specialty acts.
- ASTI RESTAURANT (13 East 12th)** No minimum charge
Everyone sings here, even the waiters. Mostly opera and anyone can get up and sing an aria. Good food.
- BON SOIR (40 West 8th)** Minimum charge \$5.00
In the 'Village'—small, but continuous entertainment. No food.
- ONE FIFTH AVENUE** — No minimum charge
Intimate spot. Superb piano playing, good singers and comedians—two pianos begin at 10:30 P.M.
- CAFE NINO (10 East 52nd)** No minimum charge
No one who likes fine jazz piano should leave New York without hearing Cy Walter.
- LATIN QUARTER (200 West 48th)** Minimum charge \$6.00
Loudest and most brassy place in town. Johnny Ray scheduled to appear during week of the Convention—one and half hour show.
- VERSAILLES (151 East 50th)** Minimum charge \$5.00
Comfortable elegance, one can have food at the late show—two bands provide music for dancing.

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The President's Column

Now that every member of every chapter of the A.G.O., whose correct address was filed at National Headquarters in time, has received a copy of the handsome Sixtieth Anniversary Convention Booklet, surely all will agree that the preliminary announcements have been understated and that all who can possibly arrange to be in New York City June 25-29 can ill afford to miss the top-flight events featuring some of the greatest of our confreres in the programs to take place morning, afternoon and night during convention week (and in one instance at two o'clock in the morning). Those arriving a day ahead will have the additional thrills of a visit to the United States Military Academy at West Point and hear a recital on the remarkable organ in the chapel. Also on Sunday, June 24, there will be a wonderful program of choral music given at St. Paul's Chapel, Columbia University, in the evening.

Anyone reading this column who has not forwarded the \$25 registration fee is advised to do so at once. Badges and tickets for registrants will be ready at the registration desk of the Waldorf-Astoria. Also for those A.G.O. officials who have sent their acceptance of the invitation to the President's breakfast, a breakfast card will be reserved at the reservation desk.

Those of us here, who have been in a position to observe the labor of love of the officers and members of the New York City Chapter given with such fine spirit in organizing this extraordinary convention, feel like expressing deep gratitude on behalf of the entire A.G.O. to the co-chairmen, Dr. Robert Baker and Virgil Fox; the program chairman, Searle Wright; the convention manager, Roberta Bailey, and all other officers, committees and members who have done so much for this great project.

At the meeting of the executive committee of the Council April 16, mention was made of the recent anniversary date of the A.G.O. three days before. Pleasant memories were recalled of the observance of the fiftieth anniversary of the Guild when a concert was given in honor of the occasion on the actual date, April 13, by the Boston Symphony Orchestra in the auditorium of Hunter College, New York City, when Dr. Koussevitzky was presented with a certificate of honorary membership. An academic procession of 100 members with gowns and hoods made an impressive appearance. The auditorium was filled. Then, as now, in celebrating the sixtieth anniversary, we honored Dr. Gerrit Smith who proposed the organization of the A.G.O. and all the other founders to whom the Board of Regents of the University of the State of New York granted a charter.

At the fiftieth anniversary dinner held in New York City in 1946, a national gathering of delegates from all parts of the country attended. Several of the founders were present and spoke of their joy in the success of the Guild; other founders who were unable to be present wrote their greetings. Speeches were also made and letters or telegrams were read from some past wardens of the A.G.O., presidents of the former National Association of Organists, the Royal College of Organists in England, the Canadian College of Organists, other professional organizations in the United States and other countries, representatives of A.G.O. chapters and several other distinguished members of our profession.—S. LEWIS ELMER.

Annual Guild Meeting Held in New York City Sees Continued Growth

The national annual general meeting of the American Guild of Organists was held Monday afternoon, May 14, in the choir room of St. Bartholomew's Church, New York City. President S. Lewis Elmer was in the chair.

After greetings were extended to those present, all were requested to rise and observe a moment of silence in tribute to those members of the Guild who had died within the year. The minutes of the annual meeting, held May 16, 1955, were approved without reading and tellers were appointed to count ballots for the election of officers and councillors. The reports of the national officers and committee chairmen were then heard.

The president's report was as follows: At this annual meeting in the sixtieth anniversary year of the American Guild of Organists, we are again reminded of the vision of the honored founders of the Guild, who on April 13, 1896, organized the A.G.O., and we rejoice in the fact that the high purposes of our national association of church musicians are continually extending in scope and influence as indicated by a review of the several national activities of our organization through the chapters since the 1955 annual meeting.

The year has been marked especially by two important rulings of the United States Treasury Department in Washington which are of great value to the A. G. O. One, dated Sept. 29, 1955, granting to the American Guild of Organists and all chapters the privilege of deductibility by the donors in computing their taxable income of contributions made to the A. G. O. or any chapter; also the deductibility of bequests in computing the value of the estate of a decedent for estate tax purposes, and the other, dated Oct. 11, 1955, granting to all chapters and branches of the A. G. O. exemption from admissions tax with respect to concerts and recitals.

Each of the fifteen Guild regions held a convention in 1955, reflecting much credit upon the regional chairmen, state chairmen, deans and committees of the host chapters, the recitalists and speakers and all who contributed to the success of these conventions from coast to coast, representing the work of the Guild in all parts of our country. The regions in this manner gave much impetus to the approaching sixtieth anniversary national convention to be held in New York City June 25-29, 1956, and the pre-convention expansion drive was participated in by many with excellent results. We are grateful to all who forwarded names and addresses of prospective members to headquarters.

The annual national midwinter convocation attracted a record high attendance in Philadelphia, Dec. 27-29, 1955, and the Pennsylvania Chapter, true to its fine record of achievement, provided a three-day series of outstanding events which the large number of delegates declared was perfect for the post-Christmas enjoyment of organists and choral directors.

The prize of \$200, offered by the H. W. Gray Co., Inc., for the best composition for organ was awarded to Frederick C. Schreiber of New York City for his variations for organ on Bach's "Come Sweet Death." A prize of \$150 has been offered by the H. W. Gray Co., Inc., for the best anthem to be submitted to A. G. O. headquarters by Jan. 1, 1957, to be published on a royalty basis.

During the year since the 1955 annual meeting, it has been my privilege to visit many chapters. Each one of these visits impressed me greatly with the value of the A. G. O. chapter plan with responsibility placed where it should be: on each chapter with advice and counsel from the national administration when needed.

Ten chapters have been organized within the year; fourteen Guild student groups have been formed also. From May 1, 1955, to April 30, 1956, 1,548 members have been

electd and 349 reinstated, a total of 1,897.

May I now express sincere appreciation of the valued assistance in the national administration of the Guild by the national officers and councillors, regional and state chairmen, deans and regents, committees and members of our chapters throughout the entire country. Now let us press on to still greater heights, for we surely have ample incentive based upon the noble history of the Guild for sixty years.

Mr. Holler, national treasurer, reported a balance in the treasury at the end of the calendar year, Dec. 13, 1955, of \$9,479.76; and at the end of the fiscal year, April 30, 1956, of \$12,972.42. The national auditors, Mr. Friedell and Dr. Mead, reported that they had examined the securities and found them correct and in good order; they also examined the system of recording the receipts and disbursements of Guild funds and found it most excellent.

Dr. Candlyn, chairman of the examination committee, reported that this year the paper work section of the examinations for Ch.M., A.A.G.O., and F.A.G.O. will take place in the morning. It is felt that as mornings are apt to be less torrid than afternoons candidates would have a better chance at this early hour to cope with the problems in the examination papers.

It is planned to have one paper work examiner grade the Associateship papers while his colleague is performing a similar duty in regard to the Fellowship papers and vice versa. By so doing it will be possible to tabulate all marks at an early date.

Several months ago it was suggested that a number of composers be asked to submit works specially written for the Associateship and Fellowship playing tests. The examination committee voted to do this, and such compositions will be incorporated in the required pieces for 1958.

Dr. Bingham, chairman of the convention and expansion committee, reported a gratifying increase in membership, new chapters and Guild student groups. Back in 1946 we had 150 chapters and 7,500 members. In ten years the membership has doubled and the present number of chapters is 260 plus sixty-seven Guild student groups, which now have their own national newsletter. This represents a healthy growth. Dr. Bingham also commented on the value of state chairmen and regional chairmen and the knowledge and inspiration resulting from regional conventions.

The Rev. George Litch Knight, chairman of the members' interests committee and editor of the "A.G.O. Quarterly," announced his intention to make the "Quarterly" a periodical of interest, but one which avoids fields of reporting now covered adequately in existing independent periodicals. He told of the need for a constant stream of good material to be sent to the editor in order to maintain a variety which is so important for the readers. He mentioned problems of distribution, editorial assistance and production, which are being solved as time goes along. A vote of thanks was extended to Mr. Knight and his committee for their excellent efforts.

Dr. Mead, chairman of the committee on code of ethics, reported that the revision of the code made this year has added to its effectiveness, and that very few reports had been received of violations of the code. As chairman of the committee on national A. G. O. Sunday, he reported that the number of reports of Guild Sunday observances this year is decidedly encouraging.

Dr. Dickinson, chairman of the committee on orders of service, expressed the

NOTICE TO DIAPASON CORRESPONDENTS

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

opinion that the need for this committee had diminished in recent years since most churches have established orders of worship. Mr. McEdwards, national librarian, reported the beginning of a permanent collection of specimen copies of manuscripts of Guild members who have distinguished themselves in composition. The collection, as constituted at that time, will be on display at the national convention, June 25-29, and it is intended that it should later be placed on permanent exhibition. It is hoped that members who may have among their treasures manuscripts by such men would be happy to donate them for this purpose wherein their perpetual interest and appreciation will be assured.

Mr. Nevins, on behalf of the tellers, announced the following election results: S. Lewis Elmer, A.A.G.O., F.T.C.L., president; Seth Bingham, Mus. Doc., F.A.G.O., vice-president; M. Searle Wright, F.A.G.O., secretary; John Holler, A.A.G.O., treasurer; Charles Dobsley Walker, F.A.G.O., registrar; Hugh McEdwards, A.A.G.O., librarian; Harold W. Friedell, F.A.G.O., F.T.C.L., and George Mead, Mus. Doc., A.A.G.O., auditors, and the Rev. John B. Macnab, chaplain. Councillors elected for a term of three years were: Melville Charlton, Mus. Doc., A.A.G.O., Viola Lang Domin, A.A.G.O., the Rev. Joseph R. Foley, C.S.P., Ch.M., Marguerite Havy, Walter N. Hewitt, A.A.G.O., Ch.M., F.T.C.L., Norman Hollett, F.A.G.O., Ch.M., George E. Powers, F.A.G.O., and Thelma Mount Rinear, A.A.G.O.

CHARLES DOBSLEY WALKER.

Early Italian Works Heard in Ithaca

Organ music of sixteenth-century Italy was the feature of the April meeting of the Ithaca, N. Y., Chapter, held at the Unitarian Church. After a brief business meeting, Dr. Conrad H. Rawski, dean of the school of music at Ithaca College and New York state chairman of the Guild, gave an account of the earliest extant score of Italian keyboard music intended for performance on the organ—the "Frottole in Tabulate," arranged and printed by Andrea Antico da Montona in 1517. Six of these frottole are available in print in Knud Jeppesson's "Italienische Orgelmusik."

These six were performed, first by a trio of recorders composed of Professor M. H. Abrams, Professor William R. Sears and Dean Rawski, playing alto, tenor, and bass recorders respectively. Following each frottole thus performed in its original version, the transcription by Montona was played on the organ by Dean Rawski, who explained that the registration principles being applied were those set forth by Costanzo Atteganati early in the seventeenth century for Italian renaissance organs.

Thus was demonstrated, vividly, concretely and authentically, the manner in which this early organ music was intimately related to secular music, even to the point of comprising transcriptions of popular songs. Manuscript copies, facsimile reprints and newer editions of early organ music were distributed among the hearers for examination.

News of the American Guild of Organists—Continued

Buffalo Chapter Sponsors Panorama.

The Albright Art Gallery, Buffalo, N. Y., April 8 to 22 was the scene of an organ panorama: a comprehensive series of six organ programs illustrating the historical development, liturgical, solo and concerted use of the organ. The panorama, jointly sponsored by the gallery and the Buffalo Chapter and a highlight of the annual Western New York art show, attracted audiences in excess of fifteen-hundred people and aroused great interest, on the part of the layman, in the organ.

Through the cooperation of the Schlicker Organ Company, a portable two-manual unit type organ of ten stops was erected in the sculpture court of the gallery. The instrument of classic design, standing completely in the open, was a picture of striking visual appeal.

Under the guidance of Hans Vigeland, dean of the chapter, Reed Jerome, chairman of the panorama, John W. Becker, August Martin and Clara Mueller Pan-kow, members of the committee, six outstanding programs of great variety used the talents of Buffalo soloists and choral groups. The opening program by Marie C. Schumacher and Dean Vigeland, organists, and Eugene Kaza, violinist, featured compositions by Walthier, Bach, Pachelbel, Persichetti, Brahms, Dupré and Schroeder. The cycle, "Speculum Vitae" by Flor Peeters for organ and voice, was the highlight of the second program by Reed Jerome, organist, and Miranda Currie, soprano. A program for organ and children's voices April 15 combined Squire Haskin, organist, and the chapel choir of the First Presbyterian Church, Mrs. Sidney Peter Dunn, conductor.

A program for organ and strings was provided by a grant from the trust fund of the recording industries. This program, under the direction of Mr. Vigeland, featured John W. Becker, organist, in Concerto 5, Handel, and Concerto in G minor, Poulenc.

The glee club of Rosary Hill College, under the direction of the Rev. Michael Palotai, S. P., was heard with August Martin, organist, April 20 in the "Mass in Honor of Saint Sebastian", Villalobos, and "The Angels and the Shepherds", Kodaly. Mr. Martin played works by Couperin, Arne, Bach, Reger and Franck.

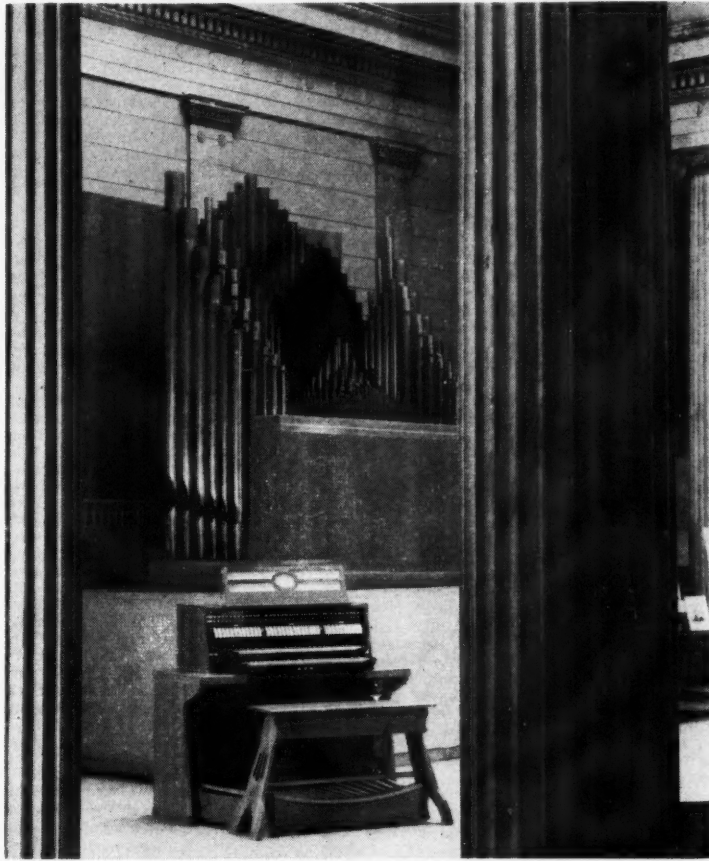
The closing program of the series was devoted to the music of Mozart and featured the University of Buffalo Chorale. Herbert Beattie, conductor, and David Gooding, organist. Following the completion of the series, the organ was prepared for installation in its permanent home in the chapel of the Luther Theological Seminary, St. Paul, Minn.

Westchester Hears Margaret Hillis.

Margaret Hillis, conductor of the Concert Choir in New York City was guest conductor and speaker at the April meeting of the Westchester, N. Y., Chapter. It was the consensus of all present that her demonstration of choral conducting was probably the most inspiring program of the year.

Most of our programs this season have been centered around the desire of becoming acquainted with the liturgies of our various faiths. To this end we have had fine expositions and examples of Roman Catholic liturgy, led by Mother Morgan of the Pius X School of Liturgical Music, Purchase; Jewish liturgy, given by Allen C. Allbee, organist and choir director of St. Stephen's Episcopal Church and Temple Emmanuel of Yonkers, and the Lutheran communion service, led by Dr. Henry Seibert, organist and choir director of the Lutheran Church in Scarsdale. A further program of chorales, played by the handbell-ringers of Bronxville under the direction of Miss Doris Voester, organist and choir director of the Village Lutheran Church, delighted us. Miss Hillis impressed her large audience by her earnest and devoted study of the inner meaning of the Bach compositions used as examples of choral technique. She selected from the "St. Matthew Passion" "O Man, Bewail Thy Grievous Sin" and the final double chorus, "Here Yet Awhile." After delving at length into the mysteries of hidden phrasing and accents, tone quality, relation of words to the melodic line of the passion, she led the chorus in a reading of "Et Incarnatus Est" and

SCHLICKER ORGAN IN BUFFALO ART GALLERY



"Crucifixus" from the B minor Mass. It was a thrilling experience.

The annual dinner was held May 22 at the Village Lutheran Church, Bronxville. The officers for the next year are: Dean, Mrs. Walter J. Couper; sub-dean, Mrs. Malcolm Austin; secretary, Miss Evelyn Waite; treasurer, Frank S. Adams; two members of the executive board, Mrs. Thomas Kelly and Mrs. Warren R. Worth.

ALINDA B. COUPER, Dean. Festival Held in Johnstown.

A three-day sacred music festival was held by the Johnstown Chapter April 27-29. The opening event was a recital by Robert Elmore in the Zion Lutheran Church. A large audience heard Mr. Elmore play the following program: Allegro from Sonata in F sharp minor, de la Tombe; "Rejoice Greatly, O My Soul," Kauffmann; "Christ Lay in Bonds of Death" and Prelude and Fugue in A minor, Bach; "Ascension Day", Messiaen; Concertstücke in the form of a Polonaise, Lemare; "The Night of the Star", Elmore; Scherzo in G minor, Bossi; "Hymn of Glory", Yon.

A workshop was held April 28 at the First Christian Church. The first session was given over to junior choir methods and was under the direction of Mrs. Ruth Krehbiel Jacobs, well-known authority in the field of children's choirs. "The Problem of the Church Organist and Teacher" was the topic for the second session. It was in charge of Miss Catherine Carl, A.A.G.O., head of the organ department at State Teachers College, Indiana, Pa. Miss Carl talked about problems which face the church organist and teacher. Interesting question sessions followed both talks.

The festival was brought to a close with a service by the youth choirs from nine Johnstown churches. Two-hundred-thirty children sang from the front of the church while eighty-three junior high school children filled the choir loft and chancel. The program, conducted by Mrs. Jacobs, was made up of music for the church year. Mrs. Ruth S. Kern and Mrs. Helen K. Flanagan were the organists for this event which was held in the First Presbyterian Church.

CENTRAL NEW JERSEY CHAPTER—The Central New Jersey Chapter had an evening of music at the Mifflin piano and organ salon, Trenton, April 9. The program, planned by Mrs. Leon Anderson, included Mr. and Mrs. Arthur Flintzer and daughters, Marilyn and Dorothy, a family ensemble consisting of a string trio and piano. Mrs.

John Cole and Mrs. Clarence Sortor played "Dialogue" and "Intermezzo" from "Symphonic Piece", Clokey, an organ and piano duet. The musicale was open to the public and following the program refreshments were served by Mifflin's.—MRS. CLARENCE E. SORTOR, Registrar.

NORTHERN VALLEY, N. J., CHAPTER—The Northern Valley Chapter met April 9 at the First Presbyterian Church, Englewood, with John Wright Harvey, organist-director of the church, as host. A large audience was present to hear the Eucharist Music from Wagner's opera, "Parsifal," sung by the thirty-six voice chancel choir with Mr. Harvey at the organ and directing. The portions heard by our chapter were from acts 1 and 3, the celebration of the Lord's Supper and its significance for all mankind. Dr. Charlotte Garden, F. A. G. O., of the Crescent Avenue Presbyterian Church, Plainfield, and the Rev. Dr. John J. Moment, pastor emeritus, arranged this hour-long portion for use in the church and adapted the orchestral score for the organ. The choir achieved a very high standard of performance, the result of intensive training and intelligent leadership. The organ arrangement, intricate and difficult, was beautifully played to give splendid support. The direction and rendition of this production displayed a very high level of musicianship. Following the program and a short business meeting, presided over by William Caldwell, dean, there was the usual social get-together.—JAMES L. HARVEY.

NORTHERN NEW JERSEY CHAPTER—The Northern New Jersey Chapter met May 1 at the Bloomingdale Baptist Church. The following officers were elected for the coming year: Dean, Viola Julander; sub-dean, Ralph Correll; treasurer, Joseph Bishop; secretary, Anne M. Vonk; registrar, Donald Bond; assistant registrar, Louis B. Clary; librarians, John Rose, Louise B. Clary; auditors, Florence Jehn, John Holliday; directors, Richard Kerr, Henrietta Beekman; chaplain, the Rev. Delbert L. Kinney.—DOROTHY TIMMER, Assistant Registrar.

MONMOUTH, N. J., CHAPTER—The Monmouth Chapter sponsored Dr. Charlotte Lockwood Garden and the Crescent Avenue motet choir in a recital at the First Methodist Church, Asbury Park, April 30. Dr. Garden's numbers were: Variations on "Thou Prince of Peace", J. Bernhard Bach; Voluntary on "Old Hundredth", Purcell; Prelude on "Ave Verum", "Ave Verum", "Laudate Dominum" and Fantasie, Andante and Fugue in F minor, Mozart; "St. Francis Preaching to the Birds", Liszt, and "Twilight at Fiesole", Bingham. The choir sang "Jesu meine Freude", Bach; Anthem from the Russian Liturgy, Kastalsky and "Hymn to the United Nations", Moore. A reception for members and friends to meet Dr. Garden and the choir followed. Mrs. Thelma Mount Rainer, A.A.G.O., was hostess.—JOAN COVERT MILLERING, Registrar.

EASTERN NEW YORK CHAPTER—Members of the Eastern New York Chapter met April 17 in the choir room at All Saints' Cathedral, Albany. Following a business session and a rehearsal of the anthems to be used in the special Guild Sunday service, the program of the evening was provided by our host, organist-choirmaster at the cathedral, George Bayley. In a talk, entitled "New Tonal Ideas in Modern Organs", Mr. Bayley discussed features of the American classic-style organ as exemplified specifically in the new three-manual instrument being installed in the cathedral. A cathedral choir member sang an aria from Bach's "Jesus, Thou My Wearied Spirit" with a most effective tonal accompaniment achieved at the organ by Dean H. Wellington Stewart. Mr. Bayley further demonstrated the various tonal designs possible as he performed for us Buxtehude's Fugue in F major and Sowerby's Carillon. Though the swell division has yet to be installed, the cathedral organ is already one of the most provocative instruments to be found in this area. . . . On national Guild Sunday April 22, a special service, sponsored by the chapter, was held in St. Luke's Episcopal Church, Catskill. Members of the chapter joined with members of St. Luke's choir in "Blessed is the Man", Whitney; Nicene Credo, Williams, and "Ave Verum", Mozart. Four guest organists were heard: William Turnbull, organist at Albany's Veterans' Hospital, played Karg-Elert's "Now Thank We All Our God"; Ruth Anne Aleschus of the First Congregational Church, Rensselaer, played Guilman's "Sortie dans le Style de Bach"; Dean Stewart, organist at St. John's Episcopal Church, Troy, played the Andante from Vierne's Symphony 2; Mrs. Weldon Vail of the Delmar Reformed Church played the Finale from Mendelssohn's Sonata 6. Our host and devoted director of this event, Everett S. Glines, presided at his organ for the anthem accompaniments, four movements from "Jesu meine Freude", Walthier, and "Der du bist drei in Einigkeit", Alberti. Following the service, the ladies of St. Luke's choir provided a superlative ham supper for all who participated in the service.—CAROLYN EYLESHEIMER, Registrar.

ROCKLAND COUNTY CHAPTER—The Rockland County Chapter sponsored a junior choir festival at Grace Episcopal church, Nyack, N. Y., April 29. Junior choirs from the following churches participated in the service: Christ Episcopal Church, Suffern; the Methodist Church, Pearl River; St. Stephen's Episcopal Church, Pearl River; St. Paul's Episcopal Church, Spring Valley; Presbyterian Church, Naurausaun; Grace Episcopal Church, Nyack; First Reformed Church, Nyack; First Baptist Church, Nyack; St. Paul's Methodist Church, Nyack; Simpson Memorial Church, Nyack, and the Presbyterian Church, Palisades. Each choir sang one anthem and all joined in a finale of the arrangement of an old Welsh melody by Katherine Davis, "Let All Things Now Living". This is the third successive year the chapter has sponsored such a festival which is in no way a competition, but rather a getting together to listen to one another and join in the fellowship of singing together to praise God. Each year the number of choirs participating has increased. This year over 250 children joined in the service.—MARILYN W. SNEDEN, Reporter.

METROPOLITAN NEW JERSEY CHAPTER—The Metropolitan New Jersey Chapter heard one of the outstanding programs of the season April 9 at the Madison Methodist Church. The program was in the form of a worship service in music under the direction of W. Norman Grayson, M.A., chairman of the music department of Centenary College, Hackettstown, and organist and choirmaster at the Madison church. Others taking part were: Mary Romano Alvey, director of youth choirs; Anne Wood, guest organist; Marguerite Stout, soprano; Lois Gross, contralto; George Eklund, tenor; Robert Cole, bass, and the chancel and antiphonal (youth) choirs. Miss Wood played Franck's Prelude, Chorale and Fugue and two cantatas, Beach's "Canticle of the Sun" and Clokey's "He Is Risen," were sung, the latter with fine antiphonal effects. A reception for members and friends was held in the fellowship hall.—LEAN DAVIS MEAD, Registrar.

ST. LAWRENCE RIVER CHAPTER—The April meeting of the St. Lawrence River Chapter was held as an all-day church music conference in the Trinity Church choir room, Watertown, N. Y., April 14. It was open to all interested people and was conducted by very able members of the chapter. Four excellent sessions were provided by: Miss Gladys Mantell, Watertown, on "Plainsong and Gregorian Chant"; George Maybee, Kingston, Ont., on "Choir Training"; H. William Hawke, Gananoque, Ont., on "Anglican Chant" and John V. Elsworth, Watertown, on "Organ Voicing and Organ Tone." A coffee hour followed the conference.—KATHRYN G. PILLMORE, Registrar.

HAROLD HEEREMANS conducted Bach's Cantata 4, "Christ lag in Todesbanden," as part of the regular morning service April 15 at the Church of the Saviour, Brooklyn, N. Y.

News of the American Guild of Organists—Continued

New Orleans Chorus Sings Brahms.

The New Orleans Chapter sponsored the singing of the Brahms Requiem at Temple Sinai April 30 under the able baton of David L. Buttolph. The chorus was composed of volunteer singers from a number of choirs whose directors are members of the chapter, namely, the Buttolph Chorale, the Dillard University choir and the Public School Teachers' Chorus, directed by Mr. Buttolph; the Christ Church Cathedral choir, directed by Miss Beatrice Collins; the conducting class choir of the Southern Baptist Theological Seminary, Claude Rhea, Jr., director, the St. Charles Avenue Presbyterian choir, Mrs. Charles Alfaro, director; Salem Evangelical and Reformed Church choir, directed by George C. Koffsky, Jr., and Temple Sinai choir, Henry S. Jacobs, director.

Organist for the performance was Marcia Hathaway, a faculty member of the music department of Newcomb College, and tympanist was William Hall. Mr. Koffsky, sub-dean of the chapter, was general program director.

The event proved to be, in the words of the critics, "one of the outstanding choral and musical events of the season". All highly trained singers, the members of the eight choral groups were combined into a smoothly functioning unit by Mr. Buttolph and he elicited a performance which was strikingly successful. One of the finest interpretations was in the swelling, enveloping second movement, "Behold All Flesh Is as Grass," and the last three movements were especially effective with the fine solo work of Mary Tortorich, soprano, and Donald Rodriguez, baritone.

Mr. Buttolph, a graduate of Yale and Juilliard, has studied with Robert Shaw, Nadia Boulanger, Arthur Mendel, Hugh Ross, Robert Hufstader, Edgar Schenkman, Pierre Monteux and others. He is founder of the Buttolph Chorale and choral director and co-ordinator of the music department of Dillard University.

GALVESTON, TEX., CHAPTER—The Galveston Chapter held its annual Guild service at Paul's Union Church, La Marque, April 22. The program opened with three organ preludes, played by Niels A. Nilson, organist and minister of music at the Central Methodist Church. Mr. Nilson's selections were: "Blessed Jesus, at Thy Word" and "In Thee Is Gladness", Bach, and "O God, Thou Faithful God", Peeters. The Rev. Harry H. Burch, pastor of the host church, led the invocational prayer and gave a few welcoming remarks. The Ball High School a cappella choir, under the direction of Wayne Roe, was guest for the occasion and sang "Tenebrae Factae Sunt", Palestrina, and "Ave Verum", Mozart. The address of the afternoon was given by the Rev. Wayne A. Selsor of the Central Christian Church, Guild chaplain. The choir sang its second group of selections: "Yea Though I Wander", George Schumann, and "God Is the Light of the World", Haydn-Morgan. Mr. Nilson played Presto, Concerto 5 by Handel, for the postlude. The chapter followed its business meeting March 13 with a recital by Victor H. Neal, organist of the First Methodist Church, in Trinity Episcopal Church. Mrs. Edmond R. White, soprano, and Tommy J. Clark, Jr., tenor, assisted. Mr. Neal played: Prelude-Toccata, Pierné; Grand Partita in D minor, Pasquini; Antiphon 2, Magnificat 5, Dupré; "Clair de Lune", Bonnet; "Idyl", Stoughton; Bible Poems 1, 2 and 5, Weinberger; "Rimembranza", Yon; "Forest Green", Purvis. . . . The chapter sponsored Dr. Frank Asper, F.A.G.O., in a recital Feb. 13 at Temple B'Nai Israel. A reception followed at the home of Mrs. Wesley Merritt. —MRS. ADAM J. LEVY, Secretary.

NORTH TEXAS CHAPTER—The North Texas Chapter met at the Floral Heights Methodist Church in Wichita Falls April 14 for an enjoyable evening of music by the sanctuary choir under the direction of Harley Bulls, minister of music. The choir sang Purvis' "Ballad of Judas Iscariot" accompanied at the organ by Nancy Crow and at the piano by Jerry Patton. Mrs. Steve Ann Yeager, the Rev. Robert Scoggin and Miss Crow played organ selections; all are pupils of Dr. Nita Akin. The chapter sponsored a choral festival May 4-6 for junior, youth and adult choirs. R. Paul Green of the Southwestern Baptist Seminary, Fort Worth, and director of music for the "Baptist Hour," was guest conductor. Local arrangements were made by Kent Balyeat, minister of music of the First Baptist Church.—ROBERT SCOGGIN, Reporter.

TULSA, OKLA., CHAPTER—The Tulsa Chapter held its final meeting of the season May 1 at Danner's Cafeteria. This was the annual business meeting at which the offi-

cers for the coming year were elected and other items of business were transacted to complete the year's work. The chapter will resume its monthly meetings in October.

ARKANSAS CHAPTER—The Arkansas Chapter met April 10 at the First Christian Church of North Little Rock. The business meeting was held in the new choir room, which Mrs. T. W. Hercher, organist, was very proud to show. Mrs. Frances Bowman presided over the business meeting. Plans were discussed for the convale held in Conway May 8. Glenn Metcalf gave suggestions on observing Guild Sunday April 22. After the business meeting, the members went into the church for the program which was "Organ Music for the Church Service", led by Mrs. Hercher. Those playing appropriate music for the service were: Mrs. L. F. Witherspoon, Bob Burton and Murlin Kelsey.—MRS. T. J. STACY, Publicity Committee.

TEXARKANA CHAPTER—The Texarkana Chapter met April 28 at St. Edward's Catholic Church. Miss Mary Agnes Graves was in charge of the program. Her organ selections were: "Wings of Faith", Kohlman; "Angelus", Battman, and "Alleluia! Alleluia!", Armstrong. The choir of the church, Mrs. P. J. Ahern directing, sang Gloria in Excelsis Deo and Agnus Dei from "Jubilee Mass" by J. W. Marsh. Miss Mary Tension gave a review of current topics of interest to organists. . . . A program of sacred music was given April 8 at the First Baptist Church by the junior choirs of the First Methodist Church, the First Presbyterian Church and the First Baptist Church. This is an annual event sponsored by the chapter. Approximately seventy-five members of the junior choirs sang the entire program from memory. Members of the adult choirs of the churches assisted with several numbers. Dwight Phillips, minister of music of the First Baptist Church, directed the program. Miss Ruth Turner, minister of music of the First Methodist Church and dean of the chapter, was organist, and Mrs. William Hibbits, organist and choir director of the First Presbyterian Church, accompanied at the piano.—DOROTHY ELDER, Registrar.

OKLAHOMA CITY CHAPTER—The Oklahoma City Chapter met at the Westminster Presbyterian Church May 6 for its monthly dinner-meeting. Following the meal a short business meeting was held at which the following slate of officers was elected to serve for the 1956-57 term: Dean, Robert Lee Moore; sub-dean, Olen Nalley; corresponding secretary, Mrs. Carolyn Forsythe; treasurer, Mrs. George Welch; registrar, Mrs. E. Neal Holden; auditors, Mrs. Cleo Skaggs and Roger Malone, and advisor, Mrs. Everett Curtis. Following the business meeting the program was given in the church. Participants in the program were students of Guild members. Numbers heard were: Three Chorale Preludes and Prelude and Fugue in E minor, Bach, played by Elga Stakle. Phil Simpson played Final, First Symphony, Vienne; Donna Davidson was heard playing Communion, Purvis, and "Vom Himmel hoch", Edmundson, and Doneta Swarts played Variations on a Recitative, Schönberg. Miss Stakle is a student of Mrs. Margaret Rickerd Scharf; Mr. Simpson studies with Mrs. Virginia Denyer Reese; Miss Davidson is a pupil of Mrs. Nancy Ragsdale, and Miss Swarts studies with Miss Mildred Andrews.—MARY SCHULZ.

FORT SMITH, ARK., CHAPTER—The king of instruments reigned in full glory April 17 at the First Methodist Church with William Watkins at the console. The entire program was marked by beauty of registration and fluency of execution. The well-chosen numbers played by Mr. Watkins were: Concerto 2 in B flat, Handel; "Religious Song," de Cabezón; "Agnicourt Hymn," Dunstable; Fantasia and Fugue in G minor, Bach; Chorale in E, Franck; Scherzo, Titcomb; "La Nativité" and "Chant Heroique," Langlais, and Introduction, Passacaglia and Fugue, Willan. Mrs. George H. Carnall, Jr., dean of the chapter, welcomed the guests, one group having driven from St. Joseph, Mo., for the recital, and introduced Mr. Watkins to the audience. An informal reception followed the recital.—ALICE LOUISE DAVIES, Secretary.

KANSAS CITY, MO., CHAPTER—The annual Guild service of the Kansas City Chapter was held at the Westwood Lutheran Church April 22. Mrs. Paul Esping, organist of the host church, played "Vater unser im Himmelreich" and Fugue in A minor by Bach, "Blessed Jesu", Edmundson, and "Deo Gratias", Biggs. The a cappella choir of the Faith Lutheran Church, under the direction of Mrs. George P. Williams, sub-dean of the chapter, sang. The Rev. Laurence Spencer, rector of St. Michael and All Angels Episcopal Church, gave an address, "The Catholicity of Church Music". The rector's comments were very enlightening and most interesting as he has had experience of many years as an organist as well as a clergyman.—GLADYS CRANSTON, Registrar.

CENTRAL MISSOURI CHAPTER—The Central Missouri Chapter met at Fayette April 13 for an informative discussion on "Contemporary Music Suitable for Church Services," ably led by Carl E. Burkel, organist and choirmaster and conductor of the

Jefferson City Symphony. To round out the evening, members attended a varied concert given by the a cappella choir of Central College, under the direction of Dean Luther T. Spayde.—JACQUELINE RAITHEL, Secretary.

LINDSBORG, KANS. CHAPTER—The final meeting of the season of the Lindsborg Chapter was held April 23 at Trinity Lutheran Church, McPherson. The program included a brief recital by Mrs. Nadine Berggren and a group of recordings of organ music under the direction of Elliott Brock. Officers elected for next year are: Dean, Miss Mayme Porter; sub-dean, Mrs. Audrey SanRomani; secretary-treasurer, Miss Anna Fuchs; reporter, Harry Huber; auditor, Mrs. W. E. Quinn; librarian, Mrs. Evelyn Gunneron.—HARRY H. HUBER, Reporter.

WINFIELD, KANS., CHAPTER—The Winfield Chapter held its May meeting in the Lois Hill Memorial Chapel at Southwestern College. Garth Peacock, organ instructor at the college, demonstrated the new Reuter organ and played the following program: Prelude and Fugue in G minor, Buxtehude; Duo, Clerambault; Movement 1, Sonata in C minor, Bach; Pieces for a Musical Clock, Haydn. Officers for next year are: Dean, Mrs. E. C. Sieving; sub-dean, John Thomas; secretary-treasurer, Miss Elizabeth Everly. A social hour followed at the Sieving home. Hostesses and host were Mrs. Sieving, Mrs. True Bumgarner and Mr. and Mrs. Peacock. . . . The April meeting was a dinner followed by a recital at Trinity Episcopal Church by the church organist, Miss Ernestine Parker. The Lenten and Easter program follows: Prelude on "Heinlein," Lutkin; "The Cross, Our True and Only Hope", Penick; "With All My Heart I'm Longing," Douglas; "O Man Bewail Thy Grievous Fall", Bach; "Les Rameaux", Langlais; "The Last Supper", Weinberger; "Kidron, Brook of Sorrow", Shure; "The Crucifixion", Dupré; Variations on "Weeping, Plaints and Fears", Liszt-Bonnet; Prelude on "Belmont", Edmundson; "Alleluia, Pascha Nostra", Titcomb.—MRS. TED COMPTON, Secretary.

BLACKHAWK CHAPTER—A large group assembled for the January meeting of the Blackhawk Chapter in the fine arts building of Augustana College. Mrs. David Borth, dean, conducted the business meeting and appointed the committee workers for the approaching Noehren recital. Mrs. J. Erik Holmer was selected to serve as registrar for the workshop. The program of the evening was a most interesting talk by Professor Philip B. McDermott, head of the organ department at Augustana College, in which he told of the tonal qualities and structures of several European organs. Recordings were also played to illustrate the talk.

The high point of the year came Feb. 5 when Robert Noehren played a recital on the three-manual Möller organ of the Broadway Presbyterian Church in Rock Island. The recital was beautifully played from both technical and artistic standpoints. A reception was held in Mr. Noehren's honor immediately following the program. Mr. Noehren played the following: Voluntary, Stanley; Dialogue and Recitative, Couperin; Noel, Balbatre; Fugue in E flat (St. Anne), Four Chorale Preludes and Prelude and Fugue in D major, Bach; Sketch in D flat, Schumann; Two Chorale Preludes, Brahms; "Divertissement" and "Carillon de Westminster", Vienne. About forty attended the two sessions of the workshop Feb. 6. The afternoon meeting featured the analysis of Brahms and Bach chorales, while in the evening a discussion of repertory and general service playing was conducted. The last half of the evening was devoted to an illustrated lecture on European organs. Mr. Noehren brought back from his tours an extensive knowledge of continental organs, making the lecture most informative.

Dr. Theodore Celms, professor of philosophy at Augustana College, was the speaker for the March meeting which was held at the South Park Presbyterian Church in Rock Island. Dr. Celms, a graduate of three universities, had a very distinguished career in Europe until war conditions forced him to flee Latvia, his homeland. He has written many books and is working on another. His talk on "Impressions of Worship Services" was most inspiring.

The chapter sponsored Mrs. Howard Lundvall of Northwestern University in a recital at the Broadway Presbyterian Church Palm Sunday afternoon. Mrs. Lundvall is a member of the chapter and is formerly a quint-city organist. She is a pupil of Thomas Matthews and assistant to Dr. Austin C. Lovelace, organist of the First Methodist Church, Evanston, Ill. Mrs. Lundvall displayed excellent musicianship.—MRS. WALTER SHARP, Publicity.

WESTERN IOWA CHAPTER—Members of the Western Iowa Chapter had their monthly meeting May 5 with a planned potluck dinner at the Morningside Presbyterian Church. At the business meeting the following officers for the 1956-57 season were elected: Dean, Mrs. Mildred Keil; sub-dean, Miss Lois Grammar; secretary, John Eitzen; treasurer, Miss Maurine Larsen. Mrs. Florence Primmer, organist of the church, gave the following program: "Morning Song",

Peeters; Prelude on a Chorale and Pastorale on a Twelfth-Century Melody, Edmundson; "Truth Eternal", Van Hulse; Lento, Streicher; Chorale from Sonata 5, Mendelssohn; "As the Dew from Heaven", Daynes-Schreiner; Chorale Prelude on "Jewels", Biggood; Chorale Song, Wesley; "Sieste", Laurens; Judith Primmer played a flute number with organ accompaniment.—VERA DUCCOMINI, Secretary.

ROCKY MOUNTAIN CHAPTER—The April meeting of the Rocky Mountain Chapter was held at St. John's Episcopal Cathedral, Denver, Col. The program was devoted to Cecil Effinger, noted young musician and composer and professor of music and composition at the University of Colorado. Mr. Effinger spoke briefly about music's modern idiom and its import for the future. The choir, under the direction of David Few, organist and choirmaster of St. John's Cathedral, sang three numbers by Mr. Effinger. His Prelude and Fugue for organ was played by Miss Marian J. Scofield, organist and choir director of the Church of the Ascension, Denver, and dean of the chapter.

COLORADO SPRINGS CHAPTER—The Colorado Springs Chapter sponsored Charles Eve of Pueblo in a recital April 17. Mr. Eve was a winner in the regional competition in Omaha and will compete in the national competition in New York. He played: "Dialogue", Banchieri; Noel in G, Daguin; "Maria Zart", Schlick; Toccata in E, Krebs; Sinfonia from "God's Time Is Best" and Prelude and Fugue in D, Bach; "O World I Now Must Leave Thee" and "Deck Thyself", Brahms; "Roulade", Bingham; "Requiescat in Pace", Sowerby; "God among Us", Messiaen. . . . The annual banquet was held at the Calvary Evangelical United Brethren Church April 24. Daniel Moe, talented young composer-conductor of Denver University, spoke on how music and other art forms must speak to this generation. Following the banquet the community church choir festival chorus met for its first rehearsal with Mr. Moe conducting.—MARVIN E. PETERSON, Secretary.

ALBUQUERQUE, N. M., CHAPTER—On the occasion of the southwestern division of the Music Teachers' National Association convention, which took place last February at the Hilton Hotel in Albuquerque, delegates from Texas, Oklahoma, Arkansas and New Mexico attended a panel discussion on organ and church music. V. Earle Copes, a teacher at Hendricks College, Conway, Ark., played a memorable recital at St. John's Cathedral. He included compositions by Handel, Bach, Crandall, Messiaen and Franck. The recitalist thrilled his listeners with a variety of musical emotions.—OMAR GOULET, S.S.S.

SAN JOAQUIN VALLEY CHAPTER—The San Joaquin Valley Chapter, Fresno, Cal., met at St. Paul's Methodist Church for a pot-luck dinner April 16 followed by a meeting. Later in the evening, all members met at Ryan's Seminary Chapel for a program on modulation and transposition by Mayo Rish and Larry Beane. A very fine recital was played by Richard Cendebaugh at the First Southern Baptist Church. His selections included the music of Bach, Peeters and Reger. This program was played on an Allen electronic organ. Our chapter is again making plans for organ recitals in Roeding Park in Fresno. . . . We had our monthly meeting May 11 at St. James' Cathedral parish house. After the meeting a program was played by Esther Frankian and Richard Galloway. Miss Frankian played selections of Bach and Purvis; Mr. Galloway's selections included works of Peeters, Langlais, Alain and Effinger. . . . James Kohfeld played a recital in May at the First Presbyterian Church. His program included works of Bach, Brahms and Ahrens.—TERESA CECILIA CRITZ, Secretary.

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News of the American Guild of Organists—Continued

University of Redlands Holds First Convention of Guild Student Groups

A significant event in the development of the A.G.O. took place April 14 when the University of Redlands Student Group was host for the first Guild Student Group convention. Delegates from many southern California colleges and universities were on hand together with representatives from such distant points as San Francisco and Toronto, Ont.

The morning was devoted to visiting exhibits of organ pipes, music, recordings and electronic instruments displayed in the music building and viewing a new motion picture, "Capturing the Wind."

At a luncheon meeting of deans, G.S.G. supervisors and presidents, the following action was taken: (1) Because of the enthusiasm of the first G.S.G. convention, similar meetings should be encouraged in various sections of the far-western region. (2) A committee consisting of one student elected for each group and one teacher appointed by the far-western regional chairman shall be responsible for promoting these conventions. (3) Chapters are urged to encourage the formation of Guild student groups. A minimum of five organ students and an active member of the A.G.O. as sponsor is required.

After luncheon members of the sponsoring group performed a recital of music for organ and instruments. Charles Shaffer was joined by the Golz Trio in a sparkling performance of four organ sonatas by Mozart. Carl Anderson followed with Richard Donovan's "Paignon." Franck's Prelude, Fugue and Variation was interestingly performed by piano and harmonium. Katena Ryoko was the pianist and Glen Lovstrand the organist. Violet Severy, a graduate student, appeared in the dual role of composer and organist. Her "Little Suite" for trumpet and organ, Chorale-Partita on "Picardy" and Chorale-Preludes on "Orantis Partibus," "Fragrance" and "Shanghai" were heard. The program concluded with Van Hulse's Ricercata on "B-A-C-H," played by Stennis Waldon.

After a short break for the taking of the convention picture, Stanley W. Williams, Pacific coast representative of the Aeolian-Skinner Organ Company, gave a fine talk on organ design. Continuing the afternoon activities Dr. Leslie P. Spelman, F.A.G.O., director of the school of music at the University of Redlands, conducted an extremely valuable master class. Following this session several of the delegates had an opportunity to visit a Morton theater organ on the campus, especially tuned in mean tone temperament for the occasion.

Again adjourning to the university commons, the group enjoyed an excellent and festive banquet. A letter from national president S. Lewis Elmer was read, extending greetings to the delegates. The regional chairman, Dr. Spelman, and state chairman, Clarence V. Mader, A.A.G.O., spoke briefly on the significance of the occasion.

In the evening Robert Prichard, organist of the Pasadena Presbyterian Church, played a brilliant recital on the four-manual Casavant in the university chapel. His program included: the Fantasia in F Minor, K. 608, Mozart; Adagio, Fiocco; Prelude and Fugue in B minor, Bach; Helmut Bornefeld's Chorale-Partita 2 and two pieces by Clarence Mader: "Of Understanding" and the Adagio from his Organ Symphony. Colorful registration by the performer, together with Mr. Mader's fluent and interesting style of composition, combined to make these pieces a high spot of the program. The Finale from Vierne's Fifth Symphony was given a virtuoso rendition to conclude the recital.

The final event of the convention was a punch party with an informal program designed for merriment and relaxation.

A word of appreciation must be expressed for the hard work of the University of Redlands Guild Student Group, Charles Shaffer, president, and Violet Severy, convention chairman. Also to be commended is James B. Tyler, editor of the convention newspaper, "The Dulciana." All who were present at this historic convention share the thought ex-

YOUNG ORGANISTS AT CALIFORNIA CONCLAVE



Baroque Society Plays in San Jose.

Members of San Jose Chapter met February 12 in the First Christian Church of Watsonville, Dean Clifford Hansen presiding. A very interesting program was given by the Baroque Society of Watsonville which is a group of instrumentalists who play harpsichord, recorder, violin, viola, cello and organ. Under the direction of Vaya Aslanian they played several numbers including Concerto Grosso, Opus 6, by Corelli. A delightful group of organ numbers was played by thirteen-year-old Tommy Hazeltine. The members then moved to the home of Wilma Dyche for a business meeting after which delicious refreshments were served. Three new members were added to the roster: Mrs. Lorraine Hancock, Marlan D. Allen and Charles L. Sayers, all organists in local churches.

In March the chapter met in the auditorium of the beautiful new DeSaisset Museum on the campus of the University of Santa Clara to hear a recital played by three members of the local chapter—C. Thomas Rhoads, Mrs. Sylvia Bush and Clifford Hansen. Approximately two-hundred members and friends were in attendance. After the program refreshments were served and a business meeting held in the Adobe Lodge on the campus. Arrangements for the afternoon were under the able direction of Mrs. Sofia Gilmert.

For its spring concert March 20 the chapter sponsored Herbert B. Nanney in the First Methodist Church of San Jose. Mr. Nanney is a professor of music and organist at Stanford University. His versatile program, executed with sensitive musicianship and enthusiastically received by the audience, included works by Buxtehude, DeGrigny, Bach, Martini, Schumann, Karg-Elert, Hindemith, Haydn and Brahms. A reception in honor of Mr. Nanney was held at the home of Mrs. Mildred Shepherd.

The program for the April meeting was much enjoyed by members and guests. It was held at the home of Robert Brass. Mrs. Brass and Orley See, the conductor of the Oakland Symphony Orchestra, played the Sonata for violin and piano by Franck. Richard Jessen gave a most enlightening paper on Franck, the man, his music and this sonata in particular. After refreshments and the program Dean Hansen presided at the business session.

SYLVIA T. BUSH,
Corresponding Secretary.

SACRAMENTO, CAL., CHAPTER—The Sacramento Chapter met April 9 at the First Baptist Church. A brief business session in the church parlors preceded an organ recital. Mrs. Joan Meier Schaad, dean of the Chico Chapter, gave an artistic performance of the works of Bach, Fiocco, Franck, Langlais, Purvis, Edmundson and Elmore. A reception for the artist and members followed. . . . The chapter sponsored an organ and harp recital by Dr. Alexander McCurdy and Flora Greenwood April 23 at the First Baptist Church. Following the concert, a reception was held at the home of Mrs. Ethel Sleeper Brett for the artists, the junior organ Guild members and charter members. Dr. and Mrs. McCurdy proved to be not only outstanding artists but delightful guests.—FLORENCE M. PAUL, Secretary.

pressed by S. Lewis Elmer: "You have accomplished much for the A.G.O. and I anticipate great things from this convention."

RONALD M. HUNTINGTON.

Spokane Has Players' Contest.

The organ competition at the eleventh annual greater Spokane, Wash., music festival was held April 30 with C. Griffith Bratt, A.A.G.O., as adjudicator. Mr. Bratt is head of the Boise Junior College music department and dean of the Idaho Chapter.

Winner of the young artists division of the festival was Judson Maynard of Missoula, Mont., where he studied with Dr. Heinz Arnold, F.A.G.O., at Montana State University. The winner is chosen to play with the Spokane Philharmonic Orchestra, Harold Paul Whelan conducting, on the closing night of the festival.

Students of Stanley R. Plummer, associate professor, Whitman College, Walla Walla; George Larkham Scott, associate professor, Washington State College, Pullman; Marilyn McGuire Stanton, Gonzaga University, and Dean Kincaid, members of the Spokane Chapter, were among the award winners and judged as outstanding and excellent in their age groups.

Chairman of the organ division of the festival was Mrs. George W. Butler, ex officio of the Spokane Chapter, and co-chairman was Faith O'Connor, Spokane Chapter member and former secretary-treasurer of the chapter.

MRS. GEORGE W. BUTLER.

SEATTLE, WASH., CHAPTER—May, the final month of Seattle Chapter activities, brings to a close a most successful year of meetings, recitals and a scholarship competition. The meeting was held at Trinity Methodist Church where members voted on the following group of officers: Dean, Edward Hanson, A.A.G.O.; sub-dean, Winston Johnson, A.A.G.O.; secretary, Robert Rank, A.A.G.O.; treasurer, Edith Taylor; executive board, Lois Peterson; auditors, Ralph Kinson and Velna Steelman. A reception for the officers-elect was held after the meeting. . . . Of special interest to all organists was the recital of Peter Hallock, organist-choirmaster of St. Mark's Cathedral, which was to benefit the Albert Schweitzer Foundation. A very generous offering was submitted. Mr. Hallock's recital included: "Lord Christ, God's Only Son", "Sheep May Safely Graze" and Prelude in C minor, Bach; Voluntary in D, Boyce; Liturgical Improvisation, Oldroyd; Chorale in E major Franck; Two Chorales, Peeters; "Marche Scherzavole", Shirley Munger, and Prelude and Fugue in G minor, Buxtehude. The winner of this year's scholarship competition was David Taylor. He played a short recital at the close of the meeting. We as a chapter are indeed grateful to our retiring dean, Jean Gutberlet, and her fine staff of officers for their untiring efforts, their attention to details and their sincere desire to serve this worthwhile organization. The chapter meeting was held April 9 at St. John's Evangelical Lutheran Church. At the business meeting nominations of officers for next year were announced. . . . Claire Coci played a recital April 20 at Plymouth Congregational Church. . . . For the April meeting Carl Pitzer, head of the music department of Lincoln High School, Seattle, conducted the Lincoln High Chanters, one of the best high school choral groups of the city. Refreshments were served by Frances Lovely and Bessie Rasmussen.—VERA PIERSON, Reporter.

KERN COUNTY, CAL., CHAPTER—An enthusiastic audience welcomed Richard Eissasser to Bakersfield for his recital on the Georgia Camp memorial Möller pipe organ in the Harvey Auditorium. The brilliant program was previewed the evening before in a master class for the chapter, members and students. The proceeds from the recital and master class will be given for the annual scholarship awarded to a Kern County organ student. . . . The annual student recital was another highlight of the spring. Students of Evelyn Butcher, Gloanah Behan, Dorothy Clark and Helen Marie Flaming were sponsored at the First Christian Church. This year has been under the able leadership of Mrs. Dan Sill, dean; Mrs. Sherlo Shively, sub-dean; Miss Joy Ruf, secretary; Mrs. Laura Nichols, treasurer, and Mrs. J. M. Hawkins and Mrs. David Crockett, auditors.—ELEANOR MCINTIRE, Registrar.

REDWOOD EMPIRE CHAPTER—By a happy combination of circumstances and some effective "coupling", the Redwood Empire Chapter was able to give its annual Guild service as an outstanding contribution in commemoration of the one-hundredth anniversary of St. John's Episcopal Church in Petaluma. The opportunity was realized and the project carried through to successful completion by the efforts of the dean of the chapter, Gordon Dixon, A.A.G.O., who is also organist and choirmaster of the church. With the cooperation of the church and its rector, the Rev. Godfrey W. J. Hartzel, the service was held May 6 as a festival evening. Organ selections played by Dean Dixon included: "O Blessed Jesu", "My Faithful Heart Rejoices" and "Blessed Are Ye Faithful Souls", Brahms; "Melody", Gordon Dixon; "St. Anne" Fugue, Bach. The senior choir sang four anthems and the junior choir, also trained and directed by Mr. Dixon, sang two. Finally the two choirs combined in "Most Glorious Lord of Life" by William H. Harris. The service also included chants, a motet by Thomas Weelkes, and two plainsong canticles with faux-bourbons by Thomas Morley. A printed leaflet of program notes about the composers and the music, together with the texts of the anthems, was an addition to a service which was dignified and impressive.—FRED BEIDLEMAN.

SANTA BARBARA, CAL., CHAPTER—Santa Barbarans listened with real pleasure to the recital of Lloyd Holzgraf at the First Unitarian Church April 24. Mr. Holzgraf is organist of the First Methodist Church in Glendale and will represent the west coast in the young organists' contest in New York City at the national convention in June. The program included numbers by Bach, Sweelinck, Franck, Bingham, Dupré and by the young artist's organ teacher, Dr. Clarence Mader. His playing was clear and precise, putting the listener at ease. The recital was followed by a reception for Mr. Holzgraf with Mrs. C. Harold Einecke and Mrs. Mahlon Balderston acting as hostesses. It was a pleasure also to have Mr. Holzgraf's mother as a guest. The Santa Barbara Chapter sponsored a master class by Dr. Clarence Mader May 21 on the campus of the Santa Barbara College of the University of California.—ROSELLA WILSON, Secretary.

PASADENA AND VALLEY DISTRICTS CHAPTER—The Pasadena and Valley Districts Chapter held a dinner-meeting at the First Methodist Church May 14. After the annual business meeting and election of officers, Marcia Hannah played a recital in the church. She is a graduate of Occidental College and received her masters degree from the Union Theological Seminary, New York City. At present she is dean of the Long Beach Chapter and choirmaster and organist at St. Luke's Episcopal Church, Long Beach. Her program included compositions by Alain, Bach, Brahms, Dupré, Frescobaldi, Scheidt and Walond.—ETHEL WOOLLEY, Registrar.

LONG BEACH, CAL., CHAPTER—Occidental College's glee clubs appeared in a concert at the First Presbyterian Church March 6, sponsored jointly by the Long Beach Chapters of the A.G.O. and the C.C.G. Following the concert of sacred and secular music, a reception honored the members of the glee clubs and their director, Howard Swan. . . . Dr. Joseph Clokey visited the chapter meeting April 10 and gave a delightful talk on the topic, "Why is an Organist?" or "The manner in which the organ has been played in the services of the Church through the ages." Locale for this meeting was St. Luke's Episcopal Church. Refreshments concluded the evening.—ESTHER SCOTT, Reporter.

CENTRAL ARIZONA CHAPTER—The April meeting of the Central Arizona Chapter was held April 23 in conjunction with the fine arts festival of Arizona State University. Helen Donaldson, carillonneur, gave a half-hour recital of carillon music on the sixty-one Flemish bells at the First Congregational Church in Phoenix. Her program included: "Praeludium voor Beiaard," Adrians; "Where'er You Walk", Handel; "Poor Wayfaring Stranger", Folk Song; Siciliana, Denyn; "How Firm a Foundation" and "A Mighty Fortress", arr. Donaldson; "University of Chicago" Suite, Lefevre. After this recital the university symphony, under the direction of Dr. Wendell Rider, gave a concert in the Phoenix Public Library Auditorium. This concert featured Nadine Dresskell, organist, in the Mozart Sonatas 7, 9 and 15 for organ and strings.—BERNELL MAXEY, Dean.

News of the American Guild of Organists—Continued

Florida Chapters Take Part in State Conclave; Clearwater Acts as Host

The second Florida State convention was held May 7 and 8 in Clearwater. The opening event was a luncheon at noon in the Circus Room of the Fort Harrison Hotel, which was the headquarters of the meeting. At that time various reports were given by the representatives of the fourteen chapters and one branch chapter. There were over sixty Guild members registered for the session of two days. More and more activity in Guild matters was shown in these reports. The St. Petersburg Chapter, for example, has over 300 subscribing members in addition to its regular members and its year's program includes a remarkable list of programs for these subscribers.

After luncheon, the Manatee Chapter, a rather new one, presented "The ABC's of the A.G.O.," a discussion of what the Guild does and should mean to its members. This was followed by a most interesting panel discussion, "Relationship of the Clergy and the A.G.O." Dr. T. P. Johnston of the Dunedin Presbyterian Church acted as moderator, assisted by four other clergymen: the Rev. Henry Tuttle, Pilgrim Congregational Church, St. Petersburg; the Rev. Robert Frey, Trinity Evangelical and Reformed Church, St. Petersburg; Father Norton, All Saints' Episcopal Church, Lakeland, and the Rev. Burt Hilton, Community Chapel-by-the-Sea, Clearwater Beach. These five ministers gave a clear and thoughtful presentation of this subject. The question and answer period which followed brought forth some remarkable results in sympathetic understanding among all those present.

The session then moved to the Episcopal Church of the Ascension, where service music for two-manual organs was played by Max Miranda, and for electronic organs by Mrs. George F. Hayman and Mrs. Norma L. Dobson.

The convention banquet was held in the tenth floor ballroom of the hotel, where a splendid view of the Gulf of Mexico could be had. Claude Murphree, F.A.G.O., Southeastern regional chairman, presided as toastmaster. Instead of the usual run-of-the-mill speeches, he had requested each chapter to relate some unusual or amusing incident that had happened in pursuit as organists' careers, which left everyone in a good humor.

A workshop, under the direction of Catharine Crozier and her equally famous organist-husband, Harold Gleason, was devoted to two subjects, each of which could have filled a whole evening admirably. Using the organ of the First Methodist Church, a three-manual Wicks, Miss Crozier discussed organ design and specifications, going back to the earliest times and illustrating what is being done today to improve the clarity and effectiveness of the modern organ. Mr. Gleason discussed the use of ornaments from early times up to the time of Bach. The evening concluded with a friendship hour in the church parlor.

Thomas Brierly, organist at Florida Southern College, Lakeland, delivered a lecture Tuesday morning on the "Development of the Pipe Organ" with illustrations from the earliest instruments. This was followed by an exchange of ideas as to how to enlarge Guild chapters and make them more efficient. The question was also raised concerning financial aid for Mrs. Ann Ault, the state chairman, in her furthering the work of the Guild. Mrs. Ault is one of the few state chairmen appointed by the regional chairman and she has done a splendid piece of work in this regard. It was unanimously agreed that the various chapters make an annual contribution so that this very necessary work may be carried on still more effectively.

The work of Guild student groups was next on the agenda. Two students from Florida Southern, Lakeland, and four from Stetson University, Deland, were present. They told about their activities in their groups. Miss Marie Hendry from Florida Southern played "Roulade" by Bingham, and Charles Woodward from Stetson played "Flute Solo", Arne, and "Herzlich tut mich verlangen" by Kirnberger. The work of student groups is of utmost importance and we have seven in Florida.

The afternoon session was a panel discussion on "How the Guild can help the Community" with Miss Amelia Cardwell, Ch. M., as moderator. She was assisted by Zona Gale Thaden, Clearwater; Marguerite Young, Fort Myers; Claude Murphree, Gainesville, and Luis Harold Sanford, Winter Park. Many interesting and vital ideas were brought out in the talks by the panel members and in the questions asked by the audience.

The convention closed Tuesday evening with a recital by Miss Crozier, who needs no introduction to our readers. She and her husband have recently come to Rollins College, Winter Park, from the Eastman School of Music in Rochester, N.Y. Miss Crozier's program was a most representative one: *Fantasia and Fugue in G minor*, Bach; "From God I Ne'er Will Turn" and *Fugue in C major*, Buxtehude; *Andante in F major for a Clockwork Organ*, Mozart; "My Heart Is Filled with Longing", Brahms; *Sketch in F minor*, Schumann; *Chorale in B minor*, Franck; "Arabesque for Flute Stops", Langlais; "The Rhythmic Trumpet", Bingham; "As Now the Sun's Declining Rays", Simonds; "Litanies", Alain. She encored with the familiar *Prelude and Fugue in G minor*, Dupré.

Credit should be given to Mrs. Ann Ault, state chairman, for her untiring efforts in Florida Guild matters, to Mrs. Harold Schrecongost, dean of the host chapter, and her excellent staff of helpers for a well-planned convention; to the mayor of Clearwater for his personal message of greeting, and to our national president, S. Lewis Elmer, for his telegram of greeting and congratulations. Everyone present received much inspiration and we are looking forward to the third convention which will be held in 1958 in Jacksonville.

On the lighter side we have an unusual distinction: one of our members, Lt. Com. George C. T. Remington, dean of the Palm Beach Chapter, came to the convention on his own boat, the "Kenhyrd"!!

LUIS HAROLD SANFORD, A.A.G.O.
Atlantans Broadcast Radio Series.

A remarkably ambitious project has been undertaken by the Atlanta Chapter in cooperation with Atlanta's new serious music station, WGKA, in broadcasting a weekly organ series. The idea for the series originated with Norman Reyes, music director of the station. On the basis of his first experimental program, the station has made available a weekly segment of air time.

Programs are now planned by a Guild committee made up of Mrs. Walter Spivey, chairman, Joseph Ragan, William Weaver and Douglas Johnson.

In addition to playing fine organ recordings, some time is devoted each week to discussion of the organ as a musical instrument and to the art of organ playing. For these, a number of local organists have appeared as guests. Pre-recorded interviews are conducted on an impromptu basis and some lively times have resulted from Mr. Reyes' searching questions.

The following are typical programs: a program of Langlais' compositions the week before his Atlanta appearance; a recorded round table discussion among Carl Weinrich, Kurt List and David Randolph preceding Mr. Weinrich's new Bach recordings made in Sweden; the Aeolian-Skinner illustrated lecture on organ design; four programs on organ design and literature through four centuries on which a composition from each of the seventeenth, eighteenth, nineteenth and twentieth centuries was played each time; four programs introducing prominent recital personalities and their recordings.

The organ music series is attracting a growing audience and through its continuation the Atlanta Chapter hopes to recreate a general appreciation for the organ and its music.

MOBILE, ALA., CHAPTER—The Mobile Chapter met May 1 at the home of Mrs. J. E. Melton. The following officers were elected to serve next year: Joseph C. Gould, dean; Mrs. J. R. Crosby, sub-dean; Miss Patsy Fitzsimmons, secretary; Richard De Neefe, treasurer. The chapter will meet on the first Tuesday in each month beginning in September. Mrs. Crosby will head a committee to plan the programs for next year. At the close of the business session, members enjoyed performing together at the piano and at the console of a Hammond electronic organ. Refreshments were served at the close of the meeting by the hostess, Mrs. Melton.—JANE C. BROWN, Secretary.

ST. PETERSBURG, FLA., CHAPTER—The St. Petersburg Chapter closed its many activities of the year with a three-day workshop of which Robert Setzer was chairman. Morning, afternoon and evening sessions were held April 25 and 26, climaxed with a junior choir festival April 27 of which Mrs. Earl N. Henderson was program chairman. The workshop on junior choirs and the choir festival were directed by Mrs. Haskell L. Boyter of Atlanta, Ga., founder and director of the Children's School of Music, Atlanta. Mrs. Boyter, an authority on child psychology, is filled with contagious enthusiasm for her subject. She brought fresh, original material and a new approach to primary and junior choir work. She suggested new ways of bringing pastors, directors and organists, mothers and children into closer relationship for the fuller development of music in the service of worship. Ten churches and their respective directors and organists prepared their junior choirs weeks before Mrs. Boyter arrived. The festival was held in Christ Methodist Church with Charlotte Weeks, organist, and Max Miranda, pianist. More than 250 children in one procession led by standard bearers and trumpeters made a thrilling entrance. The chapter gave its annual Guild service at the First Presbyterian Church April 22. Degree members played test compositions which they had played on their A.G.O. examinations. Players were: Dorothy Berry Kirk, Viola Burkell and Max Miranda, all A.A.G.O. About twenty-five of our members attended the two-day session of the Florida state convention in Clearwater May 7 and 8. Charlene Alexander, our dean for the last year, is to be warmly congratulated on the fruitful results of her consecrated work. We have had a fine year.—MAX MIRANDA.

FLORIDA UNIVERSITY GUILD STUDENT GROUP—The Guild Student Group at Florida State University enjoyed participating in an accompaniment program as one of its projects for the year. The purposes were to familiarize the individual with techniques in organ accompaniment and to have the experience of accompanying an instrumental or vocal soloist. The program was deemed a success by all and acknowledged as an opportunity for working with other students in the school of music. Just for fun, the group has planned a hamburger fry for the end-of-the-year get-together.

STETSON "U" STUDENT GROUP—The Stetson University Student Group gave a program April 10 at Elizabeth Hall. The program follows: *Toccata and Fugue in F major*, Buxtehude (Mary Ross Anderson); "All Men Shall Die" and "Christ Lay in the Bonds of Death", Bach (Avriett Grace); "O World, I Now Must Leave Thee" and "My Heart Abounds with Pleasure", Brahms (Conrad Grimes); *Chorale in A minor*, Franck (Margaret Taylor); "Nostalgia", Peeters (Grace Waterson); *Toccata on "O Filii et Filiae"*, Farnam (Sidney Melton); "Le Banquet Celeste", Messiaen (Charles Woodward), and "Toccata Festiva", Purvis (Mollie Parrish).

MIAMI CHAPTER—The Miami Chapter held a dinner April 10 at Trinity Methodist Church to which the members had invited their ministers. Forty-five were present in spite of a severe storm which prevented many from attending, including our guest speaker of the evening. After the dinner we went into the church and heard two solos sung by Charlotte Amidon and accompanied by Warner Hardman at the piano. Everyone then was asked to speak his mind on an impromptu discussion on "Church Music and Pastor and Organist Relationships". Many interesting points were brought up by both organists and pastors. A business meeting followed, presided over by the dean, Mrs. Ethel Tracy, F.A.G.O.—ALICE PAUL, Registrar.

DAYTONA BEACH, FLA., CHAPTER—The Daytona Beach Chapter held its annual vesper service April 22 in the Community Methodist Church. Organ and choir music included: "Carillon de Westminster," Vierne; "Hallelujah, Amen" from "Judas Maccabaeus", Handel; "The Omnipotence", Schubert (sung in memory of Mrs. J. J. Kelley, founder of the chapter); "Lost in the Night", Christiansen; "Priore a Notre Dame", Guilmant; Psalm 150, Franck; *Te Deum* Laudamus, Claussmann. Choirs participating were from the Ormond Beach Methodist Church, the Community Methodist Church, the Congregational Church, the Holly Hill Baptist Church, the Port Orange Episcopal Church, the Christian Science Church and the Seven Day Baptist Church.—MAY HAYRE, Registrar.

GAINESVILLE, FLA., BRANCH—The first Guild service ever held in Gainesville, was conducted by the Gainesville Branch in the First Methodist Church April 24. The invocation and sermon were given by the Rev. Lee Pearson, assistant pastor of the church, and "The Purposes of the Guild" was the subject of a talk by the regent, Dr. Franklin A. Doty. Music of Bach, Mozart, Langlais, Titcomb, Penick and Cornet was played by Mrs. E. Ruffin Jones and Dr. Henry Wunderlich, organists at the First Methodist Church, by Dr. David Stryker, organist-

choirmaster of Holy Trinity Episcopal Church, and by Claude Murphree, F.A.G.O., University of Florida staff organist.—FRANKLIN DOTY, Regent.

CENTRAL FLORIDA CHAPTER—At Mrs. John Baker's in Orlando Feb. 14 and at Mrs. Walter Johnston's in Winter Park April 10, the Central Florida Chapter meetings were devoted to business discussions concerning future activities. It has been agreed that the hymn festival, while increasingly successful and popular and a growing credit to the community due to its expansive nature, presents seating problems which will be relieved by moving the performance next year from the church to the Municipal Auditorium in Orlando. . . . Rather than repeat the choral vesper next year, it is planned to hold a workshop project of the forum type recommended by the Harold Gleasons who will take an active part in the event. It is hoped that a new basis may be arrived at for ministerial-organist relations which may prove more satisfactory than the old established dinner-meeting provided by the Guild. Due to the short and heavily crowded musical season in central Florida, it becomes increasingly difficult to hold regular meetings in the first three months of the year so it is planned to meet regularly from September through December and after the hymn festival in January to ease the pressure until the spring months. Other topics considered were: study course for academic degrees, student groups, a supervised list of organists as substitutes for church services, fees for services, an effort to secure all local active organists and choirmasters as members of the chapter, a regularly established year book with an annual program built so attractively that no one could afford to miss the activities. The same officers were elected for another year except for the addition of Harold Sanford, registrar for publicity. Miss Catharine Crozier was appointed to the executive commission. Refreshments were served on both occasions. The May meeting took place in the Dyer Memorial Music Hall at Rollins College, Mrs. Lester Geisler presided in the absence of the dean. Business covered a report by Robert Hufstader from the executive committee on plans which were accepted for the coming season. Ballots were cast for national officers. These items were followed by a session which comprised an exchange of ideas on good anthems, several choirmasters supplying copies of chosen numbers and providing direction for audience singing.—BEATRICE R. WHITE, Registrar.

ATLANTA, GA., CHAPTER—The finale of the year for the Atlanta Chapter was a dinner-meeting at the Decatur Presbyterian Church May 7 with Mrs. C. L. Snyder, organist-director, as hostess. The following officers were elected: Dean, Marcus Bartlett; sub-dean, Mrs. Foster Spain; registrar, William Weaver; treasurer, C. W. Diekmann, and auditor, E. L. Harling, Jr. Choirs of the host church, under the direction of Caroline Snyder, sang: "Great and Glorious", Haydn; "Breathe on Me, Breath of God", Thompson; "Blessed Saviour, Thee I Love", Evans, and "Almighty God of Our Fathers", James. Guest pianist, Mildred Malcolm, joined Mrs. Snyder in Clokey's "Symphonic Piece".—MABEL C. CUNNINGHAM, Registrar.

JACKSON, MISS., CHAPTER—Members and friends of the Jackson Chapter enjoyed a fine program at its final meeting of the season. The meeting, held at the Calvary Baptist Church, was based on music of Latin hymns. Miss Mary Margaret Coman gave an interesting paper on "Our Legacy of Latin Hymns". The unusual program of organ solos was splendidly played by Mrs. Thomas A. Bratcher, Mrs. Virgil Posey, Mrs. Bernard Jones and Gilbert V. Fryant, Jr. The chapter met April 22 at the First Baptist Church. At the business meeting the following new officers were elected: Dean, Gilbert V. Fryant, Jr.; sub-dean, James F. Metts; secretary-treasurer, Mrs. Leona K. Vinson; registrar, Miss Lucille Christopher; chaplain, Mrs. Carl Kosanke; auditors, Mrs. John Sigman and Charles J. McCool, Jr. Ballots were then completed for national councillors. At the conclusion of the business meeting friends and members enjoyed a fine program celebrating the national Guild Sunday. The following organists participated: Mrs. J. J. Hanley, Mrs. Eric P. Robbins, Mrs. Shelby Rogers and James F. Metts.—MRS. VIRGIL POSEY, Dean.

DISTRICT OF COLUMBIA CHAPTER—The District of Columbia Chapter was entertained April 19 by the Chesapeake Chapter at the University Baptist Church, Baltimore. We heard a fine recital by Norman Scribner and an excellent rendition of a Beethoven Trio by Ronald Knudson, violinist, Eva Frantz, A.A.G.O., cellist, and Nathalie Macks, pianist. After the meeting our Baltimore hosts arranged a delightful social hour.—JEAN PHILLIPS, Registrar.

EDMUND SERENO ENDER, organist-emeritus of Old St. Paul's Church in Baltimore, has purchased a home in St. Petersburg, Fla., and has been asked to take charge of the music for St. Thomas' Church. He assumed that position May 1.

News of the American Guild of Organists—Continued

UNIVERSITY OF MIAMI STUDENT GROUP—The University of Miami Student Group, under the direction of Dr. Ralph Harris, sponsored a second group of advanced students in a recital at the Ewing Gallery, Coral Gables, Fla., April 23. Students appearing were: Mrs. Margaret Brooks Grubb, organist-director, the South Miami Methodist Church; Myron Gates, assistant advertising manager, Pan-American World Airways, and Dale Edward Willoughby, organist of the South-West Methodist Church, who substituted for Mrs. Lois Ewing.—RALPH HARRIS.

TEXAS CHAPTER—The Texas Chapter held its regular monthly meeting April 16 at the First Baptist Church, Dallas. Dinner was served to members and their guests after which the program for the evening was by Dr. Helen Hewitt and some of her students from North Texas State College, Denton. The topic for the evening was "Program Building" and an organ recital was given with each of the students playing a number. After completion of the recital, Dr. Hewitt analyzed what components go into the making of a well-arranged recital program and then a discussion was held concerning how the student program compared with the analysis by Dr. Hewitt. The program follows: "Canzona", Gabrieli; Fantasia in G and "Come, Saviour of the Gentiles", Bach; Prelude, Fugue and Chaconne, Buxtehude; Prelude, Fugue and Variation, Cesar Franck; "Herzlich tut mich Verlangen", Brahms; "Litanies", Alain.—ROBERT S. EKBLAD.

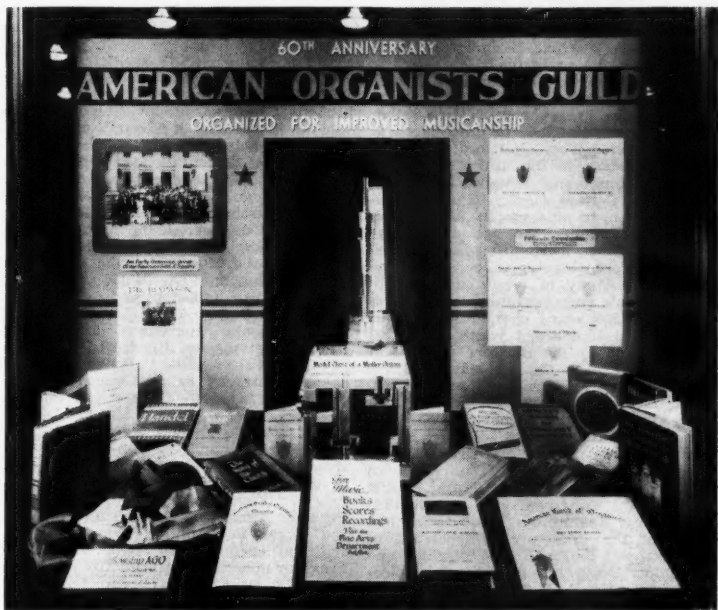
LUBBOCK, TEX., CHAPTER—Members of the Lubbock Chapter and guests attended a dinner at the Lubbock Women's Club House May 7. Mrs. George N. Atkinson, dean, presided. Invocation was by Dr. J. Chess Lovern, pastor of the First Methodist Church. The Rev. H. Dewitt Seago, pastor of the Forrest Heights Methodist Church and Chaplain of the Guild, was the speaker. In the Bowman Memorial Chapel of the First Methodist Church, Dr. Lovern gave an inspiring lecture on "Worship through Music", and the Rev. T. Ray Branton, minister of music of the host church, spoke on "Hymns". New officers elected were Harold Dutton, sub-dean, and Mrs. H. W. Wylie, treasurer.—MRS. CARL SCOGGIN, sub-dean.

ARKANSAS CHAPTER—The Chapter held its final meeting of the season on the Hendrix College campus, Conway, May 8. The following recital was given in the chapel by Miss Patsy Bleidt and Jerry McSpadden: Suite au Deuxieme Ton, Clerambault; Prelude and Fugue in G major, Bach; Fantasy for Flute Stops, Sowerby; Promenade, Air and Toccata, Edmond Haines; Finale, Sonata on the 94th Psalm, Reubke. Dinner was served in the private dining room at Hulen Hall, and a business meeting was held at which the following officers were installed for the coming year: Dean, Mrs. A. F. Montgomery; sub-dean V. Earle Copes; registrar, Mrs. Everett Bowman; corresponding secretary, John Hartwell; treasurer, Mrs. Paul Gerding, and parliamentarian, Mrs. Curtis Stout. The Hendrix choristers and chapel choir sang a spring choral festival under the direction of Mr. Copes. The public was invited to this and the organists were honored guests. Three major works were given: the Magnificat by Bach, the Love Waltzes, Op. 52, by Brahms, and "Rejoice in The Lamb" by Britten.—MRS. T. J. STACY, Publicity Committee.

LEXINGTON, KY., CHAPTER—A dinner-meeting of the Lexington Chapter was held at the Lafayette Hotel May 15. Mrs. Paul T. Westcott, dean, presided at the business session and the election of officers which followed. Members from Lexington and surrounding towns were present. A vote of thanks was given to Mrs. Westcott for the exceptionally fine work she has done this year as our dean. Mrs. Westcott thanked Mrs. Knox, program chairman, for excellent programs, the membership chairman and her committee for their valuable help on the expansion program and the entire chapter for splendid co-operation. Ten new members were brought into the chapter this year. The entire group extended best wishes to Arnold Blackburn, professor of organ at the University of Kentucky, who leaves in August for Paris, France, where he will spend his sabbatical year in advanced study.—MARY E. LYONS, Secretary.

PORTSMOUTH, VA., CHAPTER—The Portsmouth Chapter sponsored a recital April 24 by Mrs. John B. Emonds, organist and choir director of the Court Street Baptist Church for the last ten years. This was the final public Guild program of the season. Mrs. Emonds is one of the outstanding musicians of Tidewater. She is a charter member of the Portsmouth Chapter and prior to that was a member of the New York Chapter for many years. Her program included music by: Handel, Courboin, Dupre, Gaul, Karg-Elert, Clokey and Widor. The chapter sponsored the Woodrow Wilson High School sextet in a choral program at a joint meeting held with the Norfolk Chapter at Christ Methodist Church March 20. A. J. Lancaster, sub-dean of the Portsmouth Chapter, directed the group.—HERBERT G. STEWART, Registrar.

BALTIMORE LIBRARY EXHIBIT HONORS GUILD



AN A.G.O. EXHIBIT in honor of the sixtieth anniversary year was shown at the Enoch Pratt Free Library of Baltimore, Md., from March 27 to April 16. This library is well-known for its window displays and has won many prizes

for them. Miss Kate Coplan is director of publicity and exhibits at the library. Mrs. Karl H. Schamberger is dean of the Chesapeake Chapter and Mrs. Lucille T. Masson, chairman of publicity.

LYNCHBURG, VA., CHAPTER—The Lynchburg Chapter sponsored a recital by Marilyn Mason at the First Presbyterian Church April 6. The program was interesting, not just to organists, but to lay folk as well since it combined music in familiar idioms (and in some cases with familiar melodies) with the more challenging material of contemporary styles. The program follows: Presto, Concerto 5, Handel; Three Little Dances, Rameau (arranged by Miss Mason); Prelude and Fugue in D major, Bach; Trois Danses, Alain; "Epilogue" (for Pedal Solo), Langlais; Two Hymn-Preludes, Searle Wright; "Rouade," Bingham, and "Grande Choer Dialogue," Gigout. Miss Mason's registrations on the fine three-manual Möller organ were colorful, always in good taste and always chosen to help project the character of the music. She is a well-schooled musician whose awareness of styles and spontaneity of feeling give the impression that she cannot play a dull phrase.—HELEN H. WILLIAMS.

CUMBERLAND VALLEY CHAPTER—The regular monthly dinner-meeting of the Cumberland Valley Chapter was held April 21 at the Emmanuel E.U.B. Church, Hagerstown, Md. Ralph H. Rexroth, chairman of the Maryland A.G.O. and a member of the Chesapeake Chapter, was present and had with him as a guest, Paul Motz, Baltimore. The program consisted of the showing of forty slides which covered the various departmental operations in the manufacturing of organs at the Möller factory in Hagerstown by M. P. Möller III, and organ solos by Miss Jane Martin, organist of the Methodist Church, Waynesboro, and by Mrs. Richard Rebok, organist of the host church. . . . A group from the chapter attended a recital May 8 in the Coffman Chapel, Hood College, Frederick, by William Sprigg. . . . The chapter sponsored a recital by the talented and outstanding young artist, John Weaver, of the Curtis Institute of Music, at St. John's Episcopal Church, Hagerstown, May 23.—IDA MAE BECKLEY, Secretary.

DELAWARE CHAPTER—The members of the Delaware Chapter attended St. Paul's Methodist Church Guild Sunday, April 22. The Guild service was splendid and the anthems were beautifully done by a large choir. Lee C. Sistare's organ numbers and accompaniments were artistically rendered. Our chaplain, the Rev. John Oldman, Jr., read the declaration of religious principles of the A.G.O. while members stood. A social hour followed.—CAROLYN CONLY CANN, Registrar.

WHEELING, W. VA., CHAPTER—The Wheeling Chapter replaced its regular April meeting with a hymn festival, "Hymns Through the Centuries," given under the direction of Gerald Feese, West Liberty State College, at St. Matthew's Episcopal Church. John K. Zorian was at the organ for the April 22 event. In addition to the twelve hymns of the festival, these organ numbers were heard: Mrs. Sarah Earley played Adagio in C, Bach, and "The Bells of St. Anne de Beaupré," Russell; Mrs. Harold H. Armbrust played "Be Thou but Near," Bach, and Frederick A. Shade played Fugue in C, Buxtehude.—JOHN ZORIAN, F.A.G.O., A.R.C.O.

EAST TENNESSEE CHAPTER—The East Tennessee Chapter sponsored Oswald G. Ragatz, A.A.G.O., associate professor of organ and theory at Indiana University, in a recital April 17 on the recently-rebuilt Möller organ at the First Presbyterian Church in Johnson City. The large and appreciative audience from the east Tennessee and southwest Virginia areas was deeply impressed by the excellent musicianship and profound artistry of Mr. Ragatz's playing. Mr. Ragatz played the following program: Concerto 5 in C minor, Telemann; "Capriccio CuCu," Kerll; "Come Now, Saviour of the Gentiles," "Lord Jesus Christ, Turn Thou to Us" and "O Lamb of God, Godless," Bach; "Divertissement," Vierne; Pastorale, Roger-Ducasse; "Pantomime," Jepsen; "The Soul of the Lake," Karg-Elert, and Symphony in G (Movement 2), Sowerby. A reception in honor of Mr. Ragatz was held in the church parlor after the recital for the Guild members and their guests.—JOHN D. JETER, Dean.

CHARLOTTE, N. C., CHAPTER—The Charlotte Chapter met April 16 at the Covenant Presbyterian Church for a dinner meeting at which Richard and Betty Peek were host and hostess. A report was made of the fine handling of the Guild-sponsored junior choir festival April 15 in which over 500 boys and girls sang. Mrs. Parnell, representing the Charlotte Music Club, brought forth a project for better selection and preparation of choir material for the community Christmas performance of "The Messiah." The meeting was adjourned to the church for a recital by Alan Walker, a native of Boston, now director of music at the Howard Memorial Presbyterian Church, Tarboro. His varied, interesting program consisted of pieces by Purcell, Zachau, Arne, Bach, Vivaldi, Mozart, Reger, Schumann, Dupre and one of his own compositions. . . . The meeting March 19 at the First Methodist Church featured a choir singing new repertory of music for choir and organ.—VIRGINIA S. SINCLAIR, Registrar.

ASHEVILLE, N.C., CHAPTER—The Asheville Chapter heard a recital April 24 at the First Presbyterian Church by Mrs. Gerald Honaker, soprano, and Henry Lofquist, Jr., organist of the church. Organ numbers included: Toccata on "Leonie", Bingham; "O Traurigkeit, o Herzelied", Brahms; "Carillon", Vierne; "Modale Suite", Peeters.

GREENWOOD, S.C., CHAPTER—The chapter met April 24 at the First Presbyterian Church. Members of the Greenville Chapter gave the program. Edwin Clark played Bach's Passacaglia, and the speaker was Herbert Kraft, who discussed "Harmonic Devices". Charles Ellis was program chairman. Appreciation was expressed by Dean von Hasseln to all whose efforts made the hymn festival a success. A special feature of the festival was the first public performance of member W. H. Ehrlich's "Psalm Nine". A social hour followed the program. Hostesses were: Mrs. J. G. Jenkins, Miss Roberta Major, Mrs. George Parsons and Mrs. Joe Wharton. The chapter sponsored a recital by Alexander McCurdy and Flora Greenwood April 8.—MRS. FREDERICK TERRY, Publicity Chairman.

CHARLESTON, S. C., CHAPTER—The tenth annual church choir festival, sponsored by the Charleston Chapter, was held at St. Philip's Episcopal Church May 6. Representatives from nineteen adult church choirs of the city took part in the festival along with eight junior choirs. This year's festival was under the direction of the Rev. T. W. Horton, Jr., pastor of the Mount Pleasant Presbyterian Church. Mrs. Sarmae S. Hannon, organist of the Second Presbyterian Church, accompanied the hymns and anthems. Four organ preludes by Buxtehude, Bach, Rowley and Marcello were played by Miss Louise Mathis, organist of St. Johannes' Lutheran Church. Following the processional and invocation the combined adult choirs sang and J. Wyman Frampton played. The combined junior choirs sang and then joined with the adult choirs. During the offering Miss Mollie McCranie, organist, Old St. Andrew's Episcopal Church, played. After the recessional Miss Dorothy Bellwinkle, organist of St. Philip's Episcopal Church, played the postlude.—JANET MORSE, Reporter.

COLUMBIA, S.C., CHAPTER—The Columbia Chapter held its meeting April 9 at the Park Street Baptist Church with Miss Eugenia Cox, organist of the church, as hostess. After a business meeting a program of organ repertory was given by several members of the chapter. Many new and interesting works were discussed and played by Fred H. Parker, Robert L. VanDoren, Willie Triplett and Miss Cox. A social hour followed the meeting in the church parlors. . . . The annual dinner-meeting and party was held May 8 at Henry's Restaurant. After a delicious dinner, officers for the coming year were elected. Mrs. Isabell H. Mauterer was re-elected dean for a second year; Mrs. J. Sam Taylor, re-elected sub-dean; Miss Mary Elizabeth Avinger, secretary, and Mrs. Curran Jones, treasurer. One new board member was elected, Daniel C. Nicely. The program for the evening was in charge of Mr. Triplett and much fun and fellowship was enjoyed by all. Mr. Pearce announced the dedicatory recital to be played at the Eastminster Presbyterian Church May 27 by Miss Betty Louise Lumby, F.A.G.O., of Birmingham, Ala., on the new three-manual Estey organ. Plans were discussed for our annual junior choir Christmas festival. The chapter has had an unusually interesting year of programs and events and several members plan to attend the national convention in New York this summer.—L. G. PEARCE, Publicity.

WESTERN PENNSYLVANIA CHAPTER—The Western Pennsylvania Chapter met in the chapel of the Sixth United Presbyterian Church for prayer by Dr. Ansley C. Moore, minister of the church. After dinner Dean Nan Neugebauer conducted the business meeting at which the members present voted for election of national A.G.O. officers. After the report from Mildred Reed, nominating committee chairman, tellers Ruth Topping, Mary Elwell and Herbert Conner were appointed by the dean to serve. Elected to serve the chapter for the 1956-57 year were: Dean, Nan Neugebauer; sub-dean, Dr. James Evans; secretary, Hazel Meagley; treasurer, Lester Carver; registrar, Ann Lynn Young; three directors to serve three years, Robert Huhn, Elizabeth Schoonover and Franklin Watkins. The evening's program opened with the Prelude and Fugue in G minor, Dupre, played by Martha Nelson. John Liveley, M. S. M., director of music of the host church, was at the organ while directing the "Vesperae de Dominica" by Mozart. Dr. Ansley Moore led the congregation in the declaration of religious principles. Mr. Liveley directed the choir and soloists in the American premiere of Flor Peeters' "Missa Festiva", composed in 1954. The setting for voices is in almost true Gregorian style, while the organ accompaniment is brilliant and in great contrast to the vocal line.

Chapter members became suburbanites March 20 for dinner at the Bower Hill Community Church. Our host organist was Isabelle Loudon. By extending greetings to the members present, the Rev. William Barker, minister of the church, recalled some amusing experiences with his former organist-directors. After introducing Gladys Schade Klaber as host organist at the Mount Lebanon Presbyterian Church, Dean Nan Neugebauer dismissed us to go to the latter church for the evening program. The three finalists from the eliminations held the previous week in the young organists' contest, sponsored by our chapter, competed for the prize. Each contestant was under twenty-five years of age and a member of our chapter. The first young organist played Canzona, Bach, and "La Verbe", Messiaen. Contestant two played Fantasia in G, Bach, and "Litanies", Alain. Contestant three played Prelude and Fugue in B minor, Bach, and "Le Banquet Celeste", Messiaen. The judges were: H. Alan Floyd, John Liveley and Franklin Watkins. The winner was William Nelson, a student at the Eastman School of Music. The other two contestants were Carolyn Slauch and Paul Harrold. At a reception in the lounge, Mr. Floyd presented Mr. Nelson with the prize check.—ANN LYNN YOUNG, Registrar.

Williamsport Observes Guild Sunday.

In observance of Guild Sunday, April 22, the Williamsport Chapter sponsored one of its members, Roger C. Hannahs, A. A. G. O., in a recital at Trinity Episcopal Church. Mr. Hannahs is organist-choirmaster of Trinity Church. His program follows: Chaconne in E minor, Buxtehude; Adagio, C. P. E. Bach; Dialogue for Trumpet, Clerambault; Prelude and Fugue in E minor, Bach; "Eli, Eli, Lamma Sabachthani," Tournemire; Five Short Chorales, Dupré; "Carillon de Westminster," Vierne.

CENTRAL PENNSYLVANIA CHAPTER.—The regular meeting of the Central Pennsylvania Chapter was held April 21 at the First Methodist Church, Tyrone, with Miss Louise Waite, organist, as hostess. Miss Mary Wertz, organist of the Broad Avenue Presbyterian Church, led the group in a discussion on wedding music using as a guide a booklet prepared by the Joint Commission on Church Music of the Episcopal Church. Following a business meeting, refreshments were served in the social hall. . . Grace Methodist Church, Altoona, was the scene of a vesper festival of music in observance of Guild Sunday April 22. The procession was led by members of the Central Pennsylvania Chapter, followed by choirs of over 100 members of various Altoona churches each in its own vestments. Choirs singing anthems were of the Eighth Avenue Methodist Church, Grace Methodist Church, the Bethany Lutheran Church, the First Baptist Church, the Fairview Methodist Church and Trinity Reformed Church. Organists who played solos were: Jack Rodland, Harry Hitchen, Miss Mary Wertz and James Young. Featured at the offertory was a number composed by Alfred Ashburn, the first dean of the chapter. The Rev. LaRue G. Bender recalled the outstanding work of the composer as dean and organist. Mr. Ashburn is at present organist of a large Christian Science Church in San Francisco. A large congregation participated in the singing of hymns using the theme of "Praise".—**JACK R. RODLAND, Secretary.**

ALLEGHENY CHAPTER.—The Allegheny Chapter met April 24. After dinner at the Castle Restaurant near Olean, N. Y., members and guests adjourned to the First Methodist Church. At the business meeting, Dean Edward B. Vreeland talked at length on the forthcoming national meeting and urged those planning to attend to make early reservations to insure themselves of a fine week at the convention. The guest speaker of the evening was past Chautauqua Chapter dean, Howard Zetervall, A.A.G.O., organist and director of Immanuel Lutheran Church in Jamestown. His theme was "Suitable Music for Church Services and for Recitals". He most ably demonstrated his address by playing examples in each category on the large two-manual Buhl organ. The composers represented were: Buxtehude, Bach, Mendelssohn, Handel, Haydn, Guilman, Dubois, Gigout, Vierne, Widor, Clokey, Sowerby, Peeters, Maekelberghe, Marriot and Willan. A most delightful evening was spent. Arrangements for this meeting were made by the committee composed of Dean Vreeland and J. Edgar Pelton, host church organist.—**PHILIP F. SMITH.**

WILLIAMSPORT, PA., CHAPTER.—To usher in national music week the Williamsport Chapter sponsored 250 junior choristers in a festival of music for "God and Country" May 6 in the First Evangelical United Brethren Church. Ten junior choirs from the city participated with two of them providing an antiphonal choir. Co-chairmen for the event were Miss Dorothy E. Gallup and John E. Schleif. Mrs. Eugene Landon played the prelude, "Christ Enters Jerusalem," Saxton, and accompanied the first half of the program which included "Hosanna!," Gregor, "Dona Nobis Pacem," Bitgood, and "Thy Church, O God," Thiman. Mrs. Robert Smlnk was director for this part of the program. For the offertory, Hugh Williamson played "Credo," Titcomb, and "Lied," Vierne. Organist for the second half of the program was Dexter N. Weikel. Frederick A. Snell directed this portion of the program, composed of: "God of Our Fathers," "Let All Things Now Living," Davis, sung by St. Mark's and the Messiah Lutheran Churches, and "From All That Dwells Below the Skies," sung by the entire chorus. For his postlude, Mr. Weikel played "Festival Toccata," Fletcher.—**Mrs. EUGENE D. WIMMER, Dean.**

LEHIGH VALLEY CHAPTER.—The Lehigh Valley Chapter met April 28 in the Muhlenberg College chapel, Allentown, Pa. The dean, Ludwig Lenel, presided. Prior to the meeting the executive committee appointed a nominating committee to prepare the slate of officers elected at the May meeting. Announcement was made of the national convention. Dr. Ifor Jones then gave a talk on "The Contemporary Anthem" and directed the Tudor Singers in numbers composed by H. C. Stewart, Joseph Goodman, Alvin King, Herbert Howells and Alan Hovhaness. It proved to be a very enjoyable meeting and the numbers were well received by the group of approximately fifty members present. The nominating committee was composed of Dr. Jones, Mrs. Edward Kreis, Robert Kuebler and John R. Freefield.—**SUE ENRIGHT, Secretary.**

HARTFORD, CONN., CHAPTER.—The ninth annual young organists' competition, held April 18 by the Hartford Chapter, was won by Walter Cogswell of Hartford. He won over five other contestants. Mr. Cogswell played the Bach Fugue in F minor and Alain's "Litanies". Runner-up was Robert Roxby of New Britain, who performed the Bach Prelude and Fugue in F major and Toccata in G major by Dubois. In third place was Miss Patricia Whitaker of Hartford, who was heard in the Bach G major Prelude and Reger's "Benedictus". All three received cash prizes from the Austin Organ Company. The judges were: Mrs. Esther Ellison, director of music at the Church of the Redeemer, West Hartford; Stephen Langton, assistant to the director of Hart College of Music, and Vytautas Marijostius of the Hart College faculty. The competition was open to students in the Greater Hartford area under the age of twenty-seven. The annual competition is sponsored by the Hartford Chapter to encourage interest in the study of organ and to give young organists an opportunity to be heard.

More than 600 young choristers took part in the annual junior and youth choir festival sponsored by the Hartford Chapter at the Central Baptist Church May 6. David E. Hughson of the First Lutheran Church, New Britain, directed and Frank K. Honey of the Center Congregational Church, New Britain, was the organist. Robert Roxby played an organ number and Bruce Davidson played a trumpet solo. Churches with participating choirs included Central Baptist and Covenant Congregational in Hartford; First Baptist, Westminster Presbyterian and Church of the Redeemer, Universalist, of West Hartford; Berlin, Bristol, Meriden and Farmington Congregational churches; Second Congregational, Manchester, and Stanley Memorial, Center, South Congregational, First Lutheran and Trinity Methodist, New Britain.—**TERESA D. FITZGERALD, Publicity Chairman.**

WATERBURY, CONN., CHAPTER.—Members of the Waterbury Chapter met April 23 at the First Lutheran parish house to hear Dr. Clyde Keutzer, M. A., speak on choral work. Dr. Keutzer is director of the Hartford School of Music and is an outstanding choral conductor. He has directed many state choral clinics. He spoke on the techniques used for proper training of a group in producing good tone, diction and blending of voices. A question-answer period followed. Dr. Keutzer's talk was most helpful and interesting and was very much enjoyed by everyone present. . . The chapter held a meeting March 11 in the Congregational Church, Naugatuck. A joint recital was given by David Campbell Johnson, organist, and Mary Fraley Johnson, cellist. Both are graduates of Oberlin College. At present Mr. Johnson is organist at the Congregational Church, Amherst, N. H., and is doing graduate work toward a doctor of music degree at Boston University. His organ program included selections by Bach, Buxtehude and Sowerby. Mrs. Johnson played cello compositions by Gabriel-Marie, Bloch and Peeters, accompanied at the organ by Mr. Johnson. It was an outstanding concert of two beautiful instruments, seldom heard jointly, and by two young artists who have started on a very promising career.—**Mrs. LUCIEN A. DEMOUIN, Registrar.**

NEW LONDON COUNTY, CONN., CHAPTER.—The annual pastor-organist dinner of the New London County Chapter was held at Christ Episcopal Church, Norwich, April 19. The guest speaker for the occasion was Dr. Seth Bingham, who renewed associations with former students and brought greetings from national headquarters. Drawing upon his wealth of experience as an organist, composer and teacher, Dr. Bingham recounted first-hand impressions of personalities in the organ world from the time he was an undergraduate at Yale until the present day. His reminiscences served to inspire his listeners with a new sense of their responsibilities and opportunities as church musicians.—**TREVOR M. REA, Registrar.**

BRIDGEPORT, CONN., CHAPTER.—The Bridgeport Chapter sponsored three of its members in a recital at Trinity Episcopal Church in Southport April 18. John Alves, organist of the church, played: Concerto in A minor, Vivaldi; Canon in A flat, Schumann; "The Rhythmic Trumpet," Bingham; Symphonic Etude, Bossi. Miss Phyllis McCurry, dean, organist at the Norwalk Methodist Church, played: Andante from Sonata in C minor, Rheinberger; Allegro from Symphony 6, Widor; "Sea Nymph," Suite of Sea Sketches, Stoughton. Ronald Finnan, Yale University, played: Toccata on "Ave Maris Stella," Dupré; "A Song of Peace," Langlais; Fugue on "B-A-C-H," Liszt. A social hour followed in the parish hall with John Alves serving as host to the members and guests.—**GERTRUDE BAYERS, Publicity Chairman.**

BROCKTON, MASS., CHAPTER.—The Brockton Chapter held its regular monthly meeting April 23 at the home of Mrs. Emma Nelson, with Miss L. Avis Wixon assisting. The following officers were elected for 1956-57: Dean, Carl Bertram Swanson; sub-dean, Barbara Packard; secretary, Anna M. Chappell; treasurer, Ralph E. Chase; registrar, Julia M. Young; auditors, William E. Cookson, Margaret S. Keith; librarian, Gladys S. Porter; publicity chairman, Paul-

ine E. Burrill; chaplain, Elizabeth B. Appleton; member-at-large, Frank W. Reynolds. The slate of national officers also was voted upon. Following the business meeting, twenty-one organists listened to the amusing experiences of Miss Edith Lang, composer and organist of Hingham, who gave many ideas on hobbies for organists. Her demonstration of the recorder was of great interest.—**Mrs. C. W. BURRILL, Publicity Chairman.**

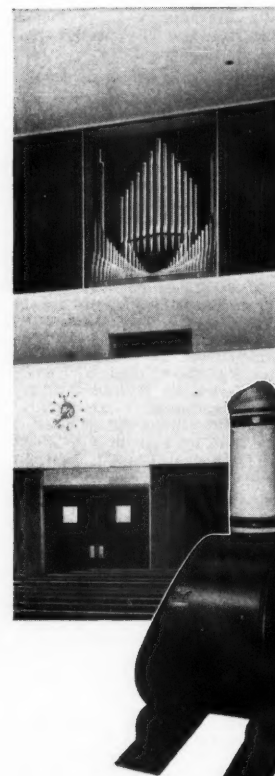
MOUNT HOLYOKE COLLEGE STUDENT GROUP.—The project of the season for the Student Group of Mount Holyoke College was the sponsorship of a benefit organ recital for Albert Schweitzer's hospital in Lambarene. Three students and their instructor played an all-Bach program as a tribute to the theologian, philosopher, physician, missionary, musician and Bach scholar. In preparation for the recital, the group had as a guest speaker in January Professor David Holden of the Mount Holyoke College faculty speaking on "The Music of Bach." In February the group sponsored for the college community Eugene Exman, manager of the religious books department of Harper and Brothers, giving an illustrated lecture on "The World of Albert Schweitzer" with colored slides by Erica Anderson. The recital was played to a large and interested audience in the Abbey Memorial Chapel May 11. Those playing were: Judith Marshall, Mary Rintoul, Miriam Stone and Assistant Professor Myrtle Regier, supervisor of the group. Numbers played were: Toccata and Fugue in D minor, three Chorale Preludes from the Orgelbüchlein, Prelude and Fugue in B minor, Trio-Sonata in E flat and Prelude and Fugue in A minor. Program notes were quoted from Schweitzer's *J. S. Bach*.—**MARIAM STONE, Secretary.**

BERKSHIRE CHAPTER.—The Berkshire Chapter held its final meeting of the year May 13 following a buffet supper at the manse in Great Barrington, Mass. The Rev. and Mrs. Fred B. Spyker and Miss Laurel Baust, organist of the First Congregational Church, were hosts. Miss Baust, who studied with Miss Pauline Voorhees and Dr. Robert Baker, played the following recital: Piece Heroique, Franck; Sonata 2, Bach; Rhapsodie 3, Saint-Saens; Prelude and Fugue in G major, Bach; Sonata da Chiesa, Andresen; Canon in B minor, Schumann; "Tu Es Petra", Mulet.—**DOROTHY BRADLEY, Secretary.**

BOSTON CHAPTER.—This is the third year that weekly organ broadcasts have been played by members of the Boston Chapter over FM station WERS, Emerson College. These live programs are played on the Casavant organ and transmitted over high fidelity equipment bringing to the public many local organists in varied programs.—**GROVER J. OBERLE.**

WORCESTER, MASS., CHAPTER.—The Wesley Methodist Church, with Frederick Kinsley, organist and choirmaster, formerly of the Riverside Church in New York City, as host, welcomed a large attendance of members and guests to the April meeting of the Worcester Chapter. The business meeting, with Dean Richard Taylor presiding, reviewed our record of outstanding programs for the last year and gave a very optimistic prediction as to the future of the Worcester Chapter. The nominating committee reported the following officers for the coming year: Dean, Henry Hokans, organist and choirmaster of All Saints Episcopal Church; sub-dean, Richard Johnson, organist of the Congregational Church, Westboro; secretary, Lois Parker, assistant organist of the Wesley Methodist Church, and treasurer, Clifford Hosmer, organist and choirmaster of the Congregational Church, Shrewsbury. The program for the evening was a concert given by the Symphonic Choir of the Atlantic Union College of Lancaster, Mass. The group of forty voices was under the direction of Lyle Jewell and accompanied by Melvin West, both members of the chapter and of the faculty at Atlantic Union College. Included on the program were: "O Magnify the Lord with Me", Bay State Collection; "To Thee Alone Be Glory", Bach; "Surely, He Bore Our Sorrows", Victoria; "Create in Me, O God", Brahms; "O Watchers of the Stars", Cain; "O What a Beautiful City", Dawson; as well as works of Mozart, Gallus, Billings, Beethoven, Arhangelsky, Scott and York. Mr. West played Dupré's "Cortege et Litanie". The program was most favorably received and proved that this formidable small choral group in our midst is worthy of much greater recognition. Mr. Jewell's devoted efforts with these college students are to be commended.—**SYLVIA E. GAUTHIER, Secretary.**

BANGOR, MAINE, CHAPTER.—At the annual meeting and dinner of the Bangor Chapter, held at the Bangor House May 1, Etele Peterson was re-elected dean for a second term. Other officers elected were: Richard Snare of Old Town, sub-dean; Mrs. Gertrude Bragg, secretary, and Mrs. Harriett Mehann, treasurer. The dean appointed the Rev. Peter P. Gorham, choirmaster of St. Mary's Church, to serve as chaplain. The ceremony of recognition was held officially welcoming to membership Clayton Rogers, Father Gorham and Mrs. Ethel Lee Hayden of Bar Harbor. Much of the evening was given over to the discussion of the forthcoming national convention which several members plan to attend. Suggestions for activities for the next season were offered for consideration. In her closing remarks the dean thanked the Guild for its fine cooperation in the last year and complimented members for their contribution toward making this one of the busiest and most rewarding seasons.—**ETELLE PETERSON, Dean.**



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News of the American Guild of Organists—Continued

Milwaukee Has Junior Choir Festival.

Growing interest in the junior choir movement resulted in a festival sponsored by the Milwaukee Presbytery and the Milwaukee Chapter April 15 at the Calvary Presbyterian Church, Milwaukee. Two-hundred-ten children from eleven choirs comprised the festival group directed by Mrs. Madeline D. Ingram, Lynchburg College, Va. Robert Legler of the local chapter served as organist for the occasion. The festival, organized by Mrs. Lauretta Cotton, minister of music at Calvary and former dean of the chapter, included a lecture by Mrs. Ingram on problems of the junior choir. Local choir directors have voted to continue the festival as an annual project.

The chapter sponsored Mario Salvador in a recital April 22 at the Church of the Gesu. The four-manual gallery organ was recently expanded and a new console installed by Kilgen. In a master class following the recital, Dr. Salvador discussed and demonstrated styles of registration as developed through the centuries in various countries.

MARIAN E. MANDERY, Secretary.

Gayhart Plays in Topeka.

The Kansas Chapter sponsored Richard M. Gayhart in a recital May 14 at the First Presbyterian Church in Topeka. This was a very fine program and was well-attended. A reception was held in Mr. Gayhart's honor, followed by a business meeting and the annual election of officers. Mr. Gayhart was elected the new dean of the chapter.

MRS. B. A. C. ANDERSON, Secretary.

WHITEWATER VALLEY CHAPTER—The Whitewater Valley Chapter held its May meeting at the First Presbyterian Church, Middletown, Ohio, May 1. The annual business meeting was held with the sub-dean, Lillian Evans Adams, Connersville, presiding. Ballots were cast for national officers. The following officers were elected for the local chapter: Dean, Wilberta Naden Pickett, Richmond; sub-dean, Lillian Evans Adams; treasurer, Warren Wright, Centerville; secretary, Gene Emrick, Richmond; registrar, Florence Lesher McWilliams, Liberty; librarian, Robert Dafler, Richmond; student group advisor, Lawrence Apgar, Richmond; program director, William B. Giles, Middletown; auditors, Robert Grove, Connersville, and Gareth Geis, Brookville, and council members, Margaret Harrison, Connersville; Anna Mae Herrick, Connersville; Elsie Weist, Connersville, and Robert Byrd, Richmond. Robert Rudesill, director of music at the First Presbyterian Church, Hamilton, played the following organ recital: Prelude and Fugue in G and "Erbarm' dich mein, o Herre Gott", Bach, and "Litanies", Alain. A service of installation was held for the newly-elected officers. Two anthems were sung by the carillonist choir of the host church and the Angelus choir of the First Methodist Church, Middletown. William B. Giles of the host church directed the chorists and Walter Davis of the First Methodist Church accompanied them and played "Tu es Petra", Mulet.—AMANTHA MAE HERCK, Registrar.

WABASH VALLEY CHAPTER—The Wabash Valley Chapter sponsored a springtime vespers at the First Church of Christ, Scientist, Terre Haute, Ind., featuring Mrs. Mary Elizabeth Smith, organist of the church, and Eugene Esperson, baritone. Mrs. Smith included organ numbers by Gaul, Widor, Clokey, Matthews, Fletcher, Stebbins and Guilment.—AMELIA A. MEYER, Dean.

PEORIA, ILL., CHAPTER—The Peoria Chapter held its spring business meeting May 15 at the home of T. N. Neal. The committee and treasurer's reports reviewed a highly successful year, both artistically and financially. Officers for next year are: Dean, James E. Cluskey; sub-dean, Carl Andres; secretary, Anna Lucy Smiley; treasurer, Ruth Dixon Black; registrar, Agnes Christopher; historian, Bertha Brunner; chaplain, the Rev. Idrus W. Jones. At the social hour a quiz on the May DIAPASON was given and refreshments were served. . . . The chapter was the guest of the Bloomington, Ill., Chapter for an "Exchange Evening" program April 22. Chapter members assembled at the Wesley Methodist Church where Miss M. Lange, church organist, played a short program and demonstrated the resources of the three-manual Möller instrument. The group next visited the Trinity Lutheran Church and heard a new three-manual Casavant organ and a two-manual Allen electronic organ. Here a short program was given by J. Turner of Decatur. Guild members were privileged to play each instrument. Dinner at the Jefferson Cafeteria followed this delightful meeting so well-planned by Mrs. Edward Wilcox, dean of the Bloomington Chapter.—AGNES CHRISTOPHER, Registrar.

MADISON, WIS., CHAPTER—The eighth annual Madison choral festival at the First Congregational Church, combining many local church choirs, served as the February meeting for the Madison Chapter. La Vern Runkel, director at the First Congregational Church, was conductor of the massed choirs and Gertrude Stillman, organist-director at Grace Episcopal Church, was the festival organist. . . . The March meeting was held at the Wesley Foundation with Larry Kelliher in charge of the evening's program. Recordings demonstrating various types of organs and of performers were enjoyed and discussed. . . . In April the meeting at the First Congregational Church was followed by a panel discussion of "Tricks of the Trade" with Gertrude Stillman, Ellouise Skinner and Paul Jones agreeing and disagreeing on the subject of hymn accompaniment, selection, difficulty, adaptation, registration, tempo and many other aspects of this subject. It was unanimously felt that accompanying and leading the congregation in the hymns of the service of worship is one of the most vital responsibilities of a church musician and one in which we all need constant practice and improvement.—ELLOUISE SKINNER, Publicity.

SPRINGFIELD, ILL., CHAPTER—The Springfield Chapter held its first annual Guild service May 6 at the First Presbyterian Church. Donald E. Allured, minister of music at this church, played a recital of the following: Toccata in F major, Bach; "Soeur Monique", Couperin; "Adoration", Purvis, and "Festival", Willan. The combined choirs of the First Presbyterian Church, directed by Mr. Allured, and of the First Methodist Church, directed by Franklin E. Perkins, our dean, sang "Praise the Lord, O My Soul" by A. Gretchaninoff, and "Sing Unto the Lord" by Clokey, with the First Methodist Church choir serving as the antiphonal choir. Mrs. Walter Stehman, sub-dean, gave a statement of history and purpose of the A.G.O. Following the program a reception was held in the church parlor for all participants and guests. An organist-choral workshop was held Feb. 25 at the First Presbyterian Church, conducted by Richard D. Hoffland, minister of music at the Second Presbyterian Church, Bloomington. Emphasis was placed on the worship music of the small church.—DOROTHY L. WIEMER, Secretary.

TOLEDO, OHIO, CHAPTER—The regular meeting of the Toledo Chapter was held at Trinity Episcopal Church March 27. Upon completion of the business meeting, Dale Richard, program chairman, turned the meeting over to Mr. Barksdale. He introduced Joseph Hawthorne, who spoke on the Toledo Orchestra. Cookies and coffee were served by the social committee. . . . Claire Coci played at the peristyle in the Toledo Museum of Art April 25. Following the recital a reception was given for Miss Coci at the residence of Rolden Jones, who has a four-manual Möller organ in his home. . . . The April meeting was held April 17 at St. Mark's Lutheran Church in Fremont. A delicious dinner was served by the men and women of the church. It was a fortunate coincidence that the dinner fell on the twenty-second wedding anniversary of Pastor and Mrs. Otto. He is the dean of the Institute for Church Music, which is one of the oldest summer schools of its kind in the country, this being its twenty-first year. He is also the chairman of the Chantry Music Press. Following the dinner the group enjoyed three recitals in three different churches. The first was played by Illa Rose Weng at St. Mark's on the new Schlicker organ. Scott Corey played at Grace Lutheran Church on the three-manual Aeolian-Skinner organ and the evening's activities were concluded by Harry Cole, who gave his recital on the Schlicker rebuilt Hook and Hastings organ at the First Presbyterian Church. The recitalists did very well in the diversified programs they offered.—JOYCE WEISS, Registrar.

DETROIT CHAPTER—Members of the Detroit Chapter were guests April 16 at the Woodward Avenue Baptist Church. Our hosts were Dr. Cameron McLean, noted baritone, and William Hohmeyer. They are the choir director and organist respectively at the church. Dr. McLean began with a description of the human voice, a truly wonderful organ. Since a voice is neither seen nor touched it cannot be placed. When breath becomes sound it is governed by the law of acoustics. Dr. McLean's talk was witty and full of helpful suggestions for everyone. Proceeding to the church, we heard a brief talk by Mr. Hohmeyer on the history of the building and the organ. He then demonstrated the organ playing the following pieces: Pastoral in F, Bach; "In Summer," Stebbins; Adagio, Sonata 3, Guilment; Carillon, Sowerby, and "Night" and "Dawn," Jenkins.—JEANNE HURST, Recording Secretary.

NASHVILLE, TENN., CHAPTER—The Nashville Chapter sponsored an organ and harp recital April 10 by Alexander McCurdy and Flora Greenwood at the Belmont Heights Baptist Church.

WALDORF RESERVATIONS
Due to heavy advanced registrations, the Waldorf-Astoria Hotel now has only rooms \$10 and up for a single and \$16 and up for a double. The management suggests that if the \$10 single is too high for some members, they double up with a friend in a \$16 double room making the individual cost only \$8.

ST. PAUL STUDENT CHAPTER—A recital by students at Hamline University, St. Paul, members of the St. Paul Student Chapter, was the feature of the April 30 meeting of the group at the Hamline Methodist Church on the university campus. The program was of a varied nature consisting of works from many schools of early organ literature as well as of the last century. The program by these Hamline students, studying with Mrs. Arthur J. Fellows, A.A.G.O., artist in residence at Hamline University, featured: Toccata on "O Filii et Filiae", Farnam; Trumpet Tune in D, Purcell; "The Twenty-third Psalm", Howells; Differencias, Cabezon; Finale, Dupré; "O Sacred Head", Buxtehude; Prelude and Fugue in D minor, Bach; Toccata, Reger; "Adolescentium sum", Couperin (for soprano, flute and organ); Fugue in G minor, Dupré; Fantasie, Mozart; Concerto 5, Handel, and Toccata, Symphony 5, Widor.

Earlier in the month the group toured the organ in the Northrup Auditorium on the campus of the University of Minnesota in Minneapolis. The tour was conducted by Edward Berryman, organist at St. Mark's Cathedral.

The chapter, whose membership is made up of students from Hamline University and Macalester College in St. Paul, and from Augsburg College in Minneapolis, toured St. Paul's Catholic Cathedral at its meeting May 15. The chapter had as its guests on the tour members of the Hamline University a cappella choir and members of the Minnesota Chapter. The tour was conducted by Father Hollis of the cathedral. He gave an account of the history of this striking cathedral, built in classic renaissance architecture, and told of the unusual building features found in this huge, beautiful structure.


Following the tour, the chapter met at the home of Arthur J. Fellows for refreshments and a brief business meeting electing the following officers for the coming year: President, Miss Janienn Hickman; vice-president, Richard Hanson; recording secretary, Warren Elness, and reporter, Donald Pihlaja. An executive council made up of two students from each college was elected also. These members are: Carmen Morrison, Joyce Rasmussen, Carol Grossbach, Lois Haney and Grant Judd.—DONALD F. PIHLAJA, Reporter.

WESTERN MICHIGAN CHAPTER—The Western Michigan Chapter gave its annual children's choir festival May 5. It was held at the East Congregational Church in Grand Rapids with Henry B. Rose and Miss Dorothy Goossen as co-chairmen, Miss Harriet Nordholm of Michigan State University festival director and Wilmer T. Bartholomew as organist. The massed chorus of over two-hundred voices included singers from ten churches. The festival successfully concluded a series of special events held by the chapter this season. . . . The May meeting was held at the Fountain Street Church and it was a joint meeting with the Musicians' League and the Grand Rapids Piano Teachers Forum. Miss Marguerite Hood, professor of music education at the University of Michigan in Ann Arbor, was speaker. The musical portion of the program was given by the adult choir of the Fountain Street Church with Beverly Howerton, organist and choirmaster. HELEN HAWES, Corresponding Secretary.

INDIANA CHAPTER—The Central Christian Church, Indianapolis, gave the Indiana Chapter a delightful dinner April 10 at which Dean Clarence Elbert presided. While still in the dining-room, Ellen English showed colored slides of her European trip last summer. The colors were excellent and sharp and so was her commentary. The program in the church was given by two staunch members, Helen Thomas Hecht and Erwin W. Muhlenbruch. Mrs. Hecht played the following numbers: Prelude for Flute, Clerambault; Chorale Finale from the Cantata "Jesus nahm sich die Zwoelfe," Bach; Sonata in D minor, Op. 11, Ritter; Carillon, Faulkes. Mr. Muhlenbruch gave the background for each of his compositions: "Trumpet Tune," Purcell; Pavane (The Earl of Salisbury), Byrd; Tiento De Falsas, Cabanilles; "I Call to Thee, Lord Jesus Christ," Bach; Chaconne, L. Couperin; Fugue in C minor, Buxtehude; Air, Wesley, and Toccata, Op. 59, No. 5, Reger.—SUSAN SHEDD HEMINGWAY, A.A.G.O., Registrar.

CHICAGO CHAPTER—The Chicago Chapter held its annual meeting May 28 at the Art Institute banquet hall. Dr. Max Sinzheimer, Ph. D. was elected dean for next year. The program was "The Enchanted Garden in Gnomeville" by Mae Doeling Schmidt of the American Conservatory faculty.

INDIANA UNIVERSITY CHAPTER—The Indiana University Chapter held its business meeting in the organ studio April 23 following an all-Bach recital by these students: Sarah Tritch, Mary Sue Harter, Marilyn Lessly, David Mills and Edward Stochowicz. Dean Smith called the meeting to order and the minutes were read and approved. The treasurer, James Fitzpatrick, read his monthly report. The chapter decided to sponsor a session of repairing and preserving old and new music. Tom Richie gave a short talk on music week in Martinsville and he invited the chapter to come to Martinsville May 13 to hear Dr. George Y. Wilson give a recital at the Methodist Church. Dean Smith gave an open invitation to chapter members to go to Indianapolis May 8 to hear Dr. Oswald Ragatz in a recital. Jane Eby discussed plans for the picnic held May 19 and appointed committees.—ARLENE COMBS.



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Classic Models Are Used by Electronic Organs in Germany

By DR. WALTER KWASNIK

It is one of the peculiarities of the Germans that they are able to make fundamental discoveries and inventions but that often they can not find the practical and technical use for them and that they must learn later the development of marketable features by Americans. So it is with electronic organs. The principles were perceived in Germany in the years from 1927 to 1935 (spherical-organ of Joerg Mager, oscillating-tube-organ of O. Vierling and phototone-organ of E. Welte), but the production of marketable instruments was begun first by Americans (Hammond) in 1935.

Until the end of world war two no electronic organs existed in Germany in the musical life of the country. Now the practical importance of electronic tone generation is known and instruments for church music and light music are being built. At present two factories in the western zone and one in the eastern zone of Germany are building electronic organs with one or two manuals. Electronic instruments with three or four manuals are unknown. Research and development are urged and in the future probably many new factories and new models of electronic organs will be developed.

The German electronic organs mostly have for tone-producers vacuum tube oscillators (so called L-C-oscillators in the Hartley-circuit) which generate sine waves. The voices are constructed by adding together such waves of different frequencies.

The specifications of German instruments for church music are of the baroque-type. A characteristic example is the stoplist of the church model, built by Apparatewerk Bayern at Dachau: *Great Organ*—Quintaten, 16 ft., Diapason, 8 ft., Gedeckt, 8 ft., Octave, 4 ft., Rohrflöte, 4 ft., Twelfth, 2 $\frac{2}{3}$ ft., Fifteenth, 2 ft., Waldflöte, 2 ft., Tierce, 1 3/5 ft., Mixture, 3 ranks, Cornett, 8 ft., 5 ranks, Trompete, 8 ft. *Swell Organ*—Hornprincipal, 8 ft., Quintaten, 8 ft., Rohrgedeckt, 8 ft., Prestant, 4 ft., Blockflöte, 4 ft., Sesquialtera, 2 ranks, Nazard, 2 2/3 ft., Nachthorn, 2 ft., Tierce-Flöte, 1 3/5 ft., Weitquinte, 1 1/3 ft., Mixture, 4 ranks, Schalmei-Oboe, 8 ft., Clarinet, 8 ft. *Pedal Organ*—Principalbass, 16 ft., Soubbasse, 16 ft., Octavbass, 8 ft., Bassflöte, 8 ft., Quintaten, 4 ft., Nachthorn, 4 ft., Bauernflöte, 2 ft., Rauschpfeife, 4 ranks, Mixture, 3 ranks, Clarinet, 8 ft.

The sound of this instrument is very similar to that of a baroque organ. The mixtures are different in the manuals and the pedal. The mixture of the great organ is a quite mixture (22-26-29), that of the swell organ a tierce-mixture (22-26-29-31) and that of the pedal organ a quite-mixture (22-26-29).

German electronic organs are most used in theaters and in homes. In German churches a relatively small number of electronic organs are installed because German organists are very conservative. In the chapels of the United States Army and the British Army are many electronic organs from German and American sources. In concert halls the German electronic organs have been very rapidly favored; this is proof of their good quality.

OTTO T. HIRSCHLER played a faculty recital April 17 at Pepperdine College, Los Angeles, Cal.

WAGNER COLLEGE IS HOST TO HYMN SOCIETY MEETING

The annual meeting of the Hymn Society of America was held May 19 at Wagner College, Staten Island, N. Y. At the luncheon recognition was made of the authors of the two youth hymns of 1956, Miss Mary Ellen Jackson of South Carolina and Daniel B. Merrick, Jr., of Wisconsin. An address, entitled "The Music of the Lutheran Service," was given by Professor Harold Norman of the college faculty.

The featured attraction was a hymn festival, "A Century of Christian Hymns," at the First Presbyterian Church. This was part of the centennial celebration of the church. The Rev. John H. Johansen, Christ Moravian Church, Winston-Salem, N. C., gave the address on "Moravian Hymnody."

The society has published a new hymn on the home by Harry Emerson Fosdick, "O God, Who to a Loyal Home," sung to the tune "St. Leonard" by Henry Hiles. Copies of the specifications for the new youth hymns of 1957 are now available.

CORNELL COLLEGE GIVES SERVICE MUSIC SEMINARS

Cornell College, Mount Vernon, Ia., will bring four top midwest oratorio singers to the campus for the seminars in service music June 13, 14 and 15. Virgil C. Toms, a member of the Cornell Conservatory of Music, will be the director.

The curriculum of the seminars is comprised principally of four services, both Catholic and non-sectarian. These will be an Anglican mass, a service of morning prayer based on the Book of Common Prayer, a devised service suitable for use in most churches of non-traditional background and the Friday evening service of the Jewish synagogue.

In addition to the four services, panels will be conducted composed of clergy and musicians which will deal with questions concerning the music, organization and tradition surrounding these services. These panels will serve as an opportunity for inquiry and explanation.

APPOINT ROBERT PEREDA TO POST IN FLORIDA CHURCH

Robert Pereda, L. T. C. L., has been appointed director of music and Christian education at the new Community Church of Vero Beach, Fla. He leaves the Wyoming Presbyterian Church, Maplewood, N. J., after a tenure of eight and one-half years. Present plans call for the completion of the church plant within a year. It will occupy an entire city block with an imposing bell tower visible for miles. Most of the services are broadcast by the two local radio stations.

Mr. Pereda plans to organize a multiple choir system at Vero Beach similar to the one he maintained at Maplewood. For his opening recital March 11, he played compositions of Handel, Bach, Russell, Pereda, Marcello, Boellmann, Hollins and Franck.

MRS. MARTIN HONORED FOR LONG RECORD OF SERVICE

Mrs. George H. Martin has completed twenty-seven years of service as organist of the Bethany Congregational Church, Montpelier, Vt. An official recognition of her record was made a part of a regular church service at which she was given roses and a sum of money. Mrs. Martin is a member of the Vermont Chapter of the A.G.O.

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Chorale Preludes by Flor Peeters Are Great Church Music

By ALLAN BACON

Previous to his first tour to this country in 1946, Flor Peeters was practically unknown to most American organists. He was merely a name, along with many others, listed in the catalogues of various European publishing houses. Occasionally tourists passing through Belgium would fall under the spell of the historic Metropolitan Cathedral at Malines and would hear of or perhaps be privileged to listen to the great organist who had presided at the immense organ there since 1925. Organ students returning to this country after a period of training under the tutelage of the inspiring teacher at the Royal Flemish Conservatory in Antwerp—or perchance the Lemmens Institute—would as a matter of course begin programming some of the compositions of their great master. But to the rank and file of American organ fans, and even to most organists, Peeters was an unknown.

His first American recital tour served to attract attention, not only to his strikingly original and highly colorful compositions, but also to the fact that he was an organist of prodigious power and consummate artistry.

Since the purpose of this review is to focus attention upon Mr. Peeters' Chorale Preludes, it will be necessary to omit detailed comment upon his other works for organ, significant though they may be. Many of these works are gradually being incorporated into the standard organ repertory. His "Aria" and "Elegie", for example, have almost become best sellers, and his "Suite Modale" threatens to usurp the well-deserved niche occupied for over fifty years by the "Gothic Suite" of Mr. Peeters' famous compatriot, Leon Boellmann.

How often we hear the remark, "Why is it that there has been so little good organ music written since the turn of the century which can be used in church worship and which is also of moderate difficulty?" To a person making such a remark it would come as a distinct shock to learn that Flor Peeters has written seventy pieces which not only meet the requirements above but are couched in a beautiful modern idiom (not *modernistic!*) and are withal very fine music.

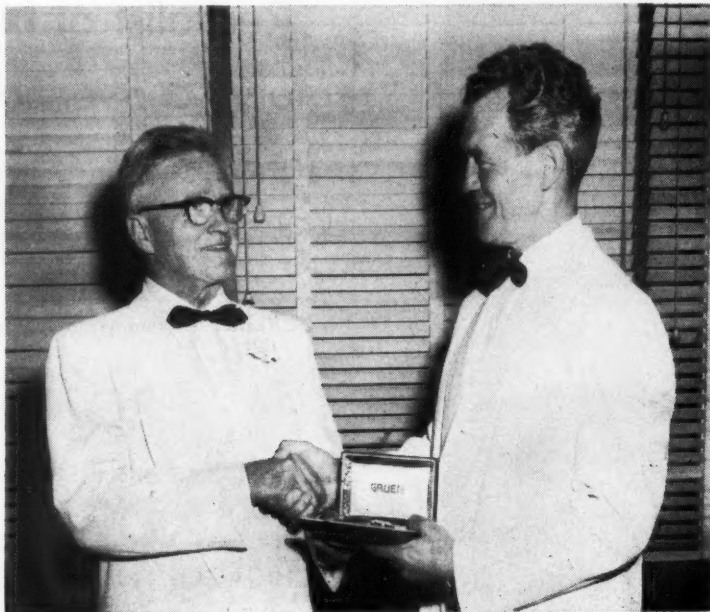
These seventy compositions are contained in seven volumes, ten pieces in each volume, composed and published within a span of approximately twenty years. From a chronological standpoint they fall into three groups: "Ten Organ Chorales", Op. 39, published in 1937 by Schott and Company, "Thirty Chorale Preludes on Well-Known Hymn Tunes", in three volumes, Op. 68, 69 and 70, published in 1950 by Peters Edition, and "Thirty Chorale Preludes on Gregorian Hymns", in three volumes, Op. 75, 76 and 77, published in 1954 by Peters Edition.

While all of these works reveal the same personality and are obviously from the pen of the same master-craftsman, nevertheless each of the groups mentioned above differs conspicuously in certain respects from both the other groups. For example, the "Ten Organ Chorales", Op. 39, are based entirely upon old Flemish noels and folk-tunes, most of which are not familiar to American audiences but which nonetheless are of great beauty and charm. The second group, as the title states, makes use of "well-known hymn tunes". An organist familiar with "The Liturgical Year" and other Bach chorale prelude repertory should feel quite at home with both titles and tunes. Furthermore, Mr. Peeters adopts as a matter of course the procedure characteristic of "The Liturgical Year", namely, the chorale melody appearing as a little inset or sub-title at the beginning of each piece. He follows this procedure also in the third group, "Thirty Chorale Preludes on Gregorian Hymns", but for some reason he does not do this in his first group, the Op. 39.

Here we tighten our belt and plunge into a detailed analysis of as many of these "masterpieces in miniature" as our limited space will allow, perhaps a word or two concerning the background and career of this extraordinary artist is in order as well as some remarks as to his style, technique and harmonic idiom.

Flor Peeters was born in Tielen, Belgium, in 1903, of a family which counted

ALLAN BACON RECEIVES GIFT FROM DEAN



ALLAN BACON, professor of piano and organ at the College of the Pacific, Stockton, Cal., has retired after thirty-four years. A reception was held in his honor with more than 200 in attendance including many former students who came from all parts of California. J. Russell Bodley, dean of the conservatory and Professor Bacon's first pupil to give a senior recital at the college, presented him with a wrist watch. Members of the

Stockton Chapter of the A.G.O. gave him a desk lamp.

Mr. Bacon's early education was received in St. Louis, Mo., where he studied with Victor Ehling and Charles Galloway. He later studied piano with Rudolph Ganz. He holds both the Mus. Bac. and the Mus. M. from the College of the Pacific. He has made three transcontinental recital tours.

many organists, village musicians and band leaders. He began playing the organ in the village church at the age of eight, we are told. After the first world war he attended the famous Lemmens Institute where he won the highest honors. At the age of twenty-two he was appointed organist of the "first church of Belgium", the great Metropolitan Cathedral of Malines (which post he continues to hold) and at about the same time he became professor of organ at the Lemmens Institute.

Between 1926 and 1933 his musical thinking was enriched by contact with two of the world's great personalities in the organ field: Marcel Dupré and Charles Tournemire. While he has attained eminence in several fields—as organ virtuoso, teacher, composer, writer, editor and adviser for organ building, it is as a composer that we shall here consider him. As a composer, it would seem that we are here dealing not only with an artist of power and originality, an artist with a vital spiritual message, but a man whom future historians will rate as "one of the greatest composers of sacred organ music since Bach". Peeters has written seventy pieces, all of which are intended for and can be used in a worship service. (And this does not include his several volumes of "Miniatures" and "Heures Intimes", etc., all of which are intended to be used as interludes in a church service.) In addition to which they are all of a very high order of excellence, spirituality and inspiration. There are no "duds"!

The "Ten Organ Chorales", Op. 39, were written in the winter of 1935-36. At that period of his life, the composer states, he "instinctively felt the need of small organ works with specific Flemish background". He had long been familiar with these wonderful old Flemish carols and other folk-tunes from the fifteenth and sixteenth centuries and was well acquainted with their exquisite beauty and rare charm. The opening number in the set, "A Child Is Born in Bethlehem", is a perfect example of what we can expect to encounter, not only throughout this first set of ten, but throughout the entire seventy pieces. In this opening number is revealed, not only the Peeters harmonic idiom, which defies exact description and analysis, but also the technical device which has become a *sine qua non* for every composer, since and including Bach, who has written chorale preludes (the list is long and includes names such as Brahms, Reger, Karg-Elert, Sowerby, et al), namely, the technical "gimmick" whereby the first few notes of the chorale itself are used in diminution as an accom-

panying figure. In this opening number of the Op. 39 set, we note how Mr. Peeters, using the actual notes of the "Noel" which is the basis of his piece, creates in notes of smaller value an "atmosphere prelude" of simplicity, delicacy, daintiness and gives withal an impression of a gently rocking cradle. How does he do it? The answer is—and the only answer we know which makes sense—that is the way a "genius" does things. A genius is a person who behaves in such a way that years later people will look back upon his goings-on and remark, "Well, he was a genius!" The word, of course, refers to certain types of human behavior and can be described only in terms of its manifestations.

As we proceed on through the ten pieces in Op. 39, we encounter one example after another of creative genius at work. Just as the great Bach, in fashioning his immortal Chorale Preludes, used his amazing skill and technique, not as an end in itself but as a means of delineating or illustrating the meaning behind the words of the various chorales, so does Mr. Peeters lavish all his consummate skill and artistry upon the problem posed by each chorale. His modern harmonic idiom, which he gradually evolved through the years, personal, highly individualistic, exquisitely wrought, seems to be the felicitous *metier* for the achieving of the result he desires, the realization, by means of the musical message, of the meaning of the words of the chorale. His colorful, fresco-like style seems to suggest at times a resemblance to the paintings and drawings of the primitive Flemish school.

"A Child Is Born in Bethlehem", with its message of tenderness and peaceful calm, is followed by "Shepherds, He Is Born" in which we are aware of motion, a certain rustic activity, jangling of bells, etc. The piece is really not as difficult as it may appear at first glance, depending of course upon what tempo is set. Mr. Peeters suggests a minute and a half as the duration (in lieu of metronome marks) which would take it along at a fairly good clip; however, a somewhat slower tempo does not seriously impair the intrinsic beauty of the piece. Try it at half-note equals sixty and see for yourself.

The next two pieces, "Now Be Thou Welcome, Dear Lord Jesus" and "Unto Us a Child Is Born", need no special comment as their message and treatment are obvious. Number five, however, "Mary Must Go to Bethlehem", is something else again. Whether or not Mr. Peeters deliberately set out to write a piece without a single accidental is quite beside the point. Personally, I doubt if he did; the solid, tonal character of the

AURORA, ILL., CHURCH ORDERS NEW SCHANTZ

THREE-MANUAL INSTRUMENT

Neo-Gothic Edifice of Wesley Methodist Will Have Organ Placed on Either Side of Altar—Strahle Negotiates Sale.

The Schantz Organ Company has been awarded the contract to build an organ for the Wesley Methodist Church of Aurora, Ill. The new church will be of neo-gothic architecture and the organ will be placed on either side of the altar.

Negotiations were handled by A. C. Strahle, Schantz representative in the mid-west.

The specification will be as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 $\frac{2}{3}$ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Chimes.
Tremulant.

SWELL ORGAN.

Rohrgedeckt, 16 ft., 85 pipes.
Geigen Diapason, 8 ft.
Rohrflöte, 8 ft.
Viola, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Piccolo, 2 ft.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft.
Trompette, 8 ft., 73 pipes.
Hautbois, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft.
Nasonflöte, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Kopfflöte, 4 ft., 73 pipes.
Nazard, 2 $\frac{2}{3}$ ft., 61 pipes.
Spitzflöte, 2 ft., 61 pipes.
Chimes.
Tremulant.

PEDAL ORGAN.

Double Open Diapason, 16 ft., 56 pipes.
Bourdon, 16 ft., 56 pipes.
Rohrgedeckt, 16 ft.
Quint, 10 $\frac{1}{2}$ ft.
Octave, 8 ft.
Bass Flute, 8 ft.
Rohrflöte, 8 ft.
Choralbass, 4 ft.
Flute, 4 ft.
Trombone, 16 ft., 12 pipes.
Trompette, 8 ft.
Claron, 4 ft.

AUGUSTANA CHOIR WINDS UP BUSY CONCERT SEASON

The Augustana Choir of Augustana College, Rock Island, Ill., sang fifteen concerts in its 1956 season, which ended April 17 in Milwaukee, Wis. The program for this series featured Ralph Vaughan Williams' Mass in G minor, Bach's Cantata 50, six Liebeslieder Waltzes by Brahms, and many smaller works. The choir's concert in Orchestra Hall, Chicago, April 15 attracted a large enthusiastic audience.

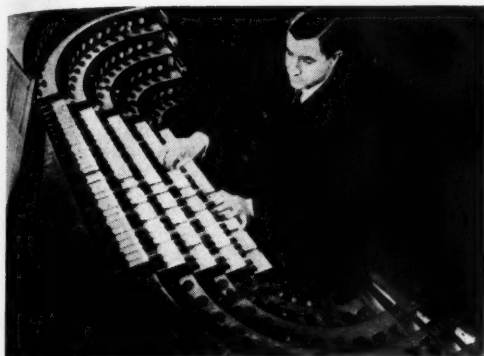
chorale made accidentals unnecessary, and the audience will be quite unaware of anything unusual other than the exquisite charm and beauty of the piece. It is one of my favorites in the whole set. It says something!

Space limitations make it impossible to comment upon each of the other pieces in Op. 39 other than to point out that the last piece of the set, No. 10, differs in one important respect from the others, being a chorale followed by four variations and a finale. Mr. Peeters evidently felt that occasionally the organist might want a prelude of more extended length. Most of the other sets of chorale preludes (to be reviewed later) contain at least one such extended number, which he calls a "Partita".

A final word of caution. All of the pieces in Op. 39 are intrinsically beautiful, highly inspired music. If you try one of them on your organ and it does not "come off" well, do not blame Mr. Peeters or his music. It simply means that something is wrong either with your organ or with the way you are trying to play it. You either are not setting a correct tempo, are not interpreting the registration directions correctly (and a familiarity with specifications of Belgian organs will help!) or some other aspect of your interpretation is at fault.

[To be continued]

FORMAL DEDICATION RECITAL



PIERRE COCHEREAU
Organist, Notre Dame
Paris

Sunday, June 24

8:00 PM



SACRED HEART CATHEDRAL
6th & Clifton
Newark

ESTABLISHED 1873

Schantz Organ Company



ORRVILLE, OHIO

ATTRACTIONS ARE ADDED TO NOEHREN EUROPEAN TOUR

The Robert Noehren tour of European organs has added a number of features to the itinerary. To further emphasize the art of organ building in the seventeenth and eighteenth centuries, Mr. Noehren with his group will visit several more obscure and little-known instruments which he considers outstanding examples, such as the beautiful organ of Mademblik and the interesting organ made famous by Bosch and later by Schnitger in the church at Vollenhove.

An extended trip through South Germany and Switzerland, with a recital and lecture by Edourd Müller, who has performed all the clavier and organ works of Bach; a visit with the distinguished North German organ builder, Rudolf von Beckerath, and a study of the famous Schnitger organs, and a visit to Paris and a day there with Pierre Cochereau, the organist of the Cathedral of Notre Dame, have also been added.

The whole tour is planned to provide a holiday with first-class accommodations and comfort to enjoy fully the great traditions and scenic beauty of Europe. A trip to Scandinavia will include a side-visit to the lovely town of Sorø with its ancient church and beautiful modern organ. Another excursion by boat from Copenhagen to Malmo, Sweden, will be made to see the interesting, historic sixteenth-century organ in the museum and the great organ of the Petrikirk.

CURATE-ORGANIST MARNER SUCCEEDS CHARLES MARSH

The Rev. W. James Marner has resigned as rector of Grace Episcopal Church, Winfield, Kans., to become curate-organist at St. James by-the-Sea Episcopal Church, LaJolla, Cal., succeeding the late Dr. Charles H. Marsh. He will serve as a priest on the staff as well as organist and choirmaster. A charter member of the Winfield Chapter, he served as its dean for two years. He had served as curate-organist at St. James' Episcopal Church, Wichita, before coming to Winfield. Fr. Marner had previous experience and college training in both the ministry and in music.

FUSNER HAS FULL SEASON OF BROOKLYN ACTIVITIES

Dr. Henry Fusner completed another busy season at the Emmanuel Baptist Church, Brooklyn. In late November he conducted the Emmanuel choir in Bach's Christmas Oratorio. At the Christmas season the popular candlelight carol service drew a large audience. Brahms' Requiem was sung late in February at the church memorial service and Holy Thursday the choir sang the "St. Matthew Passion" by Heinrich Schütz.

For the occasion of the seventy-fifth anniversary of the founding of Emmanuel Church April 22, Dr. Fusner composed an anthem with the text taken from the scriptures.

The Clinton Hill Symphony of Brooklyn, in its fifth year under the direction of Dr. Fusner, played its regular series of three concerts and one benefit concert at the Pratt Institute.

Dr. Fusner appeared in an organ recital at Union College, Schenectady, in February playing works by Lübeck, Kellner, Bach, Mozart, Sowerby, Liszt and Vierne.

UNIVERSITY CHOIR SINGS AT WICHITA FALLS CHURCH

The a cappella choir of Southwestern University, John D. Richards, conductor, sang a service of music at the First Methodist Church of Wichita Falls March 11. The choir of this Georgetown, Tex., school divided its program into four sections: music of the early church, European church music, modern church music and hymns and spirituals. Forty students participated in the service. President William C. Finch of the university introduced the choir.

CAROLINA ORGANIST PLAYS THOUSAND RADIO RECITALS

Fred Howard Parker, director of music at Columbia College and organist-choirmaster at the First Presbyterian Church, Columbia, S. C., has played more than 1000 Sunday radio organ recitals from the church over station WIS. Mr. Parker also writes a weekly column, entitled "Beloved Hymns," for a local newspaper.

SCRANTON, PA., ORGANISTS PLAY NOON LENTEN SERIES

A series of weekly noon-day Lenten recitals at St. Luke's Episcopal Church, Scranton, Pa., featured organists from four churches. Helen Bright Bryant, organist of the church, opened and closed the series. Her first program closed with Franck's Chorale in A minor; her final one included Bach, Brahms, DeLamarter, Yon, Barnes and Verrees. Robert Rosenkrans, A.A.G.O., of St. John's Lutheran Church, featured Haydn's "The Musical Clocks" and Mendelssohn's Sonata 6. Ruth A. White, A.A.G.O., of the Westminster Presbyterian Church, included Buxtehude, Bach, Mozart and Franck in her program, and Miriam Trethewey, of the Clark's Summit Methodist Church, played Bach, Vierne and Verrees.

A performance of Harold Moore's cantata, "The Darkest Hour," on Good Friday evening brought the Lenten music at St. Paul's Church to a close.

NEW BRANT CHORAL PIECE PERFORMED AT COLUMBIA

The Collegiate Chorale, with Ralph Hunter and Howard Shanet as guest conductors, sang the first performance of Henry and Patricia Brant's "The Grand Universal Circus" in a concert of the "Music in the Making" series at McMillan Theater, Columbia University, May 19. Also on the program were: Hymn and Fuguing Tune 10, Henry Cowell; Concertant 4, Roger Goeb, and "Serious Song", Irving Fine.

METHODIST CHURCH GIVES ORIGINAL WESLEY SERVICE

The First Methodist Church, Minneapolis, Minn., gave the original liturgical service of John Wesley May 6, the equivalent of the regular Episcopal service of morning prayer. Palestrina's "O Bone Jesu" was sung for the offertory and Buxtehude's cantata, "Lord, in Thee Do I Trust," was sung in place of a sermon.

MISS HELEN MAE SHIFFER, protegee of the late Dr. Rollo Maitland, has been appointed minister of music for the Zion Reformed Church, Bethlehem, Pa. She will direct junior and senior choirs.

HINSDALE CHURCH OFFERS SEASON OF CHORAL MUSIC

The chancel choir of the Union Church of Hinsdale, Ill., sang the Fauré Requiem with violin, harp and organ under the direction of Miss Eloise M. Arnold, M.S.M., director of music, March 11. Dr. Corliss R. Arnold, director of music of the First Methodist Church, Oak Park, Ill., served as organist. Several compositions for harp, strings and organ were used as the prelude. This service closed the series of vesper concerts by the Union Church for the 1955-56 season.

Other events in the series were: in October, a program of chamber music by the La Mer Trio; a piano and voice recital in November by Miss Arnold, soprano, and Dr. Arnold, pianist; three musical services in December—Willan's "Mystery of Bethlehem" and "Christmas Day" by Gustav Holst, Dec. 11, the Christmas portion of Handel's "Messiah" Dec. 25 and the annual Christmas-eye candlelighting services in which the six choirs participated. For choir Sunday, May 20, the chancel choir gave a program on the history of church music.

MICHIGAN MOZART CONCERT DIRECTED BY GARABRANT

"An Hour of Mozart" was given at Christ Church Cranbrook, Bloomfield Hills, Mich., March 18. Maurice Garabrant was organist and director with members of the Detroit Symphony Orchestra, choir and soloists. The following works were performed: Sonatas 9 and 15 for organ and strings, motet for soprano, "Exultate, Jubilate," Adagio and Rondo (organ and strings), Cantata, "Glory, Praise and Power" (Litany in B flat) and Allegro from the Fantasie in F for organ.

CHICAGO CHURCH ORGANIST FOR FORTY-SIX YEARS DIES

Stephen A. Erst, organist and musical director of St. Ignatius' Church, Chicago, for forty-six years, died April 29. He was sixty-eight years old. He leaves his widow, two daughters, Mother Anna Marie and Blanch, and three sons, Stephen, Adolph and John.

THE DIAPASON

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CHICAGO, JUNE 1, 1956

A Plea for Accuracy

Experiencing a hot spring day in May, we turned to one of our editorial colleagues to ask for a suggestion as to a subject on which to comment. Our readers as a rule are familiar by this time with just about all the advice they can use, at least for the remainder of the summer, and virtually all topics that might attract their attention have been exhausted, if not worn threadbare. Our colleague hesitated for a moment, furled his brow and then said: "Why don't you tell them what you think of people who will disregard your request to use their typewriters in preparing A.G.O. chapter reports and whose handwriting requires a mindreader to interpret?" He had in mind the twice published advice in the Guild pages to make sure that our copy-readers and proofreaders are able to decipher some of the hieroglyphics with which they are obliged to struggle, making it nearly impossible to achieve the goal of a comparatively errorless magazine from the typographical standpoint. He did not mention the many who are always late in having their reports reach us and are correspondingly annoyed and critical when what they write misses an issue.

We all know that music rests on a strict mathematical basis and that a performance without accuracy and rhythm is unacceptable wherever high standards exist. We can remember being told by a man who was one of Chicago's great organ teachers that when he studied in Germany nothing but a flawless performance was recognized. He told of a great German master who, on hearing the first wrong note, would close the book, hand the composition back to his pupil and ask him to bring it in a week later when he would be able to give a flawless performance.

A traditional story about the late Lynnwood Farnam in the office of THE DIAPASON comes to mind. He was a perfectionist at the console and this was the secret of much of his fame. His first Chicago recital was played at an N.A.O. national convention—in 1922, if memory serves accurately. He was to play at the Fourth Presbyterian Church, of which the late Eric DeLamarter was organist. The recital was on the program for Tuesday night. Sunday after the evening service Dr. Farnam appeared at the console and asked when he might practice for his performance. Mr. DeLamarter suggested

Monday or Tuesday, or both days. Dr. Farnam hesitated and then asked if he might practice Sunday night. This was readily agreed upon and it was arranged that the visitor might then go to work, turn out the lights whenever he finished and lock the back door after himself. The next morning about 10 o'clock the sexton asked Dr. DeLamarter who the blanked fool was who would play Tuesday. Asked to explain he answered: "I left him here practicing last night and when I came to the church at 9 this morning he was still practicing". But the interpretation of Bach's chorale prelude on "Hark, a Voice Saith All Are Mortal," not to mention all the remainder of the program, made an unforgettable impression.

But Farnam was just as impeccable and poetic in all of his playing, as well as in all his letters. Those who found it impossible to think up other criticism of this artist had to content themselves by saying he was a perfect machine, not realizing that he was much more than this.

We hope we have not digressed too far from our simple subject—that of legible writing. If so we shall lay the blame on our colleague who suggested the subject.

COCI'S CHICAGO RECITAL ATTRACTS WIDE INTEREST

By FRANK CUNKLE

The Chicago Club of Women Organists sponsored Claire Coci in a recital April 23 at St. Peter's Church in the heart of downtown Chicago. Miss Coci transcended the special problems of the church and of the organ as she played a long and demanding program. She departed from her printed program at the beginning, opening with Bach's Passacaglia and Fugue in C minor.

The Mozart Andante in F was effective in Miss Coci's antiphonal treatment. The sharp contrasts in the registration of the mighty Fantasie in F minor and the organist's rhythmic vitality and individuality kept that work consistently interesting.

The familiar Dupré Prelude and Fugue in G minor came off well despite some limitations in the organ's ensemble. The same composer's "La Fileuse," too, evoked many smiles of approval.

The Chorale and the Toccata by Monnikendam, were new to this listener and seemed to him a high point in the program. The Chorale was poignant and appealing, the Toccata noisy and rhythmic; but both were original and expressive.

Less strikingly original is the Weitz Symphony 1, but extremely well-written for the organ. Miss Coci seemed to approach this work with special zest, making full use of the entire resources of the instrument.

Encores were Langlais' "A Song of Peace," Daquin's "The Cuckoo" and Miss Coci's familiar conception of Bach's Toccata and Fugue in D minor.

WOMEN ORGANISTS STAGE CHORAL-ORGAN FESTIVAL

The Chicago Club of Women Organists held its final program for the season, a spring festival of choral and organ music, at Trinity Methodist Church May 6. The excellently trained choir of the church, under the direction of Max Wilson, entered the chancel singing Beethoven's "Joyful, Joyful" as a processional and Coke-Jephcott's "Surely the Lord Is in This Place" as an introit. After words of greeting by Marietta Burroughs, president of the club, the choir sang two groups of anthems by Bach, Thompson, James, Dickinson, Candlyn, Terry and Shaw. Especially stirring was the rendition of "I Have Trodden the Winepress Alone" from "The Redeemer" by Shaw.

Hazel Atherton Quinney played a group of three compositions by Bach: the first movement of Concerto 2, Aria in D and Fugue in E flat. Tera Sells, organist of the church, played the Fantasie in F minor by Mozart, and Loretta Gabriel concluded the afternoon's program with a group which included Walond's Introduction and Toccata in G major, Buxtehude's "Nun bitten Wir" and Vierne's "Carillon de Westminster".

The club will hold its annual meeting and dinner June 4 at the Kungsholm Restaurant, where they will see one of the famous puppet opera performances.

Book on Adolescent Boy's Voice Covers Topic Thoroughly

By BENJAMIN HADLEY

"Training the Boy's Changing Voice" by Duncan McKenzie, is a new book from the Rutgers University Press. It is a very thorough work on the subject, comparing traditional and modern theories with concentration and emphasis on the "alto-tenor plan." The viewpoint is primarily that from the public school music system, although adequate coverage is given the church music field. Clinical cases are studied and a number of well-known choirmasters' procedures and opinions are described in detail. Although one can not always agree with Mr. McKenzie's ideas, he backs them up with considerable research and experience. The whole survey is broad enough to make this a *must* for all who work with the adolescent male voice.

New Books about Music

By FRANK CUNKLE

"The Art of Melody" by Arthur C. Edwards, Philosophical Library, New York, is a fine work of scholarship in which almost every philosophical and esthetic discussion available on the subject of melody is cited and coordinated into an interesting and meaningful whole. Valuable and informative, it would repay the time invested either for careful study or for rather casual dipping. A musician owning the book should find himself returning frequently to it.

"Music in American Life" by Jacques Barzun, Doubleday, New York, is a remarkably observant look by a learned and witty scholar at what has been happening in this generation to American musical comprehension, taste, performance, employment, education, patronage and distribution. The results of these inquiries by the head of Columbia's graduate school are on the whole optimistic, but not without numerous realistic qualifications.

"Beethoven Encyclopedia" by Paul Nettl, Philosophical Library, New York, is interesting to any Beethoven fan, of which there are legion among "hi-fi" addicts. This book by an Indiana musical scholar contains a multitude of detail, all at fingertip. There is a useful chronology. Helpful even to the non-musician, it is backed by adequate research to have authority.

New Organ Music

Organ music this month is varied. "Marche Humoresque" by Shirley Mungler (Galaxy), is a short, light piece for routine recital use. Bender's Twenty Short Organ Pieces (Concordia) are one and two-page pieces in a variety of styles, mostly in imitative counterpoint. They should be adapted for teaching. Weinberger's "Meditations" (Gray) are three more pieces in the general manner of the "Bible Poems", though hardly the equal of the best of those. Rowley's "Sixty-Fifth Psalm" (Gray) is a fairly literal program interpretation of the text, solid and not dissonant. Wyton's "Fanfare" (Gray) was designed for the famous "state trumpet" at the Cathedral of St. John the Divine, New York. It needs a big instrument with brilliant reeds.

Edition "Le Grand Orgue" reprints the following: "Grand Choeur" and "Cantabile," Vierne; Gloria, Nunc Dimittis, Agnus Dei and Jubilate Deo, Karg-Elert; Third Chorale, Andriessen; "What God Does, That Is Well Done," Reger.

A useful addition to Concordia's organ catalog is "Organ Music for the Communion Service", edited by Paul G. Bunjes. Even for churches to whose congregations the thematic bases of these pieces have no meaning, the volume offers a group of short, not difficult pieces eminently suited to the communion service. Familiar, easily available pieces have been deliberately excluded; this volume will not duplicate your library.

"Basic Organ Techniques" by Lilian Carpenter (J. Fischer and Bro.), reflects the soundness of Miss Carpenter's approach to teaching and playing the organ. This book on organ fundamentals is very specific in its directions and gives clear, exact explanations. Many of Miss Carpenter's short studies are original;

Looking Back into the Past

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

The event of the year in the organ world was the opening of the Skinner organ in the Cathedral of St. John the Divine, New York City. Clarence Dickinson gave the initial recital. Recitals which followed that of Dr. Dickinson in May were by Will C. Macfarlane, Samuel A. Baldwin and Gaston Dethier. THE DIAPASON published the specification of the instrument.

The Rudolph Wurlitzer Company purchased more than twenty acres adjoining its factory at North Tonawanda, N. Y., for the purpose of erecting a new plant.

The Austin Organ Company installed a three-manual in historic St. Michael's Church at Charleston, S. C., to replace an instrument imported from England in 1768.

THE DIAPASON made note of the fact that the canny rector of a North Carolina church to whom the editor had written for information about a new organ installed in his church answered as follows: "True report. We had no program printed; however, for a cash consideration of \$4 I will get account and write it for you. We need money for the next payment."

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

May was a month of conventions. The Pennsylvania Council of the National Association of Organists held its annual convention at Norristown May 3, 4 and 5. Among the recitalists were Charles A. H. Pearson, Carl Weinrich and Edward Rechlin. The fifteenth annual rally of the New Jersey Council of the N.A.O. took place at Camden May 19 and Catharine Morgan, F.A.G.O., was the principal recitalist. The fifth annual Ohio A.G.O. convention was held in Toledo May 12. Those who played included Edwin Arthur Kraft, Arthur Croley, Thomas H. Webber and Bruce H. Davis. Missouri organists held their convention April 27 at Columbia and those of Texas met May 12 in Forth Worth. The fifth tri-state convention of Southern Guild chapters took place May 8 and 9 in Memphis, Tenn.

A radio audience on May 9 heard a unique recital over a nation-wide Columbia Broadcasting System hookup, three Estey pipe organs and a reed organ being played in the New York Estey studios.

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

A series of five recitals to be given by Marcel Dupré at the Rockefeller Chapel of the University of Chicago in June and July was announced. Three programs were to be devoted to Bach, one to Franck and one to Dupré's own works.

Virgil Fox and Richard Weagly were appointed to the Riverside Church in New York City.

Clifford Demarest, composer and former warden of the A.G.O., died at his home in Tenafly, N. J.

Dr. Leo Sowerby won the Pulitzer prize with his "Canticle of the Sun."

The work and playing of Olivier Messiaen were described by an American visitor to Paris.

some are drawn from such standard sources as Reimann, Best, Lemmens and Stainer. Each shows the problem to be solved and its logical solution, then suggests its application to certain pieces of standard organ repertory.

Incorporation of hymn-tune materials and registration suggestions from the very beginning for both pipe and Hammond electronic organs further extend its range of usefulness.

ELLSASSER RECORDS MADE WITH GERMAN ENSEMBLES

A record by Richard Ellsasser, accompanied by the Philharmonia Orchestra of Hamburg, has just been made available. This release is devoted to the Concerto for organ, strings and timpani by Poulenc, and the Concerto for organ, strings and harp by Howard Hanson.

The first complete recording of Mozart's seventeen sonatas for organ and orchestra, recorded by Mr. Ellsasser with the Hamburg Kammerorchester, will be released in June.

Letters to the Editor

Mr. Leiper Defends Views.

Wellsville, N.Y., May 3, 1956—
Dear Mr. Gruenstein:
I had expected to see an early reply by Ernest M. Skinner to my article on trends in organ tonal design which appeared in the April issue of THE DIAPASON. I am glad to see that Mr. Skinner still enjoys writing to THE DIAPASON in defense of his ideas. I would like to state, for the record, that it was not my intention to criticize the work Mr. Skinner has done in the past. He is without doubt the greatest American builder of the age and has some wonderfully fine organs to his credit.
But I think we will all have to admit that during the period from 1920 to 1930 the trend in tonal design by many other builders did reach an all time low, as I said. I am referring mainly to the hundreds of small church organs which were built in that decade. Duplexing, unification, wishy-washy tone and predominant eight-foot registers were the rage. Mixtures were completely absent on small to moderate size organs and the ensemble was nothing but mud. One ten-rank organ that I remember particularly was completely duplicated by duplexing between the swell and the great. The only difference between the two divisions was a tinny horn on the swell and a tubby diapason on the great. And to make it more confusing, different names were used on the stop keys of the two divisions even though they were the same identical pipes! Now, is that good design?
As someone has said, the settings of the European organs go a long way to make them sound so well. Very true; that should be considered in our American organs, too. Hiding them away in deep insulated chambers isn't conducive to real organ tone and this certainly constitutes part of the overall design. I think we are on the right track in America today and Mr. Skinner doesn't have to worry about his part in it all. He did his work well and his reputation is founded.
Sincerely,
FRED M. LEIPER.

Canadian Favors Multiple System.
Owen Sound, Ont., March 29, 1956—
Dear Mr. Gruenstein:

The multiple choir system is not good for some churches; it is impossible for others. But in many good-sized "middle class" churches it is the ideal choir system. * * * While it is true that there is no value in listening to a children's group struggling to sing something in parts that is too difficult, surely a well-trained, well-behaved children's choir can add moments of musical value to certain services? Have you ever heard a good boys' choir (or girls' choir) sing the unison setting of Bach's "O Saviour Sweet?" There are many such numbers which are effective when sung by children's voices. Or how about the poignant quality of the voices of the teen-age girl's choir, a beautiful unique tone which no adult choir can duplicate? Hear a well-balanced group of girls in their teens sing some of the better classic numbers in two and three parts and you have a contribution to the worship service that is much more moving than a highly-trained adult choir expertly running through an elaborate contrapuntal exercise.

Of course, the adult choir is the backbone of the musical life of any church. It must maintain an adequate contribution to the service of praise month in and month out. But there is a place for auxiliary choirs in many churches, and often these choirs can relieve the adult choir on occasions without loss of dignity or lack of spirituality. Even a novelty choir, such as the little groups of younger children sometimes called cherub choirs, can make a special contribution on special occasions such as Christmas carol services and Mother's Day.
It must be admitted that the real intermediate choir of teen age girls with a section of young chaps whose voices are just settling into a modest baritone range, presents greater problems, but if the raw material is available, even this group has definite advantages and should be part of a well-balanced multiple choir system. There is a practical reason; it provides training for those who in a few years may become valuable members of the men's section of the adult choir.

It is hard to know what Mr. Norden means by his appellation "social service worker" as applied to a director of music who trains a group of choirs. It is true that the work entails qualifications exceeding those of pure musicianship. No one can succeed in the work unless able to maintain a sincere interest in the child, the teen-ager and the adult. Each of these age groups requires special treatment, for all differ from each other. The reason that auxiliary choirs are not successful in some churches is very often the fault of the leader who, while quite successful in handling adults, does not understand how to handle younger people in the various age groups.

Mr. Norden also says that "the system here criticized has run church music to a low level. A few churches have discovered this and after experimenting have dropped the system." These churches may have dropped the system for reasons other than that given by Mr. Norden. They may have found it too expensive for their budgets. Certainly it costs more in maintenance to provide for several groups running well over a hundred members than it does for an adult choir of forty to fifty members. Some of these churches mentioned may have had a change of leader with the new incumbent declining to do the extra work for the salary involved.

It is unlikely that there are many churches which will abandon the multiple choir system if it is functioning successfully with each unit providing music geared to the cultural level of its congregation.
Yours sincerely,
VICTOR KERSLAKE.

Echoes Spirit of Norden Letter.

Chicago, April 2, 1956—
Dear Mr. Gruenstein:
Mr. Norden is so correct in his recent comments on the multiple choir fixation. The sine qua non for church choirs should be "how good" rather than "how many".

"We have six choirs!" Now that we have these six choirs, ranging in age limits undoubtedly from the cradle to the grave, what shall we do with them? Mass them in one crashing ensemble, regardless of the little matter of tonal equality and blend? Or shall we have one choir sing a response; another the anthem; another a descant, et cetera—a veritable Soldiers' Field contest each Sunday! Otherwise, infrequent use of any of these groups brings a stalemate, weekly rehearsals for what outlet.

Let us face it. If we simply must have our Westminster, Canterbury, Winchester, Chancel and Sanctuary choirs, in the interest of good music the only alternative would be to raise the stipend of the choirmaster commensurate with the amount of work being done—and we are always very loath to do this.

A little sober thinking should cause us to admit that one well-trained choir (male or mixed), from which could be drawn our treble and men's ensembles when necessary, plus, possibly, one equally well-trained junior group, is sufficient to provide all the legitimate musical needs of any church.
Very truly yours,
ALBERT J. STROHM.

Better Preaching, Not Just Choirs.

Berryville, Ark., May 2, 1956—
Dear Mr. Gruenstein:
Apropos the large number of replies to Mr. Norden's letter anent multiple choirs, may I say that all the letters ignore Mr. Norden's principal point? This was that if the Gospel were really preached there would be no need to worry about church attendance.

An English clergyman said, in effect, regarding the Billy Graham meetings, that Graham gets the crowds because he believes what he preaches, that he believes the Bible, while this clergyman preached that it contained many myths.

The preaching nowadays has been so toned down by "modern scholarship" and "higher criticism" that it has lost its authority and not many care about hearing it.

As to the choirs, why not let old and young sing together in one big choir like they used to—and they used to sing twice a Sunday too. Those of us who remember the boy choirs, in Chicago especially, know that the kids from ten to fourteen could sing anything. They did not need to be babied with simple hymns and songs, but could do the most difficult anthems and Episcopal services.

Nothing will get the people out twice a Sunday—except good preaching. Entertainment has been tried, but people now want the Gospel.
Sincerely yours,
REGINALD W. MARTIN,
Mus.D., A.A.G.O.

Church Music Should Evangelize!

Little Rock, Ark., April 13, 1956—
Dear Mr. Gruenstein:
The letter of Mr. N. Lindsay Norden concerning multiple choirs in the March issue stirs me to write my first "letter to the editor". * * * Tremendous strides are being taken in the great Southwest and the Southland in the development of children's choirs. * * * Here in the state of Arkansas in March there were three statewide music festivals conducted for primary, junior and youth age people in which over 1700 registered choristers in sixty-two choirs participated from the various towns in the state. * * * If the enlistment of these boys and girls in a live choir program does not help to combat juvenile delinquency in our land, I miss my guess. * * * Isn't the church to be an evangelizing agent? What better means could there be than to have a little unchurched boy join a junior choir? His parents come to hear him sing, hear the message of God and * * * become active in the church. * * *

Follow organists and ministers of music, let's * * * put first things first and not lose sight of the thousands of boys and girls who through a junior choir program might experience a changed life through music participation.
Sincerely,
EDWIN S. IREY.

WHETHER

you serve a large or small church you should attend the music, art, and drama conference, August 25 - September 3, 1956.

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Programs of Organ Recitals of the Month

Lilian Carpenter, F.A.G.O., New York City—Miss Carpenter played April 22 at the Riverside Church. Her program included: Prelude and Fugue in A minor, "Wir glauben all' an einen Gott" and "Allein Gott in der Höh sei Ehr", Bach; "Grande Piece Symphonique" and Chorale in A minor, Franck. At St. Paul's Chapel, Columbia University May 1 Miss Carpenter played: Concerto 2, Handel; "Herzlich tut mich verlangen", Bach and Brahms; "Divertissement", Vierne; Prelude, de Maleingreau; Finale in B flat, Franck.

Thomas Schaeffle, La Crosse, Wis.—Mr. Schaeffle is dean of the newly-formed La Crosse Chapter of the A.G.O. and organist and choir-master of St. Joseph's Cathedral. He played the following recital: "Come, Redeemer of the Gentiles", Scheidt; "Jesus, Priceless Treasure", Bach; "Salvation is Come to Us", Buxtehude; "From Heaven Above, to Earth I Come", Peeters; "O Sacred Head Now Wounded", Buxtehude; "As Jesus Died on the Cross", Bach; "O Sacred Head", Peeters; "Ye Watchers and Ye Holy Ones", Faulkes; "Queen of Heaven", Titcomb; "Ye Sons and Daughters of the King", Dandrieu; "Come, Holy Spirit", Bach; "Te Deum", Langlais; Liturgical Improvisation 3, Oldroyd; Sonata 6, Mendelssohn; "Holy God, We Praise Thy Name," Peeters.

Gale Enger, Beavertown, Ore.—The Oregon Chapter of the A.G.O. sponsored a recital by Mr. Enger at the First Unitarian Church, Portland April 14. He played: Toccata in A minor, Sweelinck; "A Rose Breaks into Bloom", Brahms; "He Who Will Suffer" and Fantasia and Fugue in G minor, Bach; "Piece Heroique", Franck; "Berceuse" and "Carillon", Vierne; Fantasia and Pastorale, Purviss; "Litanies", Alain; "Before the Image of a Saint", Karg-Elert; "Thou Art the Rock," Mulet.

Helen Sophie Luehrman, Marshall, Mo.—Miss Luehrman's senior recital at Missouri Valley College May 6 follows: Prelude and Fugue in E minor, Bruhns; Toccata, Adagio and Fugue in C, Bach; Chorale in B minor, Franck; "In the Forest" and "Metamorphosis", Fichthorn; "Tumult in the Praetorium", de Maleingreau; Fugue a la Gigue, Bach; First Symphony, Vierne.

Joseph C. Gould, Mobile, Ala.—Mr. Gould played a recital May 6 in observance of national music week at the Government Street Methodist Church. The program follows: Moderato in C minor, "Behold What Manner of Love", "Unto Us a Child Is Born" and "All Glory Be to God on High", Bach; Suite for a Musical Clock, Handel; Sonata, Ritter; Bourree and Musette, Karg-Elert; Four Little Pieces, Peeters; "Aberystwyth", Whitney; "How Firm a Foundation", Murphree.

Una Fay Rentz, Claremont, Cal.—Miss Rentz played a graduate recital at Claremont College May 13. Numbers included were: "A Mighty Fortress Is Our God", "Christ Lay in the Bonds of Death" and Fantasia and Fugue in G minor, Bach; "Litanies", Alain; "I Am Black but Comely", Dupré; Toccata, Pierné; "Song of Peace" and "Heroic Song", Langlais.

Robert Anderson, A.A.G.O., New York City—Mr. Anderson played the following program May 10 at St. Paul's Chapel, Columbia University: Prelude and Fugue in E minor, Bruhns; "Gelobet sei Gott im höchsten Thron", "Gen Himmel aufgefahren ist", Pepping; Prelude and Fugue in F minor, Bach; Moderato, Symphonie Gothique, Widor; Arioso, Robert Anderson; Final, Symphony 1, Langlais. Mr. Anderson's program at Union Theological Seminary April 30 included: Concerto in D minor, Vivaldi-Bach; Ficti Musicali, Frescobaldi; Fantasia in G major, Bach; "A Lesson", Selby; Chorale in E, Franck; Fantasia for Flute Stops, Sowerby; Two Extemporizations, Robert Anderson; "Resurrection", Passion Symphony, Dupré. On a recital of baroque music at Union Seminary March 12, Mr. Anderson played: Concerto in A minor, Vivaldi-Bach; "Jesus Christus, unser Heiland", "Allein Gott in der Höh sei Ehr" and "Aus tiefer Not schrei' ich zu dir", Bach.

George M. Hall, Jr., M.S.M., New York City—Mr. Hall played the following recital for the women's auxiliary of the Episcopal Diocese of Long Island on the new organ in St. John's Hospital April 22: Concerto 1 in G, Bach; Concerto for Flute Stop, Rinck; Sonata 2, Hindemith. Mr. Hall played the following dedicatory recital April 30 on the new organ in the Wingate High School, Brooklyn: Fantasia and Fugue in G minor, Bach; "Meinem Jesum lass' ich nicht", Walther; Sonata on the Ninety-fourth Psalm, Reubke.

Gene L. Jarvis, Montgomery, Ala.—Mr. Jarvis played the following recital at the Memorial Presbyterian Church May 20: "Kyrie, Gott Vater in Ewigkeit," "Christe aller Welt Troste" and "Kyrie, Gott heilige Geist," Bach; Toccata in E minor, Pachelbel; Concerto in A minor, Vivaldi-Bach; Prelude, Fugue and Chaconne in C, Buxtehude.

Harry Banks, A.A.G.O., Mus.Doc., Philadelphia, Pa.—The Pennsylvania Chapter of the A.G.O. sponsored Dr. Banks in a recital May 5 at the Girard College Chapel. The program follows: Introduction and Passacaglia, Lang; A Fantasy, Darke; "Christ Lay in Death's Bonds" and Fugue in G major, Bach; "Awake, a Voice Is Calling", Karg-Elert; Aria, Peeters; Andante, Symphony 1, Sibelius; "Esquise", Barnes; Prelude to "Irmelin", Delius; "Carillon-Sortie", Mulet.

Donald H. Andrews, Duluth, Minn.—Mr. Andrews, organist and choir-master of St. Paul's Church, played a recital April 10 at the Cathedral Church of St. Mark, Minneapolis. The following program was given: Benedictus, Couperin; Prelude and Fugue in C minor and "Jesus, Joy of Man's Desiring", Bach; Sonata 2, Mendelssohn; "Cantilena", Rheinberger; Finale, Symphony 3, Vierne; "Still Waters", Weaver; "Now Thank We All Our God", Whitford; Two Invocations, Dallier.

Betty Williford, Tulsa, Okla.—The University of Tulsa School of Music heard Betty Williford in her senior recital May 13 in Tyrrell Hall. Miss Williford is a pupil of Jeanne Gentry Waits. Her program was as follows: Allegro, Concerto 2 in A minor, Vivaldi-Bach; "My Soul Exalts the Lord," "Sleepers Wake! A Voice Is Calling" and Passacaglia and Fugue in C minor, Bach; "The Nativity," Langlais; "Litanies," Alain; Chorale in A minor, Franck; Scherzetto and Finale, Symphony 1, Vierne.

Harry H. Huber, Salina, Kans.—Kansas Wesleyan University sponsored Mr. Huber in a faculty recital May 6 at the University Methodist Church. He was assisted by a brass ensemble in the following program: Toccata in E minor, Pachelbel; "Soeur Monique," Couperin; Prelude in D, Clerambault; Toccata and Fugue in D minor and "My Spirit Be Joyful," Bach; Andante in F, Fantasia in F and Adagio for Musical Glasses, Mozart; Moderate, Sonata 3, Hindemith; Aria, Peeters; Concerto for Organ and Brasses, Lockwood.

Albert Alfred Taylor, Warren, Ohio—Mr. Taylor played the following recital April 15 at the First Presbyterian Church, Warren: "Vesper Meditation" and "Christ and the Tomb," Albert Alfred Taylor; Suite Gothique, Boellmann; Two Preludes on Old Hymn Tunes, Purviss; "To the Setting Sun," Edmundson; "Now Thank We All Our God," Karg-Elert; "In a Monastery Garden," Ketelby; Toccata in G, Dubois; "Soliloquy," Deane Shure; Gavotte, Gluck; "Song of the Basket Weaver," Russell; Prelude in E minor, Dethier.

Rodolphe E. Pepin, Boston, Mass.—Dr. Pepin played the dedicatory recital on the fifty-stop Casavant organ at the Basilica-Cathedral of St. Boniface, Manitoba, Canada, where he served as organist from 1914 to 1919. His program follows: Suite Gothique, Boellmann; "The Old Year Has Passed Away", "Jesus, Thou Who Saved My Soul" and Fantasia and Fugue in G minor, Bach; "Berceuse", Vierne; Canon in B minor, Schumann; "Pour Paques", Quef; Prelude and Fugue in G minor, Dupré; Theme and Variations, Symphony 5, Widor.

Mildred L. Hendrix, Durham, N.C.—Mrs. Hendrix played a recital May 6 at the Duke University Chapel. John Hanks, tenor, assisted. Organ numbers included: "Trumpet Voluntary", Purcell; Adagio, Ficcoco; Toccata, Gigout; Pastorale, Milhaud.

Fenner Douglass, Oberlin, Ohio—Mr. Douglass played the dedicatory recital for the rebuilt organ at the First Congregational Church, Bellevue, Ohio, April 22. His program follows: Introduction and Trumpet Tune in D, Boyce; "I Call to Thee", "In Thee Is Joy", Vivace, Sonata 6 and Toccata in F, Bach; Aria in F, Handel; Chorale in B minor, Franck; Pieces for a Mechanical Clock, Haydn; "Rhosymedre", Vaughan Williams; Sonata on the Ninety-fourth Psalm, Reubke.

Arthur Snider, Dayton, Ohio—Mr. Snider played the following program as a part of dedication week ceremonies April 26 at the First Congregational Church, Bellevue: Fantasia in G minor, "Jesus, Joy of Man's Desiring" and "O God Be Merciful", Bach; Suite, "Water Music", Handel-McKintley; Chorale in A minor, Franck; "Cantabile", Fantasia on "St. Patrick's Breastplate", Clokey; "In Springtime", Hollins; Offertory in D, Rogers; "Now Thank We All Our God", Karg-Elert.

John Thomas, Wellington, Kans.—Mr. Thomas played the following program March 20 at St. John's Episcopal Church as partial fulfillment for the Master of Music degree from the University of Wichita: Prelude, Fugue and Chaconne, Buxtehude; "O Filii et Filiae", Dandrieu; Trio-Sonata 6, Bach; Sonata on the 94th Psalm, Reubke; "Song of Peace" and "Song of Joy," Langlais; "Elegie," Peeters; Toccata "Thou Art the Rock," Mulet.

Ramona Cruikshank Beard, Tallahassee, Fla.—The Palm Beach County Chapter of the A.G.O. sponsored Mrs. Beard, organist of Florida State University, at the Calvary Methodist Church, Lake Worth, April 9. She played: "Agnicourt Hymn", Dunstable; Swiss Noel, Daquin; Chaconne, Buxtehude; "Wir Glauben all' an einen Gott", Bach; "La Nativite", Langlais; "Blessed Ye Who Live in Faith Unswerving" and "My Heart Is Ever Yearning", Brahms; "The Tumult in the Praetorium", de Maleingreau; "Piece Heroique", Franck.

Doris C. Kane, Richmond Hill, N.Y.—Miss Kane played for the Organ Players' Guild at the Covenant Lutheran Church, Brooklyn, Feb. 1. The program follows: Toccata in C, Bach; "A Babe Is Born in Bethlehem" and "We Pray Now to the Holy Spirit", Buxtehude; "Sleepers, Wake! A Voice Is Sounding", Iteser; "Adoremus et Laudate", Kunc; Gavotte, Wesley; "Grand Choeur Dialogue", Gigout; "The Virgin in the Mang-er", Mulet; Scherzo in G minor and "Noel Berceuse", Bossi; "Toccata Francaise," Bedell; "To the Evening Star", "Tannhauser", Wagner; Bourree et Musette, Karg-Elert; Toccata, Fleury.

Gerald Brill, Chicago—Mr. Brill played April 17 in the Little Theatre of the DePaul University school of music. His program follows: Elevation and "Epilogue", Langlais; Gavotte, Martini; Chorale in A minor, Franck. Mr. Brill is a student of Arthur C. Becker.

Stanley R. Plummer, M. Mus., Walla Walla, Wash.—The Spokane Chapter of the A.G.O. sponsored Mr. Plummer's recital April 15 at the First Presbyterian Church. The program follows: "Grand Choir Dialogue", Weitz; "Tuba Tune", Lang; Concerto 4, Handel; "What God Ordains Is Rightly Done", Bach; Fantasia in A major, Franck; "Carillon", Vierne; Aria, Peeters; Prelude, Leon Dallin.

A. Eugene Barton, Brooklyn, N.Y.—Mr. Barton played the dedicatory recital for the new organ at the Bethelshp Methodist Church. Organ numbers were: Fantasia and Fugue in G minor, Bach; Sonata in G minor, A. E. Barton; Scherzo, "Modale Suite", Peeters; Second Movement, Sonatina, Sowerby; "Les Petites Cloches", Purviss; "Carillon-Sortie", Mulet. Miss Sandra McConnell, soprano, assisted in the program.

Sister M. Charlene, O.P., Racine, Wis.—The Dominican College sponsored Sister Charlene in a recital at St. Catherine's High School auditorium May 6. She played: "Trumpet Tune and Peal", Purcell; Fantasia and Fugue in G minor, Bach; Noel, Mulet; "March Funebre et Chant Seraphique", Guilmant; "Twilight at Fiesole", Bingham; Sonata 2, Hindemith; "Chant De May", Jongen; Chorale in A minor, Franck.

Nathan I. Reinhart, Atlantic City, N. J.—Mr. Reinhart gave the inaugural recital on the Sarah E. Rice memorial organ, a three-manual Möller, in the First Baptist Church in Wildwood, N. J., May 10 playing the following program: Prelude and Fugue in A minor, Bach; Gavotte, Martini; Andante Cantabile, Symphony 4, Widor; "Sketches of the City", Nevin; "Sous les Bois" and Chaconne, Durand; Fantasia in F, West; "Poem Ero-tique", Grieg; "An Elizabethan Idyl", Noble; "Were You There?", Purviss; Persian Suite, Stoughton; "Hymn of Glory", Yon.

John Thomas, Wichita, Kans.—The University of Wichita sponsored Mr. Thomas in a graduate recital at St. John's Episcopal Church April 22. He played: Prelude, Fugue and Chaconne in C, Buxtehude; "O Filii et Filiae", Dandrieu; Trio-Sonata 6, Bach; Sonata on the 94th Psalm, Reubke; "Song of Peace" and "Song of Joy", Langlais; "Elegie", Peeters; Toccata "Thou Art the Rock", Mulet. At the First Methodist Church, Arkansas City, Kans., April 15 Mr. Thomas shared a program with Karol R. Gregory. Organ numbers included: "Trumpet Voluntary", Purcell; "Sheep May Safely Graze", "Jesus, Joy of Man's Desiring" and Prelude and Fugue in B minor, Bach; "Jagged Peaks in the Starlight", Clokey; "Humoresque Fantastique", Edmundson; "Cantilena", Dupré; "Fountain Reverie", Fletcher; "Thou Art the Rock," Mulet.

Pupils of Dr. Lorene Banta, Andover, Mass.—Five students of Dr. Banta at Phillips Academy, Andover, Mass., played May 6 at the Cochran Chapel. The players were: Stephen Larabee, Frederick Prah, Daniel Wexler, Jeffrey Morgan and Oliver Houx. The numbers played were: Prelude, Fugue and Chaconne and Fugue in C, Buxtehude; "Come Thou Jesus from Heaven Descending", "In Thee Is Gladness", Preludes in C and E minor, "These Are the Holy Ten Commands", "Our Father in Heaven" and Toccata and Fugue in D minor, Bach; "Greensleeves", Vaughan Williams; Two In-tonations, Gabrieli; Gavotte, Wesley; "Legend of the Mountain", Karg-Elert; "Caril-lon", Vierne; "Lo, a Rose Breaks into Bloom", Brahms; Finale, Symphony 2, Widor.

Marshall Bidwell, Pittsburgh, Pa.—Mr. Bidwell's regular recitals continue at Carnegie Music Hall. His Easter program follows: Toccata on "O Filii et Filiae", Farnam; Suite of Five Movements, Purcell; "The Fifers", Dandrieu; "Christ Lay in Bonds of Death" and "Awake, Thou Wintry Earth", Bach; Allegretto, Symphony in D minor, Franck; "Alleluia", Mozart; "To the Rising Sun", Torjussen; Transformation Scene, "Parsifal", Wagner; "Norwegian Dance in A", Grieg; "Easter Morning on Mount Rubidoux", Gaul; "Echoes of Spring", Friml; "How Firm a Foundation", Murphree. His program April 29 included: "Cathedral" Prelude and Fugue, Bach; "Rhosymedre", Vaughan Williams; Intro-duction, Passacaglia and Fugue, William; Scherzo, Symphony 2, Vierne; "St. Agnes" and "Miles Lane", Whitney; Aria, Swinnen; Toccata on the Second Psalm, Walton; "The Lost Chord", Sullivan; "Barcarolle", "Tales of Hoffman", Offenbach; "Mexican Hat Dance", Cortez; "Malaguena", "Andalucia", Lecuona. For the Mozart bi-centennial, Mr. Bidwell programmed these Mozart works: Overture to "The Magic Flute"; Adagio for Glass Harmonica; Fantasia in F; Minuet, Symphony in E flat; "Romanze", "Eine Kleine Nachtmusik"; "Hear the Pretty Think-ing Bells"; Adagio, Concerto for Clarinet; Minuet, Symphony in G minor; Concerto in D for piano and orchestra, with Lucretia Russell, pianist.

Russell Messer, Greenville, N. C.—Mr. Messer played the following program April 7 for the Rocky Mount-Kinston Chapter of the A.G.O. and on April 30 as a general college recital: "Dies Irae", Purviss; Suite for a Musical Clock, Haydn; "In Dulci Jubilo", "Wachet auf", "Jesu meine Freude", "Nun danket alle Gott" and Toccata, Adagio and Fugue, Bach.

Hubert Corina, Cleveland, Ohio—Mr. Corina played the dedicatory recital for the new organ in the Faith Lutheran Church April 22. Organ numbers included: Concerto in B flat, Handel; Chorale in A minor, Franck; "Alleluia", Faulkes; "Nun ruhen alle Wälder", Edmundson; Toccata and Fugue in D minor, Bach.

Lloyd Holzgraf, Santa Barbara, Cal.—The Santa Barbara Chapter sponsored the recital April 24 by Mr. Holzgraf at the Unitarian Church. He played: Fantasia and Fugue in G minor and Toccata in F, Bach; Variations, "My Young Life Hath an End", Sweelinck; "The Fifers", Daquin; "The Hen", Rameau; Chorale in B minor, Franck; "Roulette", Bingham; "The Desert" and "The Chollas Dance for You", Leach; "October Interlude", Mader; "Resurrection", Passion Symphony, Dupré.

Alice Johnston, Louise Rainey and Rameth Richard, Decatur, Ga.—Misses Johnston, "Rhosymedre", Vaughan Williams; Intro-cital April 18 at Gaines Chapel. Agnes Scott College. Miss Johnston played: Psalm 19, Marcello; Toccata in C, Bach; "O Gott du frommer Gott", Karg-Elert; Fugue on "O Filii", Langlais. Miss Rainey played: "Ein feste Burg", Hanff; Gavotte, Martini; Cantabile, Franck; Canzona, Langlais. Miss Richard played: Toccata and Fugue in D minor, Bach; Sonata 2, Mendelssohn; "Rhosymed-re", Vaughan Williams; "La Nativite", Lang-lais.

Dorothy Weakley, Decatur, Ga.—Miss Weakley played her senior recital April 23 at Presser Hall, Agnes Scott College. Her program follows: Canzona, Gabrieli; Adagio, Muffat; Toccata in D minor (Dorian) Bach; A Folk Tune and Scherzo, Whitlock; Theme and Variations, Symphony 5, Widor; "Re-quesces in Pace", Sowerby; "De Profundis" and "Te Deum", Langlais.

Mark Wisdom, F.A.G.O., Detroit, Mich.—Mr. Wisdom played the following program April 15 at the Newburgh, Mich., Methodist Church: "If Thou but Suffer God to Guide Thee" and "Jesus, Joy of Man's Desiring", Bach; "Intermezzo," Organ Suite, Rogers; "Fiat Lux", Dubois; "Dafydd v Careg Wen" and "Yn Gyfym a Melodiada," Bou-gault; "Aberystwyth", Whitney; "Crusaders' Hymn", Schmutz; Toccata, "Suite Gothique", Boellmann.

David Boe, Menomonie, Wis.—The Chippe-wa Valley Chapter of the A.G.O. sponsored Mr. Boe in a recital April 16 at the First Lutheran Church, Eau Claire, Wis. The program follows: Prelude and Fugue in G minor, Van den Gheyn; Toccata per l'Elevazione, Frescobaldi; Duo, Clerambault; Vivace, Sonata 6, Bach; Chorale in A minor, Franck; "Herzliebster Jesu, was hast du verbrochen" and "Zu Bethlehem geboren", Walcha; "Le Banquet Celeste", Messiaen; Fugue in G minor, Dupré.

Marjorie Bradbury, Chicago—Mrs. Brad-bury played the following post-graduate recital April 23 at Lutkin Hall, Northwestern University: Sonata 3, Mendelssohn; Volun-tary in D, Stanley; "Flute Tune", Arne; Prelude and Fugue in B minor, Bach; "Te Deum", Langlais; Interlude, Litaize; Fan-tasia and Fugue on "B-A-C-H", Liszt.

Programs of Organ Recital of the Month

Mario Salvador, St. Louis, Mo.—The Milwaukee Chapter of the A.G.O. sponsored Dr. Salvador in a recital at the Church of the Gesù April 22. On his program were: Toccata, Wood; "O Filii"; Dandrieu; Prelude and Fugue in E flat, Bach; Capriccio, LeMaigre; Chorale in E, Franck; "Legend," Clokey; Canzona and Toccata, Karg-Elert; "The Belgian Mother's Song," Benoit; Scherzo, Symphony 6, Vienne; Toccata, Suite, Durufle.

Raymond Boese, Northfield, Minn.—Mr. Boese of the faculty of St. Olaf College played May 6 at the Zion Lutheran Church, Chicago City. The program follows: Andante, Concerto 16, Handel; "Domine Deus," "Agnus Dei," Couperin; Prelude and Fugue in G minor, Buxtehude; "We All Believe in One God," Bach; Aria con Variazioni, Martini; Chorale in B minor, Franck; "Voix Celeste," Langlais; "To Us in Bethlehem," Walcha; "If Thou but Suffer God to Guide Thee" and Final, Peeters.

Ralph Scott Grover, M.S., A.A.G.O., York, Pa.—Mr. Grover played the following program at the First Presbyterian Church May 7: Voluntary 8, Stanley; "Our Father Who Art in Heaven," Buxtehude; Fugue in E minor ("Wedge"), Bach; Prelude on "Forest Green," Purvis; "Priore," Franck; Sonata 2, Hindemith; "Elegy," Peeters; Finale, Symphony 3, Vienne.

Harry E. Cooper, Mus.D., F.A.G.O., Raleigh, N.C.—Dr. Cooper dedicated the new Reuter organ at the Calvary Baptist Church Newport News, Va., April 29. His program: "Fanfare," Dubois; Toccata and Fugue in D minor, Bach; "O Come with Thy Grace," Karg-Elert; "Hymnus," Fielitz; "Christus Resurrexit," Ravanello; "The Bells of St. Anne de Beaupré," Russell; Etude for Pedals Alone, de Bricqueville; "The Squirrel," Weaver; "Dreams," McAmis; "Song of Joy," Fryinger.

J. Hudson Snow, Miss Denise Weber and Mrs. D. J. Alexander, Globe, Ariz.—Mr. Snow, Miss Weber and Mrs. Alexander shared a program at St. Paul's Methodist Church May 6. The program follows: Communion, Vienne; "Jesus Comforts the Women," "Stations of the Cross," Dupré; "How Do I Fare, O Friend of Souls?" and "Wherever God May Lead Thee," Karg-Elert; Sonata 1, Hindemith; Prelude in G minor and Variations in Canon, Bach; "Prayer" and Elevation, Goller; "O Sacred Banquet," Lee; Variations, Church Sonata, Andriessen; Andante Tranquillo, Sonata 3, Mendelssohn; Andante, Sonata 1, Borowski.

Students of Ludwig Altman, San Francisco, Cal.—A group of students of Ludwig Altman, including John Kloubauer, Katherine McCain, Esther Johnson, John Anson, James Bennett, Sol Joseph and Sister Francesca, O.P., played a recital at Temple Emanuel May 5. Numbers played were: Three Chorale Preludes, Sonata 2 and Adagio, Bach; "O Lamb of God," Reger; Prelude and Fugue in E, Buxtehude; "Prayer" and Toccata, Boellmann; Second Fantasia, Mozart.

Sol Joseph, San Francisco, Cal.—Mr. Joseph, a student of Ludwig Altman, played the following program May 6 at St. John's Presbyterian Church: Pedal Exercitium, "Komm, heiliger Geist," "Nun komm der Heiden Heiland," "Wo soll ich fliehen hin" and "Wir glauben all an einen Gott," Bach; Seven Musical Clock Pieces, Haydn; "Trumpet Tune," Purcell; Suite Gothique, Boellmann.

Heinz Arnold, Mus.D., F.A.G.O., Missoula, Mont.—Dr. Arnold played several recitals in Germany and Great Britain in the spring. At St. Mark's Church, London, April 30 he played: Toccata on Tallis' Canon, Edmundson; Pavane "The Earle of Salisbury"; Byrd; Prelude and Fugue in A, Bach; Three Preludes, Bloch; "Ave Maris Stella," Langlais; Final, Symphony 1, Vienne. At Battenfeld, Germany, he played: Prelude and Fugue in E major, Buxtehude; Three Chorale Preludes, Bach; Pavane, Byrd; Two Preludes, Bloch; Scherzo, Symphony 2, Vienne; "Ave Maris Stella," Langlais; "Ad Nos ad Salutarem Undam," Liszt. At St. Paul's, Trier, Germany, April 15 Dr. Arnold played: Prelude and Fugue in E major, Buxtehude; "Wachet auf, ruft uns die Stimme," "Nun komm, der Heiden Heiland," "Nun freut euch, lieben Christen," Bach; Movement 1, Symphony 2, Hindemith; Fugue, Honegger; "Land of Rest" and "Christian Union," Donovan; Toccata on Tallis' Canon, Edmundson; Movement 2, Sonata, Clark-Speer; "Ave Maris Stella," Langlais; "La Nativite du Seigneur," Messiaen.

Sister Mary Presentia, O.S.F., Chicago.—The DePaul University school of music sponsored Sister Presentia April 12 in the following recital: Sonata 3, Hindemith; Fantasia, Langlais; Chorale, Honegger; Sonatina for organ pedals alone, Persichetti; "Litanies," Alain. Sister Presentia is a student of Arthur C. Becker.

Pierre Cocheureau, Paris, France.—M. Cocheureau played the following program at the Detroit Institute of Arts May 18: Prelude and Fugue in A minor, Bach; Scherzo, Durufle; Chorale, Scherzo and "Cantabile," Symphony 2, Vienne; "Evocation" and Final, "Poeme Symphonique" and "Fileuse," Dupre.

Frank J. Eldridge, A.A.G.O., M.Mus., Ithaca, N. Y.—The Ithaca College school of music sponsored Professor Eldridge and Robert Prins, French horn, in a recital April 15 at the First Unitarian Church. The program follows: Variations on "Mein junges Leben hat ein End", Sweelinck; Sonata Pian e Forte for brass choir and organ, Gabrieli; Toccata for brass choir and organ, Bonelli; Prelude, Offertory and Postlude on "Iste Confessor," Weeks; Four Chorale Preludes, Walcha; Essay for French horn and organ, Grant; Prelude and Fugue in B minor, Bach.

Nellie D. Snell, Iilon, N. Y.—Mrs. Snell opened a series of Lenten recitals Feb. 22 at St. Augustine's Episcopal Church with this program: Prelude and Fugue in C minor, Bach; "At Ste. Clothilde," James; "Meditation," Faulkes; "Our Father, Who Art in Heaven" and "Jesu, Priceless Treasure," Bach; "Ton-Y-Botel," Purvis; "O Holy Spirit, Enter in", Karg-Elert; "I Am Black but Comely", Dupré; "Now Thank We All Our God", Whitford. Arthur Dauten, baritone, assisted.

Frederick Monks, Utica, N. Y.—Mr. Monks played the second in a Lenten series Feb. 29 at St. Augustine's Episcopal Church, Iilon. His program: "Sœur Monique", Couperin; "O Man, Thy Grievous Sin Bemoan", "Lord, Hear the Voice of My Complaint" and Prelude and Fugue in G, Bach; Suite on a Musical Clock, Handel; "A Little Tune", Felton; Adagio, Symphony 5, Widor; "Romance sans Paroles", Bonnet; Variations on an Original Theme, Peeters. The Grace Church Choristers, Utica, assisted.

Jerald Hamilton, Topeka, Kans.—In a Washburn University faculty recital April 22, Mr. Hamilton played as follows: Prelude, Fugue and Chaconne, Buxtehude; Variations on "My Young Life Hath an End", Sweelinck; "Noel Grand Jeu et Duo", Daquin; "Sleepers, Wake!" and Prelude and Fugue in G major, Bach; Four Preludes and Intermezzi, Schroeder; "Eclogue", Wagenaar; "Deux danses a Agni Vavista", Alain; "Arabesque sur les Flutes" and "Te Deum", Langlais.

Horace Douglas, Rome, N. Y.—Mr. Douglas gave the fifth in a Lenten series at St. Augustine's Episcopal Church, Iilon, March 21. Organ numbers follow: Toccata in E minor, Pachelbel; Voluntary in D minor, Stanley; Sarabande, Harpsichord Suite 12, Walther; "Now Praise, My Soul, the Lord," Handel; Sonata for "Lord for Thee My Spirit Longs" and Prelude and Fugue in E minor, Bach; "I Believe in One God", Titcomb; Prelude in A, Chadwyck-Healy; "Rockingham", Parry; Meditation on "Brother James Air", Darke; Overture, Sarabande and Voluntary, "Baroques", Bingham. Dorothy Rathbun, soprano, assisted.

Richard Bennett, Clinton, N. Y.—Mr. Bennett played the third in the Lenten series at St. Augustine's Episcopal Church, Iilon, March 7. On his program were: "A Mighty Fortress Is Our God", Walther; "I Call to Thee, Lord Jesus Christ", Bach; "Rejoice, Beloved Christians", Kauffman; "Through Adam's Fall, We Sinned", Homilist; "Christ, Who Makes Us Blessed", Telemann; "All Glory, Laud and Honor", Hauffmann; Prelude and Fugue in A minor, Brahms; Benedictus and Agnus Dei, Mass for Parish Use, Couperin; Chorale in A minor, Franck; Fugue and Chorale, Honegger; "Litanies", Alain. James Jeffalone, boy soprano, assisted.

Stacey Simpson, Little Falls, N. Y.—Miss Simpson played the following program March 14 at St. Augustine's Episcopal Church, Iilon: Prelude in D minor, Pachelbel; Variations on "Mein junges Leben hat ein End", Sweelinck; "Air Tendre", Lully; Psalm 20, Marcelllo; Adagio for the Glass Harmonica, Mozart; Prelude and Fugue in F minor, Handel; Voluntary in A, Selby; Five Fancies for Small Organ, Noel Ponsoby; Toccata, Titcomb. The Cecilia Choir of Herkimer shared the program.

James P. Autenrieth, East Lansing, Mich.—The Southwestern Michigan and Lansing Chapters of the A.G.O. sponsored this program at the Olivet Congregational Church on the campus of Olivet College April 3: Prelude and Fugue in E, Lübeck; "O Whither Shall I Flee?", "Abide with Us, Lord Jesus Christ", "Comest Thou Now, Jesus, Down from Heaven?" and "O God, Thou Faithful God", Bach; "Flute Solo", Arne; Adagio and Allegro in F minor, Mozart; "O Traurigkeit", Brahms; Scherzetto, Vienne; Fugue, Honegger; "Let Us All Be Merry"; "In Joy and Peace Let Us Depart" and "Today All Christendom Does Sing", Pepping; "Suite Medievale", Langlais.

Martha Breisch, Reading, Pa.—The St. Olaf College department of music sponsored Miss Breisch in a senior organ recital April 10 at the Radio Auditorium. Her program included: "From God I Ne'er Will Turn Me", Buxtehude; "Musical Clocks", Haydn; "What Is the World to Me", Peeters; "O Christ, Thou Lamb of God" and "O Christ, Who Art the Light and Day," Lenel; Fantasie and Fugue on a Finnish Chorale, Raphael.

Homer Humphrey, Boston, Mass.—Mr. Humphrey opened the new Wicks organ at the First Congregational Church April 11 with this program: Chorale-Improvisation, "What God Doth Is Well Done", Karg-Elert; Sonata 1 in D minor, Guilmant; "Distant Chimes", Snow; Rhapsodie on Breton Airs 3, Saint-Saens; Menuet, Organ Concerto 9, Handel; Prelude and Fugue in D major, Bach; "Berceuse for an Autumn Night", Moret; Allegretto con moto, Suite 2, Boellmann; "Clair de lune", Vienne; Finale in B flat, Franck.

Glenn Watkins, Carbondale, Ill.—The First Presbyterian Church sponsored Dr. Watkins in a recital April 8. He played: Prelude, Fugue and Chaconne, Buxtehude; Dialogue, Clerambault; "Grand Jeu", Du Mage; "Wir glauben all an einen Gott, Schoepfer," Bach; "O Sacred Head," Kuhnau; "Herzlich tut mich verlangen" and "Es ist ein Ros' entsprungen", Brahms; Prelude and Fugue on "B-A-C-H", Liszt; "Carillon", Sowerby; In Dulci Jubilo", Karg-Elert; Aria, Peeters; "Epilogue" (pedal solo), Langlais; "Banquet Celeste", Messiaen; "Te Deum", Langlais.

Merle McIntosh, Lexington, Ky.—Miss McIntosh played a recital on the Holtkamp organ in the Memorial Hall, University of Kentucky, as partial fulfillment for the B.M. degree in organ. She is a student of Arnold Blackburn. The program: Three sections from the "Fiori Musicali", Frescobaldi; Toccata in E minor, Pachelbel; "Benedictus", Parish Mass, Couperin; Prelude and Fugue in A minor, Buxtehude; Fantasia in G minor, Bach; Concerto 2, Pepping; Chorale in A minor, Franck.

Edward Wise, Milwaukee, Wis.—Mr. Wise played a vesper program at the Bethel Evangelical and Reformed Church March 11. Organ numbers included: "The Credo", "O Help Me, Lord, to Praise Thee", "These Are the Holy Ten Commands", "Our Father Who Art in Heaven" and Prelude and Fugue in A major, Bach; Sonata in F major for organ and strings, Mozart; "Litanies", Alain; Air with Variations, Sowerby; "Festal Finale", Ratcliffe.

John C. Christian, Urbana, Ill.—Mr. Christian, a student of Russell Hancock Miles, played his graduate recital in the university auditorium April 8. The program follows: "Litanies", Alain; Sonata 2, Hindemith; Prelude and Fugue in G minor, Dupré; Sonata 6, Mendelssohn; Trio-Sonata in C minor, "Liebster Jesu, wir sind hier", "Nun danket alle Gott" and Passacaglia and Fugue in C minor, Bach.

Valentina Woshner Fillinger, Cleveland, Ohio.—The Cleveland Chapter of the A.G.O. sponsored Mrs. Fillinger in a recital March 12 at the Old Stone Church. Her program: Prelude and Fugue in B minor, Bach; Prelude with Trompette, Clerambault; "Lied to the Desert", Peeters; Three "Stations of the Cross", Dupré; "Marche Grottesque" Purvis; "Les Petites Cloches", Purvis; Pavane, Elmore; Fantasie on "Sleepers Wake, A Voice Is Calling", Reger.

Alfred W. Chard, L.R.S.M., L.T.C.L., A.T.C.M., Vancouver, B.C.—Mr. Chard, organist and choirmaster of the Chalmers United Church, gave this recital April 11: "The Heavens Declare the Glory of God", Marcelllo; Air, Suite in D and Fantasie in G minor, Bach; Chorale in A minor, Franck; Prelude and Fugue on "B-A-C-H", Liszt; "Ronde Francaise", Boellmann; Folk Tune, Whitlock; "Soring Song", Kinder; Toccata, Andriessen. Beth Watson, soprano, was the assisting soloist. Proceeds were in aid of Union Theological College.

Iris M. Weeks, St. Albans, N. Y.—Mrs. Weeks played before the Organ Players' Guild at the Covenant Lutheran Church, Brooklyn, Jan. 25. Her program included: Introduction and Passacaglia, Reger; "Adorn Thyself", "Christians Rejoice" and "My Soul Seeketh", Bach; "Fanfare d'Orgue", Dubois; "Meditation a Ste. Clothilde", Schmitt; "Ronde Francaise", Boellmann; "Lied des Chrysanthenes", Bonnet; Toccata, Lanquétuit; "Idylle", Bossi; Rigaudon et Musette and "Priere et Supplication", Bedell; Sonata da Chiesa, Andriessen.

Earl P. Morgan, Milwaukee, Wis.—Mr. Morgan played a vesper recital April 29 at St. Paul's Church. His program: Allegro, Symphony 6, Widor; "Now Rejoice, All Ye Christians," Bach; Allegro, Concerto 4, Handel; "Roulade," Bingham; Chorale in A minor, Franck; "Divertissement," Vienne; "Distant Chimes," Snow; Toccata "Thou Art the Rock," Mulet.

John Hamilton, Wenatchee, Wash.—The San Diego, Cal., Chapter of the A. G. O. sponsored Mr. Hamilton in a recital April 20 at the First Presbyterian Church. The program follows: Prelude and Fugue on "B-A-C-H", Liszt; "A Mighty Fortress Is Our God", Praetorius; "Dearest Jesu, We Are Here", Prelude and Fugue in D and Prelude and Fugue in E minor ("Wedge"), Bach; Two Sonatas for organ, Scarlatti; "O God, Thou Faithful God", Brahms; Canon in B, Schumann; "Ballet of Unhatched Chicks in Their Shells", Musorgsky; "Rhumba", Elmore.

Louise C. Titcomb, F.A.G.O., Miami, Fla.—Miss Titcomb played a recital in a series sponsored by the board of county commissioners April 29 at the Dade County Auditorium, Miami. Joyce Albrecht, soprano, was assisting artist. Miss Titcomb played: Prelude in G and Air, Bach; Pastorale, "Le Prologue de Jesus", Clokey; "Trumpet Tune", Purcell; "Impromptu", Parker; Prelude on "B-A-C-H", Biggs; "Wind in the Pine Trees", Clokey; Sketch in D flat, Schumann; "Dreams", McAmis; Scherzo, Sonata 5, Guilmant.

Philip Gehring, Davidson, N.C.—The Spartanburg Chapter of the A.G.O. sponsored Mr. Gehring in a recital April 20 at the First Presbyterian Church, Spartanburg. He played: Toccata in D minor ("Dorian"), Bach; Three Pieces, Lebegue; Fantasie in F minor, Mozart; Sonata 1, Hindemith; Preludes on Old Southern Hymns, Read; Recitative and Fugue, Philip Gehring.

Ronald Arnatt, St. Louis, Mo.—Mr. Arnatt played the second in one of the first series of recitals ever given in Carbondale, Ill. His program at the First Presbyterian Church April 22 follows: "Offertoire sur les Grands Jeux", Couperin; Partite sopra la Follia, Frescobaldi; Concerto 5 in F, Handel; "Sel grüßet" and Prelude and Fugue in E flat, Bach; Andante in F, Mozart; Prelude and Fugue in A minor, Brahms; Pastorale, Franck; Arioso, Sowerby; "L'Ascension", Messiaen; Improvisation on a submitted theme.

Howard Kelsey, St. Louis, Mo.—The First Presbyterian Church, Carbondale, Ill., sponsored Mr. Kelsey in the third recital in its series May 6. He played: Concerto in G minor, Camidge; "Tunes for Charles Clay's Musical Clock", Handel; Prelude and Fugue in F minor, Largo, Sonata 5, "O Man, Bemoan Thy Grievous Sin" and "O Lamb of God, Most Holy", Bach; First Movement, Sonata 2, Hindemith; "Cathedral Windows", Karg-Elert; "The Joy of the Redeemed", Dickinson.

Eugene Belt, Baltimore, Md.—Mr. Belt played the following program April 15 at the Brown Memorial Church: Chaconne, Buxtehude; "Jesu, Joy of Man's Desiring", Bach-Grace; Fantasie in G, Bach; Adagio, Symphony 5 and Intermezzo, Symphony 1, Widor; Fantasie in A, Franck; "Speculum Vitae" (Poem for voice and organ with Jeanne Kent, contralto), Peeters; "Thou Art the Rock", Mulet.

Marilyn Hays, Muncie, Ind.—Miss Hays' vesper program at the First Baptist Church April 22 included: Introduction and Toccata in G, Walond; Prelude and Fugue in E minor, Bach; Sonata 1, Mendelssohn; Prelude, Fugue and Variation, Franck; "Harmonies du Soir", Karg-Elert; "The Primitive Organ", Yon; Prelude-Toccata, Pierne.

Antone Godding, El Dorado, Kans.—Mr. Godding, a freshman at Friends University, played this program at the Central Christian Church, Wichita, Kans., April 29: Short Prelude and Fugue in C, Krebs; "Flute Solo", Arne; "The Fifers", Dandrieu; "My Soul Exalts the Lord", "O Whither Shall I Flee" and Prelude and Fugue in A minor, Bach; Sonatina for Pedals Alone, Persichetti; "Etoile du Soir", Vienne, "Ronde Francaise", Boellmann; Partita on "Christ ist erstanden", Purvis.

Harold C. O'Daniels, Endicott, N. Y.—Mr. O'Daniels played the following program at Christ Church, Binghamton, April 29: Sonata 3 for organ and strings, Mozart; "Aus tiefer Noth", Scheidt; Fantasie in G minor, Bach; Trio-Sonata for organ and strings, Corelli; "Folk Tune", Whitlock; "Piece Heroique", Franck; "Agnus Dei", Bingham; Toccata on "O Filii", Farnam; Sonata 4 for organ and strings, Mozart.

John Ferris, A.A.G.O., and Herbert Burtis, M.S.M., New York City.—The Middlesex, N. J., Chapter of the A.G.O. sponsored a joint recital by Mr. Ferris and Mr. Burtis April 24. Mr. Ferris played: "Grand Jeu," DuMage; Mass for the Parishes, Couperin; Fantasie, Alain; "La Nativite," Langlais; Piece Heroique, Franck. Mr. Burtis played: Toccata in F, Bach; Two Chorale Preludes, Brahms; "Rhosymedre," Vaughan Williams; "Greensleeves," Wright; Two Contrasts, Paul L. Reynolds.

JOHN M. THOMAS



JOHN M. THOMAS, A.A.G.O., organist of the First Methodist Church, Wellington, Kans., has been appointed assistant professor of organ and theory at Greenville College, Greenville, Ill., beginning in September.

Mr. Thomas holds a Master of Music in organ from the University of Wichita, Kans. His undergraduate work was done at Southwestern College, Winfield, Kans., with additional work as a scholarship student at the Organ Institute in Austin, Tex., and at Union Theological Seminary. He has represented the Kansas Chapter and Winfield Chapter of the A.G.O. respectively in 1951 and 1955 in the organ playing contests and placed second in the regional contest held in Oklahoma City in 1955. Mr. Thomas has one publication, an SATB arrangement of the hymn-tune, "Once to Every Man and Nation", published by Hall and McCreey of Chicago. He will return to Union Seminary in the summer of 1957 to begin work on the Doctor of Sacred Music degree.

NUREMBERG HAS EMINENT PLAYERS FOR ORGAN WEEK

The fifth international organ week will be held in Nuremberg, Germany, from June 16-24 with eminent organists from Germany and abroad. John Webster of Oxford, Fernando Germani of Rome, Gaston Litaize of Paris and others will join such German greats as Helmut Walcha of Frankfurt and Friedrich Hoegner of Munich. Paul Hindemith will conduct his cantata, "To Hope," which he composed for Brussels and has since enlarged, at the Nuremberg Opera House. Prizes are offered for major organ compositions; judges will include Karl Hoeller, Karl Amadeus Hartmann and Friedrich Hoegner.

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Blockflöte	4'
Sesquialtera	II
Nazard	2 3/4'
Flautina	2'

Tierce Flute	1-3/5'
Superquint	1 1/3'
Piccolo	1'
Mixture	IV
Schalmei Oboe	8'
Clarinet	8'
Tremolo	

PEDAL

Principal Bass	16'
Sub Bass	16'
Octave Bass	8'
Bass Flute	8'
Quintade	4'
Cor De Nuit	4'
Bauernflöte	2'
Rauschpfeife	IV
Mixture	III
Clarinet	8'



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Service Playing Should Not Become Lifeless Routine

By VERNON DE TAR

(Continued from page 8)

also. Even transcriptions of baroque orchestral scores may require some omissions and careful redistribution of voice lines. All accompaniments should aim for clarity of texture through the elimination of unnecessary voice doubling and by careful registrations. The need to conduct while playing should never result in accompaniments that have great gaps because of a hand being taken from the keys to give a beat. One must learn to conduct and still play the full essentials of the accompaniment. Thus it is clear that the organist-conductor must practice more and harder in order to free himself for conducting.

The organ in its third role in the service—as a solo instrument—suffers from a lack of understanding of its true repertory by clergymen and laity alike. But organists who care will not give up the effort to remedy this. They will play only music that is truly music of worship, music that has been written for the organ by composers who have understood its basic character. Organ solo repertory is found preceding and following the service, also as an offertory and occasionally in place of an anthem. There is no reason at all why it should not be used in the latter way if the music played is worthy. Preludes and postludes are too frequently disregarded by the worshippers, but I have a firm conviction that artistic playing will eventually compel people to listen. It follows that music must be selected with a full awareness of the hearer's capacity for understanding.

For the organist who is gifted and schooled in improvisation the places for organ music may offer splendid opportunities for enriching the service through improvisation, directly related to other music in the service or to its particular

mood, even more than composed pieces can do. But it can also become a negative factor unless the improvisation is on a very high level. It is well to remember that we will not acquaint the laity with the great store of fine organ repertory if it is not often performed.

Blending the different elements of the service into a whole is first of all a matter of selecting materials that will blend. This may mean many different things: sometimes finding a unity through the use of music of a particular school or period or through an idea or point of doctrine that is to be emphasized throughout the service. At other times diversity may be more desirable. The end is not, of course, alone musical; the structure of the service is all-important and needs considerable thought.

After careful planning, which is akin to good program building in recitals, the right adjustment of dynamics, tempi and color needs to be considered. Avoidance of monotony is necessary and smooth transitions are desirable. These are not planned for their effect alone, but for the ways in which they promote the principal objective of the service—inspired worship.

A third means of blending is through the connecting of the separate parts of the service by means of bridges and interludes probably constructed from the music which is being connected. This, however, may be easily overdone and defeat its own purpose. It would be far better to omit it entirely if the organist lacks the ability to improvise in a musical manner. Music published for this purpose often amounts to very rudimentary exercises in harmony or modulation. Perhaps it would be well for us to ask ourselves about each case, "Is this bridge or interlude really necessary? Is it musical and artistic? Does it help the cause and dignity of the organ?" Whatever our answer, bridges and interludes will be better if we have set the creative processes in motion by experimenting with them in our periods of preparation for the service.

Another important factor in good service playing is the timing and pacing of

the service as a whole. Awkward delays ought to be avoided and at the same time there should not be a feeling of nervous haste. Sudden loud beginnings and abrupt endings do not contribute to the atmosphere of worship. As a rule a change of mood is helped by a preparation of some kind. Improvisation is very useful here.

The festival service or service of music is the inspired ordinary service plus the general note of great rejoicing. The lessons, psalms, prayers and sermon all set the keynote and the music reflects this mood and builds on it. There will be more brilliance in most of the music—we may also strive to balance the brilliance with greater depth. Use of extra instruments, of hymn descants, of more organ music (larger scale pieces)—all these find their place, but all must still glorify God and not the organist and choir.

What I have endeavored to bring out concerning the playing of ordinary and festival services may be applied equally to extra-ordinary services—weddings and funerals. They are extra-ordinary in one sense because of the ideas about music which are so universally held. These are often practically barbaric and so far from the ideals of religious music as is possible. These services are basically services of worship and no music should be heard that is not music of worship. "Background" music and love songs should go out the same door with the so-called wedding consultant who knows all about wedding music (by way of Hollywood). To get anywhere near standards of music for worship, we need courage and clergy support.

In conclusion, the organist who plays the church service with complete musical integrity, artistry and deep devotion; who provides leadership where it is needed and yet humbles himself at all times, who plays creatively, bringing life and color to the music he performs—this is a musician of a high order. In few places is as much expected of a musician. It is not accomplished by talent alone, but talent aided by hard work and right thinking.

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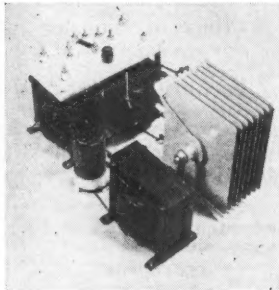
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Christ English Lutheran Church to Have Instrument in New Gothic Structure—Features Unenclosed Antiphonal.

The contract for a four-manual organ has been awarded to M. P. Möller, Inc., by Christ English Lutheran Church, Baltimore, Md. The instrument will be in a new church building now under construction. The Gothic structure has been designed by Philip Hubert Frohman, well-known for his work on the Washington Cathedral.

Miss Mary M. Moyer, organist of the church, and L. B. Buterbaugh, Möller representative, collaborated on the design of the organ.

The stoplist:

GREAT ORGAN.

- Spitz Viol, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Waldflöte, 2 ft., 61 pipes.
- Mixture, 3-5 ranks, 251 pipes.
- Chimes, 21 notes.
- Tremulant.

SWELL ORGAN.

- Quintaton, 16 ft., 12 pipes.
- Violin Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Hohlflöte, 4 ft., 73 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Cymbel, 3 ranks, 183 pipes.
- Contra Fagot, 16 ft., 12 pipes.
- Trompette, 8 ft., 61 pipes.
- Fagotto, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes, 21 bells.
- Harp, 37 bars.
- Tremulant.

**ANTIPHONAL ORGAN.
(Unenclosed)**

- Gedeckt, 8 ft., 61 pipes.
- Sallicional, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Octavin, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Trompette, 8 ft., 61 pipes.
- Tremulant.

PEDAL ORGAN.

- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintaton, 16 ft.
- Spitz Viol, 16 ft.
- Octave, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Spitz Viol, 8 ft.
- Quint, 5 1/2 ft., 32 pipes.
- Super Octave, 4 ft., 12 pipes.
- Choral Bass, 4 ft., 32 pipes.
- Octave Quint, 2 2/3 ft., 12 pipes.
- Mixture, 2 ranks, 64 pipes.
- Bombarde, 16 ft., 32 pipes.
- Contra Fagot, 16 ft.
- Bombarde, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.

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Holland Factory Builds Instrument for Edifice to Be Completed in Summer of 1957—Einecke Serves as Consultant.

The First Presbyterian Church of Jackson, Mich., has contracted with the Pels Organ Company of Grand Rapids, Mich., for a four-manual organ to be installed in its new edifice now under construction which will be completed in the early summer of 1957.

The Rev. J. Alfred Fryer, assistant minister and minister of music of the church, designed the specification in consultation with Dr. C. Harold Einecke, consultant for the Pels Company. Mr. Fryer is an outstanding choral conductor and recently collaborated with Dr. Frank A. Siegart in publishing a revised edition of "The Passion of Our Lord" by Carl Heinrich Graun.

The organ will contain forty-seven ranks of pipes with six pedal extensions. The console will be drawknob. The organ will be built in Alkmaar, Holland, in the factory of the Pels Company.

Following is the specification:

- GREAT ORGAN.**
- Holquintadena, 16 ft., 61 pipes.
 - Diapason, 8 ft., 61 pipes.
 - Bourdon, 8 ft., 61 pipes.
 - Octave, 4 ft., 61 pipes.
 - Hohlfute, 4 ft., 61 pipes.
 - Twelfth, 2 3/4 ft., 61 pipes.
 - Fifteenth, 2 ft., 61 pipes.
 - Mixture, 4-5 ranks, 281 pipes.
 - Chimes.

- SWELL ORGAN.**
- Rohrgedeckt, 16 ft., 73 pipes.
 - Geigen Diapason, 8 ft., 73 pipes.
 - Stopped Diapason, 8 ft., 73 pipes.
 - Salicional, 8 ft., 73 pipes.
 - Aeoline, 8 ft., 73 pipes.
 - Voix Celeste, 8 ft., 61 pipes.
 - Principal, 8 ft., 73 pipes.
 - Flute Harmonic, 4 ft., 73 pipes.
 - Blockflute, 2 ft., 61 pipes.
 - Sesquialtera, 2 ranks, 122 pipes.
 - Fagotto, 16 ft., 73 pipes.
 - Trumpet, 8 ft., 73 pipes.
 - Vox Humana, 8 ft., 73 pipes.
 - Clarion, 4 ft., 73 pipes.
 - Tremolo.

CHOIR ORGAN.

- Principal, 8 ft., 61 pipes.
- Rohrfute, 8 ft., 61 pipes.
- Viola, 8 ft., 61 pipes.
- Octave Geigen, 4 ft., 61 pipes.
- Spitzfute, 4 ft., 61 pipes.
- Sesquialtera, 2 ranks, 122 pipes.
- English Horn, 8 ft., 61 pipes.
- Tremolo.

POSITIV ORGAN.

- Nachthorn, 8 ft., 61 pipes.
- Quintadena, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Flageolet, 2 ft., 61 pipes.
- Quinte, 1 1/2 ft., 61 pipes.
- Krummhorn, 8 ft., 61 pipes.

PEDAL ORGAN.

- Contrabasse, 16 ft., 32 pipes.
- Rohrgedeckt, 16 ft., 32 notes.
- Holquintadena, 16 ft., 32 notes.
- Holquintadena, 8 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Pedal Flute, 8 ft., 32 pipes.
- Cello, 8 ft., 32 notes.
- Choralbass, 4 ft., 12 pipes.
- Flute, 4 ft., 12 pipes.
- Mixture, 4 ranks, 128 pipes.
- Posaune, 16 ft., 32 pipes.
- Fagotto, 16 ft., 32 notes.
- Trombone, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Zinc, 2 ft., 12 pipes.

NIES-BERGER TO LECTURE ON DR. SCHWEITZER'S LIFE

Edouard Nies-Berger, who has been collaborating with Dr. Albert Schweitzer in an edition of Bach's chorale preludes, will make a lecture tour speaking on "My Life with Dr. Schweitzer". Fellow countryman and lifelong friend of the famed humanitarian, Mr. Nies-Berger spends every summer living and working with the great man, receiving new and growing insights into the life and work of one of the monumental figures of our age.

ORGAN STUDENT RECEIVES FULBRIGHT FELLOWSHIP

Miss Lorraine Adams of Watertown, N. Y., is the recipient of a Fulbright Fellowship entitling her to a year's organ study with Flor Peeters at the Royal Flemish Conservatory, Antwerp, Belgium. A senior music student at Westminster College, New Wilmington, Pa., she studied organ with Arthur Birkby. Miss Adams gave her senior recital March 22 at the college chapel.



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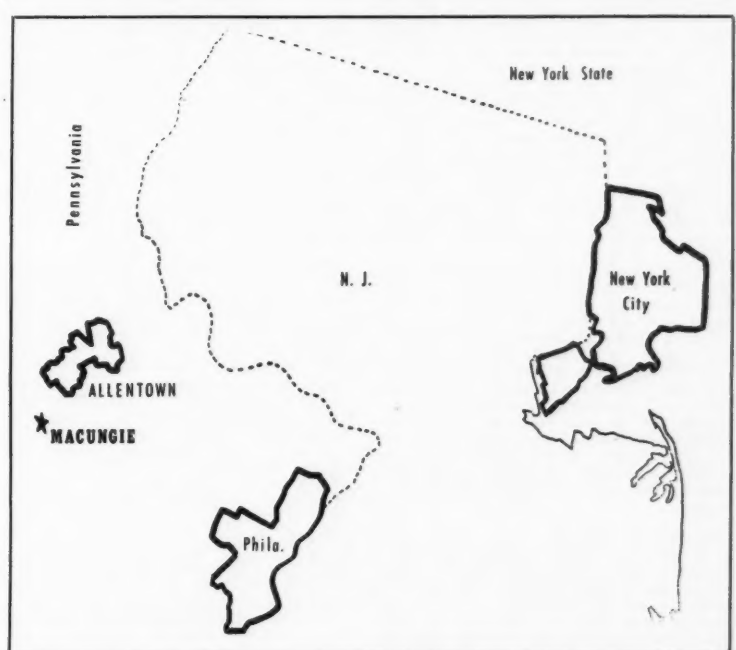


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Claire Coci Plays in Victoria.

Claire Coci played a magnificent recital to a very large audience in the Metropolitan Church April 21, and the event, which was the last fixture of the first season since this centre was organized, proved abundantly the wisdom of the founders in bringing so distinguished an artist to the city. A colorful interpretation of the Bach Passacaglia and Fugue showed that the recitalist felt some sympathy with the Respighi arrangement of this work; audience reaction was immediately evident. Brahms' "Schmücke dich" was a thing of beauty, though the soloing of the melody high on the pedal board seemed an unnecessary display and added little to what is already implicit in the work. Mozart's Fantasia in F minor (K.608) lacked clarity of ornamentation in the fortissimo passages, but thereafter Miss Coci began to provide thrills in every work played. Maelzelberghe's Theme and Variations ("Fländria") was alive with brilliant registration and made an immediate appeal. Reubke's Sonata on the Ninety-Fourth Psalm was a tour de force throughout the whole of its long soliloquy on its single theme, and a group of four works by Dupré showed many facets of this composer's genius. Many recitalists would have been glad to go home after purveying such a feast, but not Miss Coci: despite an extreme cold, she proceeded to play two toccatas—one by Monnikendam and the other by Mulet, and Daquin's "Cuckoo" to a gratefully appreciative audience.

Miss Coci, having been at the console for well over two hours, was also the life and soul of the reception which followed, at which organists mingled with members of the Gorge Road Hospital auxiliary who sponsored this recital jointly with the C.C.O.

GRAHAM STEED.

TORONTO CENTRE—The annual meeting of the Toronto Centre was held at the Church of the Messiah April 24. After the reading of the minutes of the last annual meeting and the reports of the treasurer and the chairman, the following officers were elected by acclamation: past chairman, James Chalmers; chairman, Clifford McAree; vice-chairman, Henry Rosevear, and secretary-treasurer, Mrs. Mary Pirie. A report was also made on the progress of the C.C.O. building fund with several suggestions being offered on means of raising money. The guest speaker of the evening was Professor Robert Rosevear of the University of Toronto who brought an interesting and informative address about the various instruments of the orchestra, with demonstrations on the instruments themselves and by recordings. He also gave useful tips on scoring and conducting. Another feature of the evening was the sale of the music library of the late Harold Wallace. The music, of fine quality and in splendid condition, was sold at bargain prices and many availed themselves of this opportunity to replenish their own libraries. Refreshments closed the evening.—JOHN DEDRICK.

WINNIPEG CENTRE—The Winnipeg Centre held its monthly meeting March 5 at the Basilica in St. Boniface, where members heard and inspected the recently-rebuilt Casavant three-manual organ. Barry Anderson played three works which displayed fully the tonal resources of the organ: Prelude and Fugue in A minor, Bach; Noel, Mulet, and Concert Variations, Bonnet. Following this we were escorted around the cathedral, then driven to Moore's restaurant for refreshments. It was a very enjoyable evening and a large turnout of members and friends were present.—CLAYTON E. LEE, Secretary.

CALGARY CENTRE—When all the rush of Easter was over, the Calgary members met with their clergy, in a relaxed mood, for dinner and an informal discussion of church music. This annual event is looked forward to by everyone concerned, for ministers and musicians alike benefit from the exchange of ideas, and all enjoy the friendliness of the gathering. Topics discussed included the unity of the church service, learning new hymns, music for weddings and educating Sunday Schools away from the cheaper type of music. The practical and the inspirational were well mixed.—MRS. P. K. CLARKE, Secretary.

OSHAWA AND DISTRICT CENTRE—The Oshawa Centre held a general meeting at the home of the secretary April 16. The guest speaker of the evening was John Hodgins, well-known organist and choir director at Grace Church on the Hill, Toronto, and conductor of the Bishop Strachan Girls' Choir. Mr. Hodgins, who was introduced by Mrs. G. K. Drynan, drew on his experiences as a church organist to speak on different aspects of service playing. He feels that each service should be regarded by the organist as a performance to be played as perfectly as possible. Mr. Hodgins discussed the tempo of hymn playing and for reference played a recording of the youth service held in Westminster Abbey at the time of the coronation in which the Bishop Strachan Choir took part. The steady pace maintained during the hymns by the organist, Sir William McKie, was noted. Mr. Hodgins gave very useful advice about phrasing, registration and choice of voluntaries. In connection with choir training, he suggested methods of producing good tone, keeping pitch up and mentioned a number of effective anthems for use by an average choir. C. H. Osbourn thanked the speaker, and John Robertson, chairman of the centre, added his expression of appreciation. Refreshments were served by the social conveners, Mrs. Richard Moses and Mrs. M. Joyce.—MARGARET DRYNAN, Secretary.

HAMILTON CENTRE—It was a distinct pleasure for our centre to sponsor a recital by Gordon Douglas, F.C.C.O., April 21 at Trinity United Church, Burlington, Ont. The organ is by Casavant Freres, having been completed in February and opened by Dr. Peaker in March. The three-manual console is completely equipped with dual pistons for generals and pedals, and the organ itself is classical in design, brilliantly voiced and thrilling to the listeners. Mr. Douglas is director of music at the church and chose for his program: Prelude and Fugue in F sharp, Buxtehude; Carillon, Sowerby; Chorale in E major, Franck, "A Diapason Movement," John Bennett; "I Am Black but Comely," Dupré, and "Carillon de Westminster", Vierne. Dr. Charles Peaker provided the program notes. At the conclusion a sale of used music was held and, together with the offering, a good sum was realized for the C.C.O. building fund. The Trinity United Church choir served refreshments to the group.—DWIGHT MUNGER, Reporter.

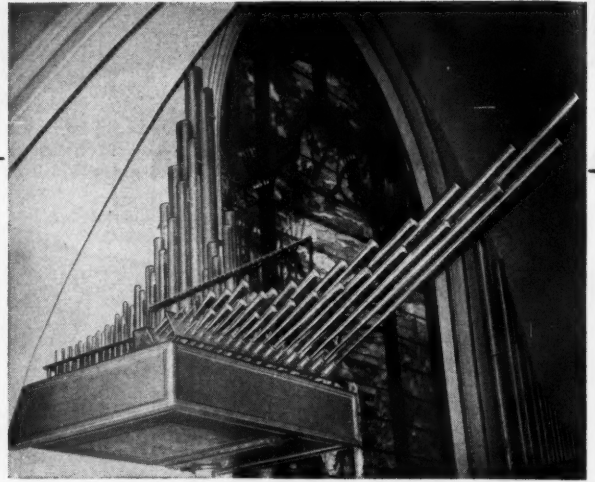
OTTAWA CENTRE—Most of the activities of the Ottawa Centre in the latter part of the present season have been directed toward a wider understanding and appreciation of Canadian church music. The April meeting was held at St. Luke's Anglican Church. William Fairbairn gave a short recital of organ music by Healey Willan and Frederick Karam. After the recital the meeting was adjourned to the ladies parlor where an open forum was held to discuss means of increasing the amount of music by Canadian composers in our music repertoires. There was much constructive discussion and plans were formulated for a workshop session on anthems and organ music to be followed in the fall by a festival of Canadian church music. The evening closed with an enjoyable and substantial buffet supper very kindly arranged by Leonard Foss, organist of St. Luke's, and served by the ladies' guild of the church.—PETER HARKER, Secretary-Treasurer.

BRANTFORD CENTRE—The Brantford Centre sponsored Gordon D. Jeffery in a recital at Grace Church March 17. Mr. Jeffery's appearance in Brantford was one of several which he is making in centres throughout Canada in aid of the College building fund. . . . The regular April meeting of the centre was held April 7 in the United Church at St. George, Ont. Miss Adera Campbell, music director of the church, gave a program of choral music by her choir. George A. Smale reviewed several organ selections suitable for service use. To conclude the evening a social hour was held with the St. George choir entertaining.—DONALD CLUBINE, Secretary.

GALT CENTRE—At our last meeting, held April 14 at the home of George Schaller, Preston, we were entertained with a selection of classical and modern recordings played on one of the latest models of a hi-fi record player. Mrs. Schaller, Sr., provided refreshments. Miss Ross expressed the thanks and appreciation of the members to George Schaller for the demonstration of the record player and to Mrs. Schaller for the excellent repast. The centre voted a payment to the building fund.—C. P. WALKER, Secretary.

LONDON CENTRE—A meeting of the London Centre was held at the Bishop Cronyn Memorial Church April 15. A performance of all the choruses and some of the chorales from Bach's "St. Luke's Passion" was given by the well-known choir boys of the host church, assisted by a group of altos, tenors and basses from the senior choir under the direction of K. G. Ansdell.—MARGARET NEEDHAM, Secretary.

LEO B. RIGGS of Belleville, Ont., a pupil of W. C. Macfarlane and long prominent in New York City where he was once organist of the Hotel Astor, died recently at his home in Canada.



ANTIPHONAL ORGAN

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

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CANADIAN COMPOSER WINS ASCENSION DAY CONTEST

The ninth annual competition for the Ascension Day festival service at the Church of the Ascension, New York City, has been won by George Fox of Brantford, Ont., with a motet for unaccompanied voices, "Come, Holy Dove." In accordance with the rules of this year's competition this is an anthem for Whitsuntide (Pentecost). An anthem by Stephen Ortlip of Lookout Mountain, Tenn., has been given honorable mention.

Mr. Fox was born and educated in England. He has been in Canada since 1948. He is presently organist and choir-master at Grace Anglican Church and director of music at the Brantford Collegiate Institute and Vocation School.

The judges were: William Bergsma, composer and faculty member of the Juilliard School of Music; William Strickland, conductor of the New York Oratorio Society, and William Self, organist and choir-master, St. Thomas' Church, New York City.

The winning anthem received its first performance at the festival service on Ascension Day, May 10, at the Church of the Ascension, under the direction of Vernon de Tar, organist and choir-master. The service also included Bach's Cantata 4, "Christ Lay in Death's Strong Grasp", Gerald Finzi's festival anthem, "Lo, the Full, Final Sacrifice" and anthems by Scarlatti and Handel.

The winning anthem will be published by the H. W. Gray Company.

TORONTO EXHIBITION HAS ORGANIST COMPETITION

Amateur Canadian organists may compete for two scholarships and a gold medal at the Canadian National Exhibition in Toronto, Ont., Aug. 24 to Sept. 8. There are three classes: junior, eighteen years and under; senior, twenty-one years and under, and open, over twenty-one years. In each class the contestant must play one prescribed piece and one of his own choice. The prescribed pieces are the following: Pastorale on "Dominus Regit Me," Thiman; "Rhosymedre," Vaughan Williams; "Now Thank We All Our God," Karg-Elert.

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**OHIO CHURCH DEDICATES
REBUILT CHANCEL, ORGAN**

The First Congregational Church, Bellevue, Ohio, dedicated its rebuilt organ and chancel the week of April 22-29. The services of dedication at the morning hour April 22 included: "Trumpet Tune in D", Purcell, "Es ist ein' Ros' entsprungen", Brahms; Psalm 150. Franck; Aria, Peeters, and "Festival Toccata", Fletcher. The dedicatory organ recital in the afternoon by Fenner Douglass, assistant professor of organ at Oberlin College, and the recital April 26 by Arthur Snider, the Linden Avenue Baptist Church, Dayton, appear on the recital pages.

Other events of the week were a dedication tea served in the church social hall April 22; open house featuring a demonstration and explanation of the organ and a tour of the organ and chancel areas with Scott Corey, Grace Lutheran Church, Fremont, at the organ, and a choral program by the chancel choir directed by the minister, the Rev. Gerald D. Brown, with Miss Carolyn Gage, regular organist, accompanying and playing "Cantabile", Franck, for the prelude and Allegro from Bach's First Concerto for the postlude. Choral music ranged from plainsong to Negro spirituals and included works of Palestrina, Anerio, Farant, Gibbons, Bach, Handel, Mozart, Goss, Mendelssohn, Franck, Tschesnokoff, Clokey and Gardiner.

**ROBERT LYNN WILL STUDY
WITH VIDERO IN DENMARK**

Robert Lynn, A.A.G.O., Allegheny College organist in Meadville, Pa., has been selected by the United States Department of State for an exchange fellowship in Denmark next year.

Mr. Lynn will work in music at the University of Copenhagen with Finn Videro, internationally known organist and musicologist. Mrs. Lynn and the couple's three children will accompany him.

Mr. Lynn studied at Colorado College and the Juilliard School and was organist at the Shove Memorial Chapel and at Fort Meade. He has been at Allegheny College since 1954.

WAYNE N. DEVEREAUX



WAYNE N. DEVEREAUX, A.A.G.O., organist of the Pioneer Tabernacle of Ogden, Utah, begins his eighth year of weekly organ recitals in June. Played each Monday for the last seven years, Mr. Devereaux's recitals have been broad in repertory, yet have included many all-Bach programs. Each year his recitals include frequently the current test pieces for the Guild examinations. These programs are free to the public.

Mr. Devereaux teaches music in the public schools of Weber County.

**"GOLDEN HAMMER" AWARDED
TO REED ORGAN ENTHUSIAST**

William A. J. Dean has received the "golden hammer" award from *Mechanix Illustrated*. This award was granted to six people for "do-it-yourself" activities. Mr. Dean had remodeled, electrified and added a pedal board to an 1893 Kimball reed organ (*THE DIAPASON*, June, 1955). Mr. Dean has also won two certificates and a gold tie clasp hammer for his work on the instrument.

**SEWANEE CONFERENCE ON
CHURCH MUSIC IS PLANNED**

The Sewanee summer conference on church music will hold its sixth conference for organists, choirmasters, choristers and clergy at the Durso Conference Center, Monteagle, Tenn., July 10-19. The fourth province of the Episcopal Church with the Rt. Rev. Theodore N. Barth, D.D., Bishop of Tennessee, in charge, sponsors the nonprofit meeting and each of the dioceses is represented on the executive committee by prominent musicians and clergy appointed by their respective bishops.

Among a distinguished faculty are the Rev. Massey E. Shepherd, Jr., professor of liturgics, Church Divinity School of the Pacific, Berkeley, Cal.; Vernon de Tar, F.A.G.O., organist and choirmaster, the Church of the Ascension, New York City, and faculty member, the Juilliard School and Union Seminary School of Sacred Music; Jack H. Ossewaarde, A.A.G.O., organist and choirmaster, Christ Church Cathedral, Houston, Tex., and William C. Teague, organist and choirmaster, St. Mark's Church, Shreveport, La., and faculty member, Centenary College.

Adolph Steuterman, Calvary Church, Memphis, is chairman of arrangements; Thomas Alexander, St. Paul's, Chattanooga, is registrar; Richard T. White, St. John's Church, Memphis, is secretary.

**LENTEN AND EASTER MUSIC
REGALES STATION THRU**

Grand Central Terminal in New York City followed its usual custom of having familiar sacred music performed the ten days preceding Easter. Mary Lee Read, organist and music director, was joined by five guest singers as she gave two daily two-hour programs.

The Ridgewood Choir of Brooklyn sang March 28 under the direction of Caroline Gardiner. On Easter-eve the Bronx Mennonite girls' quartet took part in the program.

Organ music included "Easter Hymn", "Evening Prayer" and "A Song of the Stars" by Kinder; Hovdesven's "Spires through the Trees" and Easter Chorales by Bach.



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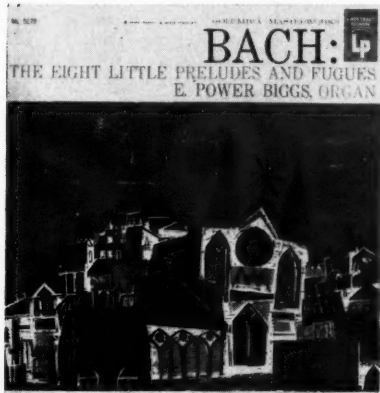
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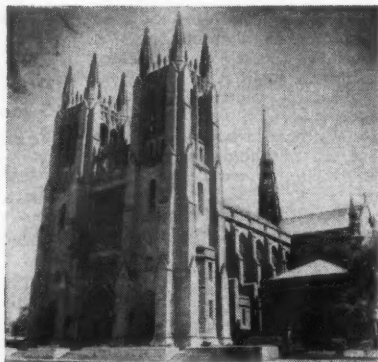


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**VIRGIL FOX OPENS MÖLLER
AT ALTAVISTA, VA., CHURCH**

Virgil Fox gave the opening recital May 15 on the new Möller organ in the Lane Memorial Methodist Church, Altavista, Va. The instrument was designed by R. Patt Coward, organist-director. The Möller Company designed and supplied a new grille in keeping with the present woodwork. Mr. Fox played: "Now Thank We All Our God", "In Dulci Jubilo", Adagio Cantabile and Toccata in F major, Bach; "Greensleeves", Vaughan Williams; Sonata on the 94th Psalm, Reubke; "Roulade," Bingham; "Clair de Lune", Debussy; "How Brightly Shines the Morning Star", Reger.

The stoplist follows:

GREAT ORGAN.

Principal, 8 ft., 61 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Klein Erzähler, 8 ft., 61 pipes.
Erzähler Celeste, 8 ft., 49 pipes.
Principal, 4 ft., 61 pipes.
Octave Quint, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Chimes, 21 tubes.
Harp, (Prepared for).

SWELL ORGAN.

Rohrflöte, 8 ft., 61 pipes.
Viole d'Gambe, 8 ft., 61 pipes.
Gambe Celeste, 8 ft., 49 pipes.
Principal, 4 ft., 61 pipes.
Waldflöte, 4 ft., 61 pipes.
Cymbel, 3 ranks, 183 pipes.
Trompette, 8 ft., 61 pipes.
Oboe Clarion, 4 ft., 61 pipes.
Chimes.

PEDAL ORGAN.

Contra Bass, 16 ft., 56 pipes.
Rohrbourdon, 16 ft., 12 pipes.
Erzähler, 16 ft., 12 pipes.
Octave, 8 ft., 12 pipes.
Rohrflöte, 8 ft., 32 notes.
Erzähler, 8 ft., 32 notes.
Super Octave, 4 ft., 12 pipes.
Rohrflöte, 4 ft., 32 notes.
Double Trompette, 16 ft., 12 pipes.
Trompette, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

**KENNETH MEEK APPOINTED
TO MONTREAL CATHEDRAL**

Kenneth Meek, for the last eleven years organist and choirmaster of the Church of St. Andrew and St. Paul in Montreal, has been appointed to Christ Church Cathedral in the same city. He succeeds Dr. Drummond Wolff, who is returning to England.

Mr. Meek was born in England but came to Canada when he was six years old and spent his childhood in Ottawa. He began his studies there with the late Dr. Herbert Sanders. He took his licentiate at the McGill Conservatorium, where he now heads the organ department, and later the Mus. Bac. at the University of Toronto. Before coming to Montreal, Mr. Meek was for five years at the Sydenham United Church in Kingston.

**GORDON YOUNG CONDUCTS
DETROIT MUSIC FESTIVAL**

Gordon Young, organist and choirmaster, conducted a spring festival of music May 13 at the First Presbyterian Church, Detroit, Mich. Organ music included: "Cortege and Litanie", Dupré; Toccata and Fugue in D minor, Bach; "The Legend of the Mountain", Karg-Elert; "Carillon-Sortie", Mulet, and "Piece Heroique", Franck. The choir sang: "Praise, My Soul, the King of Heaven", Young; "All in the April Evening", Robertson; "Now Let Us All Praise God and Sing", Young; "O How Amiable", Vaughan Williams, and "Let Their Celestial Concerts", Handel.

**VIRGIL FOX PLAYS, RECORDS,
TEACHES MASTER CLASSES**

Virgil Fox's May activities have included a recording session and recitals in Harrisburg, Pa., Lakeville, Conn., and Boston, Mass.

He will conduct one master class at Winthrop College, Rock Hill, S. C., June 11-15 and another at the Riverside Church, New York City, July 2-6 following the A.G.O. national convention.

**NORTHWESTERN "U" GROUPS
HEARD IN THOMPSON WORK**

Northwestern University glee clubs joined the band for a concert May 13 at the Cahn Auditorium, Evanston, Ill. Choral participation was in a first public performance of "Three Poems by Hart Crane for Women's Chorus and Band" by Willis Charkovsky, and in Randall Thompson's "The Testament of Freedom". William Ballard conducts the choral groups.

**LONDON SOCIETY SPONSORS
SERIES AT TEMPLE CHURCH**

The Organ Music Society in London, England, is sponsoring a special series of recitals at the Temple Church, Fleet Street, every other Thursday evening in May and June. George Thalben-Ball, organist of the church, opened the series featuring Karg-Elert's Third Symphonic Chorale, "Num ruhen alle Walder." Harold Darke of St. Michael's, Cornhill, played Bach's "Dorian" Toccata and Fugue, Variations on "Sei gegrusset" and the Prelude and Fugue in G major May 17. Frank Woodhouse of Holy Trinity, Brompton, played a recital May 31 with Karg-Elert's Fantasia and Fugue on "B-A-C-H" and Whitlock's Fantasy Chorale 1. J. Dykes Bower of St. Paul's Cathedral will play Bach's Preludes and Fugues in A major and E minor June 14. Arnold Richardson, organist of the Wolverhampton Civic Hall, will close the series June 28 playing the following: Four Chorale-Improvisations, Op. 65, Karg-Elert; Prelude and Fugue, Holbrooke, and Prelude, Andante et Toccata, Fleury.

**FINE LENTEN MUSIC HEARD
IN BIRMINGHAM CHURCHES**

After the ices of March, Birmingham, Ala., had a very imposing list of music for Holy Week and Easter as follows: March 19, First Presbyterian Church, recital by A. Thomas Talbert of Selma; March 24, Conservatory of Music Concert Hall, recital, Lois Neely; March 25, First Methodist Church, "Seven Last Words of Christ," Schütz; March 5, Highlands Methodist Church, Schubert mass; March 9, First Presbyterian Church, Gounod's "Redemption"; March 30, St. Mary's on the Highlands, a Bach cantata; Independent Presbyterian Church, Part 2, Handel's "Messiah"; First Baptist Church, "Seven Last Words," Dubois.

Dubois' "Seven Last Words" was sung in the Canterbury Mountain Brook Methodist Church and in the First Methodist Church of neighboring Fairfield. Stainer's "Crucifixion" was sung at the Hunter Street Baptist Church and a special program of Easter music was given at the Dawson Memorial Baptist Church.

**HAMMOND ADDS BIG PLANT
TO FACTORY FACILITIES**

The Hammond Organ Company, manufacturer of electronic instruments, has purchased a 150,000 square foot building on a tract of almost eight acres at Melrose Park, a Chicago suburb. According to its president, Stanley M. Sorenson, the Hammond Company will build a second building on the site to care for its needs for the next three to five years. With its four Chicago plants, the company now has 565,000 square feet of manufacturing space.

**MAEKELBERGHE RECORDS
TAPE FOR BELGIAN RADIO**

August Maekelberghe, organist and choirmaster of St. John's Episcopal Church in Detroit, Mich., made a tape recording of the St. John's organ for a broadcast May 21 on the Belgian National Radio from Brussels. Mr. Maekelberghe will be in Europe this summer for a recital tour. His present schedule includes four engagements: Ghent, Antwerp, Brussels and the music festival at Bruges.

**YOUNG PHYSICS STUDENT
RECEIVES MUSIC AWARD**

Alfred M. Greenfield of New York University sends word of Edward Adelson, who graduates with honors this year as a physics major, at the same time studying music and playing an all-Bach senior organ recital. Young Mr. Adelson has been awarded the national Woodrow Wilson fellowship for graduate study in music and has been accepted by the Eastman School of Music in Rochester.

DONALD KETTRING directed the choir of the East Liberty Presbyterian Church, Pittsburgh, Pa., in two cantatas in the month of March. Clokey's "Alleluia! Lord Immortal" was sung March 25 and the Faure Requiem was performed March 4.

C. GRIFFITH BRATT'S Symphony 2, commissioned by the Idaho National Federation of Music Clubs, was given its premier performance May 4 by the Boise Junior College Community Symphony under the direction of John Best.

**APPOINT DOROTHY YOUNG
TO ORGAN IN ROME CHURCH**

Dorothy Young has been appointed organist and choirmaster of the American Episcopal Cathedral in Rome, Italy. She will take up her duties there at the end of June. She has been serving as assistant to the organist of Christ Church Cathedral, Victoria, B.C., Canada. Prior to that she and her husband, Hunter Mallory, an architectural designer, lived in Honolulu, Hawaii, where she was organist of the First Methodist Church.

Miss Young was the 1952 winner of the A.G.O. national competition in organ playing. She studied in France with Marcel Dupré after graduating from the University of Oklahoma in 1953 where she had studied with Mildred Andrews.

Miss Young has appeared in many recitals. Her farewell program in Victoria May 13 follows: Chaconne, Couperin; "Comest Thou Jesus Down from Heaven to Earth", Bach; Concerto in A minor, Vivaldi-Bach; "Sketch", Schumann; "The Hanging Garden", Alain; "Ascension Suite", Messiaen.

**EDWARD BERRYMAN PLAYS
ON TWO CHORAL PROGRAMS**

A recital was given by the Carillon Singers, directed by Edith Byquist Norberg, at the Cathedral Church of St. Mark, Minneapolis, Minn., April 15. The choir sang "Six Chansons" by Hindemith, and "The Peaceable Kingdom" by Randall Thompson. Edward Berryman, organist-choirmaster of the cathedral, played several works of Bach, including the Toccata in F, "Von Gott will ich nicht lassen" and the Sinfonia: "Wir danken dir, Gott".

Another program in the cathedral series was given May 6 by the University of Minnesota Chamber Singers, conducted by James Aliferis. The singers, assisted by an instrumental ensemble including Thelma Hunter, harpsichord, were heard in the Missa Brevis 6 by Mozart. Mr. Berryman, also organist for this event, performed the Fantasie in F minor, Mozart.

**ANTHEM CONTEST HELD AS
MEMORIAL TO HARVEY GAUL**

The tenth annual competition for a memorial anthem has been announced by the Friends of Harvey Gaul. A prize of \$300 is offered and judges are Dr. Theodore Finney, University of Pittsburgh; Reuel Lahmer, Duquesne University, and Russell H. Wichmann, Chatham College. Entry blanks and information should be obtained from Mrs. David V. Murdoch, 315 Shady Ave., Pittsburgh 6, Pa.

**RUTH CARR PLAYS CLARKE
ORGAN PIECES ON PROGRAM**

Ruth Richardson Carr, head of the church music department at Stetson University, DeLand, Fla., and organist of the First Methodist Church, played four numbers—"Lullaby," Voluntary, Passacaglia and "A Negro's Lament"—on a program of compositions by Dr. Rosemary Clarke at the Clarke Conservatory April 15.

A PALM SUNDAY SERVICE of music at the First Methodist Church, Springfield, Ill., featured Gounod's "Gallia", Thompson's "The Peaceable Kingdom" and "A Canticle of Comfort" by Franklin E. Perkins who, with Aline R. Perkins, directed.

**OHIO STUDENT ORGANIST
MAKES FINE IMPRESSION**

Lowell Enoch, student of Professor Wilbur Held at Ohio State University, played an outstanding graduating recital Feb. 19 at St. Stephen's Episcopal Church, Columbus. He played: Prelude and Fugue in E flat and three chorale preludes, Bach; Chorale in B minor, Franck; "Roulade", Bingham; "Requiescat in Pace", Sowerby, and Prelude and Fugue in G minor, Dupré. A near-capacity audience included most of the members of the Columbus Chapter of the A.G.O. and joined in acclaiming his warmth and musicianship.

Young Mr. Enoch has played many recitals in Ohio and is at present organist and director at St. Stephen's Church and organist at the Bryden Road Temple Israel.

**BRUCKNER TE DEUM SUNG
AT FESTIVAL IN BUFFALO**

Anton Bruckner's Te Deum for chorus, solo quartet, strings, brass, timpani and organ received its first Buffalo, N.Y., performance at the Kenmore Methodist Church with Vernon D. Christman, minister of music, conducting and Marie Schumacher as guest organist. The occasion was a festival service March 25.

Mozart's Sonata 17 for strings and organ was played for the offertory and Miss Schumacher opened the service with Buxtehude's Prelude and Fugue in G minor. In addition to the major Bruckner work, the choir sang a group of anthems by Raselius, Oldroyd, Davies, Bach, Burnew, Schuetky and Thompson.

**MAY PROGRAMS ARE GIVEN
AT NEW YORK CITY CHURCH**

Three musical programs were given in May at the Church of St. Mary the Virgin, New York City. Edward Linzel played Tournemire's Suite for Easter Day, Clerambault's Suite, Tone II and Maleingreau's "Symphonie de l'Agneau Mystique" May 14. Ernest White played the complete Solemn Mass for Parish Use by Couperin, May 21 with a chorus of women's voices singing pieces by Karg-Elert and Poulenc. Mr. Linzel closed the series May 28 with music by Bach and "L'Ascension" and "Les Corps Glorieux" by Messiaen.

**MILWAUKEE CHURCH HEARS
SPRING CHORAL SERVICE**

The choirs of Grace Evangelical Lutheran Church, Milwaukee, Wis., gave their annual spring vesper service April 15 with Arthur A. Griebing directing. An interesting feature was "The Road to Calvary" by John Cozens, which combined readings from the scriptures with music of chorales sung by the choirs and the congregation.

**SEMINAR IN CHURCH MUSIC
WILL BE HELD AT DE PAUL "U"**

DePaul University, Chicago, will have a two-week seminar in church music July 16 to 27. The course, designed for practical application, will include: Gregorian chant, service playing, choral techniques and the boy voice. The Rev. Gregory O'Brien, O.S.M., James Welch and Rene Dosogne are three of the well-known church musicians on the teaching staff.

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As Many as are Led	David McK. Williams	.25
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Mozart Year Shows in Easter Programs of Many Churches

By FRANK CUNKLE

The Mozart bi-centennial competed with the more usual Handel and Bach in this year's Easter services. At St. Paul's Episcopal Church in Syracuse, N.Y., both morning services opened with the "Alleluia" from "Exultate, Jubilate" played by H. Wintrop Martin, organist and choirmaster, and a solo trumpet. The soloist also played the Allegro from the Haydn Trumpet Concerto. Titcomb's *Missa Brevis* in D, "By Early Morning Light", Reimann-Dickinson, Mozart's Gloria from the Twelfth Mass, Kopyloff's "Alleluia, Christ Is Risen" and Titcomb's "Come Ye Faithful" rounded out the choral music for these services. The postlude was Snow's Toccata on "Easter Hymn." The vesper church school festival featured an Easter pageant, "Cross of Light".

W. William Wagner's Easter morning services at the Old Stone Church, Cleveland, Ohio, included "Christ Is Risen", Olds; "Joy Dawned on Easter Day", Phelps; "Fairest Lord Jesus", Edmundson; Kopyloff's "Ice Has Gone from All the Rivers"; "Now Sing We All on Easter Morn", Caldwell; the Finale from the First Symphony, Vierne; "Christ Our Passover", Macfarlane; Five Mystical Songs, Vaughan Williams; "We Will Be Merry Far and Wide", Marryott; "Light's Glittering Morn", Parker, and closed with the Toccata from Widor's Fifth Symphony. The evening service made use of parts two and three of "The Messiah", after opening with Mozart's *Fantasia* in F minor.

The First Presbyterian Church of York, Pa., used a brass quartet and a handbell choir, the latter playing the familiar Mozart "Alleluia". Anthems included "In Joseph's Lovely Garden", arranged by Dickinson; "O Joyous Easter Morning", Malin, and the "Hallelujah Chorus" from "The Messiah". Vierne's "Carillon" open the service and Farnam's Toccata on "O Sons and Daughters" closed it.

At the First Presbyterian Church, Detroit, Mich., Gordon Young opened with the Farnam Toccata. Anthems were: "Hymn Exultant", Clokey; "In Joseph's Lovely Garden", Dickinson, and the "Hallelujah Chorus". The postlude was the Toccata from Widor's Symphony 5.

At the Yorkminster Baptist Church, Toronto, Ont., D'Alton McLaughlin played the same Toccata and also the Mulet one. Also at the morning service, his choir sang "An Easter Litany", Dickinson, and "Blow, Golden Trumpets", Wild. The quartet sang Kemmer's "I Heard Two Soldiers Talking". The evening service music included "On That First Morning of the Week", Egerton; "I Know that My Redeemer Lives", Bach, and "Sing Ye to the Lord", Lloyd.

At Trinity Church, Boston, the choir was heard in the final choruses from "The Messiah" at the early service and George Faxon played two chorale preludes by Bach, and "Carillon de Westminster", Vierne. Choir music at the other services included: "Joy Fills the Morning", Lotti; "The Resurrection" from "Christus"; Liszt; Service in D minor Vaughan Williams, and "Christ the Lord Is Risen Again", Thiman. Organ voluntaries were: "Alleluia, Pascha Nostra", Titcomb; Toccata from Symphony 5, Widor; *Fantasia* in G minor, Bach, and Finale from Symphony 1, Vierne.

At the Old South Church, Boston, Carl McKinley played the Chorale in A minor, Franck, and Toccata in C major, Bach. His choir sang the final choruses from "The Messiah" and "Let the Song Be Begun", arranged by Woodward.

Organ voluntaries at the Cathedral Church of St. Paul were two movements from the Roman Symphony, Widor; "Look Down on Us, Lord Jesus Christ", Bach, and the Toccata from Symphony 5, Widor. Mozart appears again in the singing of the Gloria from the Twelfth Mass and the familiar solo, "Alleluia." A Te Deum by Titcomb, and a group of carols at the evening service were also heard. Lawrence H. Moe is organist-director.

At Emmanuel Church, Grover Oberle programmed Mozart's *Missa Brevis* in F, a Gloria and "Surrexit Christus Hodie".

The choir also sang Titcomb's "Christ Our Passover". Organ numbers were "Offertoire sur les Grand Jeux", Couperin, and Finale from Symphony 1, Vierne.

James Taylor at the Roxbury Presbyterian Church played "Regina Coeli", Titcomb; "The Heavens Declare", Marcello; Pastorale from "The Messiah", and "O Filii et Filiae", Farnam. His choirs sang: "An Easter Carol", Holler; "King of Kings", Simper; "As It Began to Dawn", Vincent; "Alleluia", Humphries, and "We Will Carol Joyfully", Means.

At Trinity Church, Santa Barbara, Cal., C. Harold Einecke played: Easter Chorales by Bach and Walther; Toccata on "Ye Watchers and Ye Holy Ones", Gore; Toccata on "O Filii et Filiae", Farnam, and "Sortie sur Alleluia", Benoit.

At St. Paul's Episcopal Church, Salinas, Cal., organ numbers were "Easter Morning on Mount Roubidoux", Gaul, and Fugue on "O Sons and Daughters", Langlais. Choir anthems at the three services were: "Ye Watchers and Ye Holy Ones", Davis; portions of a service by Mackelberghe, and "The Hallelujah Chorus".

Frank K. Owen at St. Paul's Cathedral, Los Angeles, played: "Alleluia, Pascha Nostra", Titcomb; "Christus Resurrexit", Ravanello; the afore-mentioned Toccata by Farnam; Variations on "O Filii et Filiae", Dandrieu, and "Marche Pontificale" from Symphony 1, Widor. Offeratory anthems were "Joy Fills the Morning", Dickinson, and "Angels, Roll the Rock Away", Snow.

For high masses at Mary Star of the Sea Parish, San Pedro, William Ripley Dorr's choir sang "Vidi Aquam" and "Victimae Paschali", Yon; "Exultet Orbis", Van Hulse, and "Terra Tremuit", Casimiri.

At the Peachtree Christian Church, Atlanta, Ga., Theodore Ripper also played the Dandrieu variations, and anthems included "In Joseph's Lovely Garden", Dickinson, and the "Hallelujah Chorus". A brass choir also participated.

A brass choir also assisted at Emmanuel Church, Baltimore, Md. Frederick Erickson played Bach Chorale Preludes and the choir sang the Prologue from "Mors et Vita", Gounod, and "The Promise", Bairstow, at the offering. Several portions of the service included music by Mr. Erickson himself.

At the First Methodist Church, Oak Park, Ill., Corliss Arnold played Chorale Preludes by Bach, Brahms and Krebs, and Toccata by Farnam and Widor. Among choir numbers were a Palestrina "Alleluia"; "Hallelujah, Amen" from "Judas Maccabaeus", Handel; "Here on Earth" from "A German Requiem", Brahms, and "God So Loved the World" from "The Crucifixion", Stainer. Trumpets and tympani assisted in the services.

At the four services of the Evangelical Lutheran Church of St. Luke, Chicago, where Herbert C. Bruening is director of music and others in the music program are: Erich von Behren, Walter Hartkopf, Edgar Krenzke and Susan Roehrs, preludes included "Easter Hymn", Fleischer; "Auf, auf, mein Herz", Reuter, and "Llanfair", Diggle. Postludes were: "Nun danket alle Gott", Karg-Elert; "Duke Street", Weinhorst and "Christ the Lord Is Risen Today", Beck. Anthems in various services were: "This Joyful Easter-tide", Baker; "Joy Fills the Morning", Lotti-Dickinson, and "Christ Is Risen Today", Davis.

At the First Methodist Church, Springfield, Ill., a brass ensemble assisted Franklin E. Perkins and the five choirs. The preludes were "The Joy of the Redeemed", Dickinson, and "Alleluia", Dubois. The Farnam Toccata was again the postlude. Some of the choral music was "The Strife Is Over", Palestina-Perkins; "An Easter Hallelujah", Vulpius-Dickinson; Easter carols arranged by the same arrangers; "The Hallelujah Chorus" from "The Messiah", and "I Heard Two Soldiers Talking", Chapman.

In the services at the Baptist Temple, Philadelphia, William Miller directed the choirs and Robert T. Smith, organist, and Harold E. Rhein, guest organist, played. Among the organ numbers were: "Resurrection Morn", Johnston; "Easter Morning on Mount Roubidoux", Gaul; "Paeon of Easter", Mueller; Toccata, Farnam; "Moonlight over Nazareth", Diggle, and Prelude, Frimal. Choir numbers were: "Hallelujah, Christ Is Risen", Simper; "Alleluia", Peery; "Unfold Ye Portals", Gounod, and "The Hallelujah Chorus" from "The Messiah".

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Edward Hart at the West Side Presbyterian Church, Ridgewood, N.J., was assisted by Eugenia Dengel, violin, in a pre-service program. The three choirs and quartet sang four carols—"Now the Green Blade Riseth", Fusner; "The Gateway Carol", Marryott; "Sing a Song of Gladness", Elmore, and "Three Men Trudging Down the Road", Gaul—and "Hallelujah, Amen", Handel. The postlude was the Boellmann Toccata.

At the East Liberty Presbyterian Church, Pittsburgh, Pa., Donald Kettinger played Gaul's "Easter with the Pennsylvania Moravians" and Scheidt's "Christ Lay in Death's Dark Prison" as morning preludes. Choir numbers were: "That Blessed Eastern Morn", Caldwell; "Spanish Easter Processional", Gaul, and with congregation joining, the Hallelujah Chorus. The evening service preludes were improvisation on an Easter Theme, Titcomb, and "Abide with Us", Weinberger. Anthems included: "Carol of Joy", Walker; "Paschal Paeon", Lewis, and "An Angel Said unto Mary", Markarov-Williams.

The music at the Claremont Church, Claremont, Cal., where Louis F. Ronfeldt and William G. Blanchard are ministers of music, included: "Easter Dawn", Jenkins, and "Great and Marvelous Are Thy Works", Gaul, on the organ. Anthems were "Hallelujah" from Beethoven's "The Mount of Olives", Dickinson's "In Joseph's Lovely Garden" and the Hallelujah Chorus from "The Messiah".

At the First Methodist Church, Wichita Falls, Tex., where Robert Scoggin is minister of music and Dr. Nita Akin organist, organ music was "Praise Him All Ye Heavenly Host", Llanfair, and the Hallelujah Chorus from "The Messiah". The choirs sang "In Joseph's Lovely Garden", Dickinson, and the "Mount of Olives" Hallelujah.

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**OAK PARK HYMN FESTIVAL
ATTRACTS TWENTY CHOIRS**

"Our Heritage in Hymnody" was the theme of a hymn festival held under the auspices of the Oak Park-River Forest Council of Churches at the First Methodist Church, Oak Park, Ill., April 29. Twenty choirs numbering over 300 voices from the churches of the two Chicago suburban communities participated. Dr. Corliss R. Arnold, A.A.G.O., was director and organist for the event. William B. Knaut, M.Mus., F.T.C.L., A.A.G.O., organist and choirmaster of St. Christopher's Episcopal Church, directed the gallery choirs. Mrs. Edith Heffner Dobson, minister of music at the Harvard Congregational Church, and Miss Pauline Osterling, organist-director of the Austin Boulevard Christian Church, were the choir procession marshals.

Hymn-anthems in the service were: "Turn Back, O Man", Old 124th Psalm Tune from the Genevan Psalter, arranged by Holst; "The Old Hundredth Psalm Tune" from the Coronation Service of Elizabeth II, arranged by Vaughan Williams, and the Negro spiritual, "Were You There?" Dr. Arnold played the following organ pieces based on hymn-tunes: Toccata on "The God of Abraham Praise" by Bingham; Walther's Chorale Prelude on "A Mighty Fortress"; "Aberystwyth", Whitney, and Karg-Elert's "Now Thank We All Our God."

**SCOGGIN TO GO TO DALLAS;
PLAYS FAREWELL RECITAL**

The Rev. Robert E. Scoggin, who has served this last year as minister of music at the First Methodist Church, Wichita Falls, Tex., has been appointed to a similar post at the University Park Methodist Church, Dallas. He and his wife, Patricia, cellist, played a recital April 22. Works included were "Fireworks Music", Handel-Biggs; "Flute Solo", Arne; Chorale in B minor, Franck; Sonata in A minor, Marcello; "Roulade", Bingham; "Christ in Gethsemane", Scoggin; Toccata in F, Bach.

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The electronic organ division of the C. G. Conn Company has appointed two new regional salesmen for midwestern and western territories. Leonard E. West will headquarter at Lincoln, Neb. He has a background of conservatory training, professional orchestral playing and electronic organ sales. Martin R. Ondrla will make Bloomington, Ill., his center. Since his Marine Corps service, he has been associated with electronic organ sales in New England.

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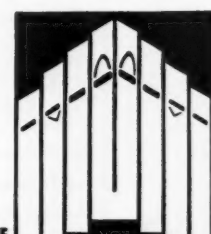
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The case work of the present instrument is being retained. Installation will be completed in June.

The disposition of stops follows:

MANUAL I.

Gedecktpommer, 16 ft., 68 pipes.
Principal, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Spitz Flute, 8 ft., 85 pipes.
Octave, 4 ft., 61 pipes.
Spitz Flute, 4 ft., 61 notes.
Nasat, 2 2/3 ft., 49 pipes.
Octave, 2 ft., 61 pipes.
Spitz Flute, 2 ft., 61 notes.
Terz, 1 3/5 ft., 49 pipes.
Mixture, 2-5 ranks, 233 pipes.
Dulzian, 16 ft., 61 pipes.

MANUAL II.
(Enclosed)

Chimney Flute, 8 ft., 61 pipes.
Flute, 8 ft., 85 pipes.
Salicional, 8 ft., 61 pipes.
Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Traverse Flute, 4 ft., 61 notes.
Octave, 2 ft., 61 pipes.
Harmonic Flute, 2 ft., 61 notes.
Mixture, 2-5 ranks, 208 pipes.
Contra-Bassoon, 16 ft., 12 pipes.
Oboe, 8 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Clairon, 4 ft., 61 pipes.
Chimes.
Tremulant.

MANUAL III.
(Enclosed)

Quintaton, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Quint, 2 2/3 ft., 61 pipes.
Gemshorn, 2 ft., 73 pipes.
Terz, 1 3/5 ft., 49 pipes.
Sifflöte, 1 1/3 ft., 61 notes.
Gemshorn, 1 ft., 61 notes.
Cimbel, 2 ranks, 122 pipes.
Krummhorn, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Principal, 16 ft., 68 pipes.
Bourdon, 16 ft., 32 pipes.
Gedecktpommer, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Gedecktbass, 8 ft., 32 notes.
Spitz Flute, 8 ft., 32 notes.
Octave, 4 ft., 32 notes.
Gedeckt, 4 ft., 32 notes.
Octave, 2 ft., 32 notes.
Gedeckt Flute, 2 ft., 32 notes.
Mixture, 3 ranks, 96 pipes.
Posaune, 32 ft., 68 pipes.
Trombone, 16 ft., 32 notes.
Contrabassoon, 16 ft., 32 notes.
Dulzian, 16 ft., 32 notes.
Trumpetbass, 8 ft., 32 notes.
Tromba, 4 ft., 32 notes.
Oboe, 4 ft., 32 notes.
Dulzian, 4 ft., 32 notes.
Oboe, 2 ft., 32 notes.

**TEN CENTURIES OF SACRED
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The school of religion, Butler University, Indianapolis, Ind., recently sponsored its choral groups in its second annual concert entitled "One-Thousand Years of Sacred Song." The choral groups consist of the seminary chapel choir, the seminary motet singers and two male quartets. Classic examples of sacred song from various periods in the last thousand years were given.

GEORGE WM. VOLKEL
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Familiar Writers Head Month's List Of New Choir Music

By FRANK CUNKLE

Several composers whose anthems are familiar to most church musicians appear again this month in the list of new choral music. Eric Thiman, whose often largely-unison SATB settings of familiar texts are so widely used by volunteer groups, is represented by several new ones. Novello, available from British-American and Gray, brings out "Who Would True Valour See" on the John Bunyan text, and Gray has "Awake, Awake to Love and Work", three stanzas of a nineteenth-century American tune, and "O Brother Man", the Whittier poem set in typical Thiman style and also available in SA.

Gray also sends two settings from the psalms by Leo Sowerby: "I Will Love Thee, O Lord" from Psalm 18 and "My Heart Is Fixed, O God" from Psalm 57. These are big vigorous settings full of the composer's harmonic and contrapuntal skills and intended for a chorus of professional caliber. Seth Bingham's festive Credo with a big organ part and strong contrasts also comes from Gray, as do two services—Missa Brevis 12 by Healey Willan, and Communion Service in G by Searle Wright, both for well-trained liturgical choirs. David McK. Williams has a big festival anthem, "As Many as Are Led by the Spirit" (Gray), which should be impressive in a big, solid group.

Novello publishes a dramatic a cappella setting by Hewitt-Jones of Donne's poem, "At the Round Earth's Imagined Corners", which uses wide ranges and some dissonant resonances. A six-part Elizabethan motet, "When David Heard" by Weelkes, is more than a museum piece; it is full of contrapuntal interest. It is for rather specialized groups.

Some women's choruses head E. C. Schirmer's new list. Three in the Hollins College series are a Pater Noster by Gevaert, a comparatively undramatic setting of the text well within the capabilities of any good women's group; the Bach harmonization of the Christmas chorale, "A Babe Is Born in Bethlehem", transposed from the SATB, and the duet, "We Hasten with Eager Footsteps" from Bach's Cantata 78. Another duet, "My Spirit Be Joyful" from Cantata 146, completes the women's list. The same publisher brings out two issues for men's chorus this month. The choruses from Berlioz' "The Damnation of Faust" require greater vocal and musical skills than many male groups possess, but there is a rapidly increasing interest in Berlioz' choral music. The Sussex carol, "On Christmas Night All Christians Sing", arranged by Robert Barrow for TTBB, is an easy, useful addition to carol lists. An Italian carol, "Song of the Bagpipers", which may have been the basis of two "Messiah" airs, is in an easy mixed chorus arrangement. Less easy for mixed chorus is Lundquist's "Who Trusts in God", written in German church style culminating in the chorale on which it is based. Its modulatory character might pose intonation problems for its suggested a cappella performance; it would seem in character accompanied.

Three carols, "Susani" arranged by Philip Gordon for SSA, "Jesus' Christmas Lullaby" arranged by Walter Ehret for SSA, and the Polish "Holy Messiah" arranged by David Kozinski for SATB, come from Elkan-Vogel, who also sends a new SATB version of Bach's familiar "O Jesu So Sweet".

Summy has new editions of Purcell's "Rejoice in the Lord Alway", Mendelssohn's "He Watching over Israel" and Bach's "O Father God of Love" from Cantata 129. Two of this publisher's new SATB anthems have little in common. Lubin's "Fear Not That You Walk Alone" is a simple block-harmony setting for volunteers; Nystedt's "Cry Out and Shout" is a noisy, brilliant a cappella anthem full of trumpet-like resonances. A setting of William Blake's "Song of Innocence" by E. R. Larson, comes for two-part treble.

Galaxy's "God Be in My Head" is a not-difficult chordal setting by Alinda Couper of a Sarum prayer. Powell Weaver's choral adaptation of Bach to

"The Lord of All Did Reign" provides a useful repertory addition for a good choir.

The little volume from Westminster Press, "Service Music for Adult Choirs," furnishes introits, responses and amens for the less-liturgical denominations. W. Lawrence Curry is editor and a committee of distinguished church musicians assisted him.

Concordia's list this month is headed by Pachelbel's cantata, "God Is Our Refuge and Our Strength", based on the "Mighty Fortress" chorale. This is a scholarly edition, written for double choir and instruments, but it is entirely singable. The same publisher sends three short anthems: Bender's "Now unto Him That Is Able", from the "choral music for the day" series, Kittan's "Lord Now Lettest Thou Thy Servant", a simple Nunc Dimittis for service use, and the folk-like Klause-Wismer "Wake, Nightingale, Awake", semi-religious in character and adapted to concert or festival use. "Lift Up Your Hearts", a dozen short choruses compiled by Paul Bunjes for various uses in the communion service, are based largely on familiar chorale melodies. The settings make very reasonable demands upon singers and are potentially useful in many denominations.

Novello brings out "Hierusalem", a twelve-minute work by George Dyson, for soprano, chorus, strings and optional harp and organ. Long, rather complex in texture, full of divisi and dissonant resonances, it is probably intended for the use of well-organized choral societies. A new edition of Orlando Gibbons' "If Ye Be Risen Again with Christ" makes available a fine five-part specimen of Elizabethan church music. Noel Nickson's "Save Us, O Christ" is a short, dramatic but not easy a cappella anthem. Pritchard's "Sing We Merrily unto God" would be no serious problem for a good choir and should prove useful as a general anthem. Herbert Howells has made a sound setting in B minor of the Magnificat and Nunc Dimittis especially for the May jubilee festival of the Church Music Society at Westminster Abbey.

Buchner's Christmas Cantata (Concordia), written a century before "The Messiah", has a good deal of musical interest for choirs and directors of fairly broad taste and experience. It is neither long nor difficult and makes no unusual demands on choir or soloists. Concordia has several new issues for treble choir this month: Six hymn settings by Markworth should come to the attention of directors of women's or advanced junior groups; their usefulness and suitability depends on specific worship situations. "To Shepherds as They Watched by Night", a simple setting of an ancient carol by Richard Warner, takes its third stanza across the key circle by means of a curious modulation. "Thy Little Ones Are We" is a pleasant Danish carol set in two parts by Pfautsch. For more general use is Wienhorst's "There Is a Name I Love to Hear".

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Plans for the organ were drawn up by Herman Schlicker in collaboration with Mrs. E. E. Missildine, who has been organist of the church for the last forty-five years, and C. P. Rogers, who donated the instrument to the church.

The organ has fifteen stops and twenty-one ranks with no borrows or unification. Wind pressure is two inches and two and one-half inches.

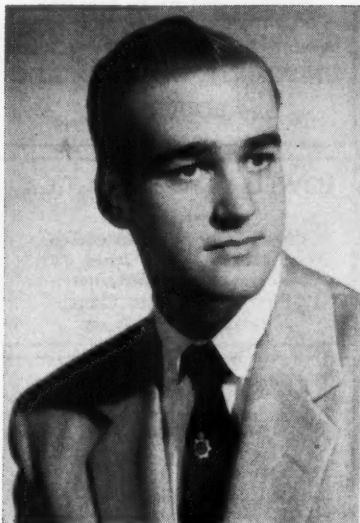
**CHRISTIANSEN TO OFFER
SUMMER CHORAL SCHOOLS**

Paul J. Christiansen, chairman of the department of music, Concordia College, Moorhead, Minn., will conduct four choral schools this summer. June 17-22 he will offer his course at State Teachers College, Emporia, Kans; June 24-30 at Denver, Col., University; July 22-Aug. 1 at State Teachers College, Bemidji, Minn., and Aug. 5-15 at Thiel College, Greenville, Pa. Other faculty members will be: Carl O. Thompson, State Teachers College, Bemidji, Richard D. Hoffland, minister of music, the Second Presbyterian Church, Bloomington, Ill., and Roger D. Fee, Denver University.

**SING BACH EASTER CANTATA
IN HINSDALE, ILL., CHURCH**

The choir of Grace Church, Hinsdale, Ill., under the direction of Benjamin Hadley, sang Bach's Cantata 4 April 22. Mr. Hadley played these Bach works on the same program: Prelude and Fugue in G major, "Christ Is Arisen," "On Earth Has Dawned This Day of Days" and "In Death's Strong Grasp the Saviour Lay."

EARLE G. GOODWIN, JR.



EARLE G. GOODWIN, JR., of Maywood, N. J., and a first year student in organ at Oberlin Conservatory, recently received a \$500 scholarship for his second semester expenses. The gift was awarded by the Northern Valley Chapter of the A.G.O. of which Mr. Goodwin has been a member for several years.

In his high school years he was extremely active in musical circles. He served as organist and choirmaster of the Church of the Ascension, Bogota, for two years and of the Christian Reformed Church, Englewood, for one year.

As a member of the Northern Valley Chapter, he played two outstanding recitals in 1954 and 1955 during which time he showed great growth and promise. His first organ instruction was under William Mumford of Park-Ridge, and then later with John W. Harvey of Englewood. At Oberlin he is majoring in organ under Professor Leo C. Holden.

THE RUDOLPH WURLITZER COMPANY has moved its offices from North Tonawanda, N. Y., to DeKalb, Ill., effective April 1.

**ROGATE SERVICE USES TWO
CHILDREN'S CHOIR GROUPS**

Rogation Sunday at the Evangelical Lutheran Church of St. Luke, Chicago, made use of the primary chorus and the children's choir in a choral service on the theme of the Holy Trinity. The children's groups, directed by Walter Hartkopf and Miss Susan Roehrs, with Herbert D. Bruening at the organ, sang: "Open Now Thy Gates of Beauty", Neander-Wohlfeil; "Lord of Our Being", Handel; "Dear Christians, Praise God Evermore", Kindermann; "Praise to the Lord, the Almighty", Neander-Malmin; "Children of the Heavenly Father", Swedish; "Behold the Lamb of God", Bouman; "Christ the Lord Is Risen", Latin; "Go to Dark Gethsemane", Redhead-Bouman; "Christ Is Risen Today", Davis; "Come Let Us All This Day", Bach; "Holy Ghost with Light Divine", Gibbons-Bouman; "Come Holy Spirit", Bach-Luvaas, and the "Our Father," plainchant.

**CANTERBURY CHORUS ENDS
FULL SEASON WITH MOZART**

A performance of the Mozart Requiem closed the season's activities for the Canterbury Choral Society, Charles Dodsley Walker, founder and conductor, at the Church of the Heavenly Rest, New York City, April 29. Soloists were: Janet Hayes, soprano, Mary Van Kirk, contralto, Robert Price, tenor, and Lee Cass, bass. The accompaniment was provided by the Collegium Musicum, members of the brass section of the New York Philharmonic Symphony Orchestra and Marion A. Engle, organist.

At three previous performances this season, the society has sung Mozart's C minor Mass, the Magnificat and Cantata 140 by Bach, and a program of antiphonal works by Gabrieli and Langlais.

**WAGNER DIRECTS "ELIJAH"
AT MAY EVENING SERVICES**

The choir and soloists of the Old Stone Church, Cleveland, Ohio, sang Mendelssohn's "Elijah" under the direction of W. William Wagner, giving the first part May 6 and the second May 13 at regular evening services.

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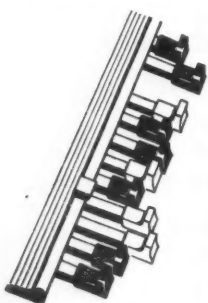


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WISCONSIN CHURCH HOLDS DAY OF SPIRITUAL MUSIC
Zion Lutheran Church, Wausau, Wis., observed its third annual day of spiritual music April 22 with choirs and an instrumental ensemble under the direction of Carl Schalk. Guests for the two special concerts were the choirs of Trinity Church, Merrill, and of St. Martin's, Clintonville, and Professor Victor Hiller of Concordia College, River Forest, Ill., who was heard in numbers for organ and instrumental ensemble. Bach's "Christ Lay by Death Enshrouded" and J. C. Bach's "I'll Not Let Thee Go" highlighted the evening choral concert. Two works were commissioned for the festival: a new hymn, "Thy Word before Me Lies", was set to music by Professor Hugo Gehrke, Concordia College, Oakland, Cal., and "Cantata for the Day of Pentecost" was written by Richard Hillert, organist of Trinity Lutheran Church, Wausau.

MICHIGAN DIOCESE TO HOLD CHURCH MUSIC CONFERENCE
The annual church music conference, sponsored by the Episcopal Diocese of Michigan, will be held June 12 through June 16 at the Cranbrook School and Christ Church Cranbrook, Bloomfield Hills, Mich. Featured will be Vernon deTar of New York City and Marie Joy Curtiss, director of youth choirs at the Grosse Pointe, Mich., Memorial Church. Members and advisors of the Diocese of Michigan church music commission who will be on the faculty are: Dr. Maurice Garabrant, the Rev. Wilfred S. Layton and the Rev. Charles H. Brient. Subjects will include: organ, boy choirs, music and worship, hymnology and principles of organ playing. Information may be obtained by writing: Department of Christian Education, Diocese of Michigan, 63 E. Hancock, Detroit 1, Mich.

CHURCH ORGAN HOBBYIST RETIRES AFTER 35 YEARS
Miss Anne M. Vonk, secretary of the New Jersey Chapter of the A.G.O., resigned April 15 after thirty-five years as organist at the Bethel Reformed Church, Passaic. A responsible administrative clerk in the Passaic health department for many years, Miss Vonk has had no training at the organ and thinks of her playing as a hobby. She succeeded her sister to her position at the Passaic church in 1921.

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**MAMMOTH CHOIR FESTIVAL
INSPIRES CALIFORNIANS**

The Los Angeles Chapter of the Choral Conductors' Guild sponsored the Southern California choir festival of sacred music May 6 at the First Methodist Church, Los Angeles. A thousand voices in the combined choirs of forty-two churches sang: "If Thou but Suffer God to Guide Thee", Neumark-Thompson; "O Lord Most Holy", Bruckner-Dickinson; "Let All Mortal Flesh Keep Silence", French-Holst; Nunc Dimittis, Gretchaninof, and "All People That on Earth Do Dwell", Bourgeois-Jolley. Dr. Charles C. Hirt, minister of music, the First Presbyterian Church, Hollywood, and chairman of the sacred music department, University of Southern California, was guest conductor. Guest organist Barron Smith, the First Presbyterian Church, Hollywood, played Prelude and Fugue in A minor and "Our Father in Heaven", Bach. The Pomona College glee clubs acted as guest choir and sang Palestrina's "Missa Iste Confessor" with William F. Russell conducting.

**APPLETON HAS WORKSHOP
FOR CHOIRS LED BY ANGEL**

The Appleton, Wis., Junior Choir Directors' Association sponsored a junior choir workshop April 16 conducted by Clark B. Angel, organist and choir-master of the First Congregational Church of Eau Claire. The day was spent on techniques and materials and ended with a demonstration choir. In the evening Mr. Angel conducted a discussion of senior choir materials for members of the A.G.O.

**CHICAGO LUTHERAN CHOIR
HEARD IN ANNUAL CONCERT**

The Lutheran Choir of Chicago sang its ninth annual concert at Orchestra Hall May 5. Under the direction of Gerhard P. Schroth, M.Mus., the choir included: "Jauchzet dem Herrn", Pachelbel; "The Spirit Also Helpeth Us", Bach; Advent Motet, Schreck; "A Ceremony of Carols", Britten; "Prayer to Jesus", Oldroyd, and "Sing a Song of Joy", Darke.

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**CHOIR HAS FINE CONCERT
 TOUR EVEN ON MUDDY ROAD**
 The a cappella choir of the Pacific Bible College, Lauren B. Sykes, director, completed a 3,000 mile tour of the Northwest April 30. Twenty-nine appearances were made in Oregon, Washington, Idaho, Montana and Wyoming. The program was as follows: "Let All the Nations Praise the Lord," Leising; "Jesus Said to the Blind Man," Vulpius; "I Am the Resurrection and the True Life," Schütz; "Create in Me, O God, a Pure Heart," Brahms; "Judge Me, O God," Mendelssohn; three Negro spirituals; "Sing Praises," Glarum; "Go to Dark Gethsemane," Noble; "Praise to the Lord," Christiansen; Carol of the Polish Grenadiers, Niles, and "Praise God in His Holiness," Vandenberg.

In Montana the choir bus bogged down in the mud and the station wagon had to be sent twenty-five miles to get two state highway trucks to come to the rescue. While waiting for help the choir members waded into the mud and got six stuck cars on their way.

**DETROIT YOUTH FESTIVAL
 HELD BY CHURCH COUNCIL**
 The Detroit Council of Churches sponsored its annual youth festival April 29 at the Central Methodist Church. The theme was "Great Hymns of Our Churches". Fifteen denominations and forty churches were represented. Thelma E. Addington, festival chairman, has been on the executive board of the Detroit Chapter of the A.G.O. for six years. Other members participating were Margaret Brattin, president of the Guild of Church Musicians, the music department of the Council of Churches, and the following directors: Grace Samson, Bertha Hagarty, Ellen Addington, Charles Coleman, A.A.G.O., and Charles H. Briant, A.A.G.O., and organist, Nancy Lewis Kochenderfer.

About 800 children and youth took part. Two groups were featured: the massed Lutheran choirs, with Mrs. Samson directing, sang "A Mighty Fortress" and the Methodist, Presbyterian and Episcopal choirs of 375 voices sang "For All the Saints" by Vaughan Williams, under the baton of Mrs. Addington.

**NAME BLANCHARD TO POST
 AT CALIFORNIA COLLEGE**
 William G. Blanchard, associate professor of music at Pomona College and Claremont Graduate School and organist of Pomona College, has been appointed organist of Claremont College.

Mr. Blanchard is in charge of the Ealey organ in the Bridges Auditorium, one of the largest instruments ever installed in the West. Together with Kenneth G. Fiske, he has been active in the development of the annual summer organ week which brings to Claremont for instruction and for a recital one of the leading organists of the world. The appointment is in recognition of Mr. Blanchard's achievements as an organist and teacher. A graduate of DePauw University, he holds a Master of Music degree from the University of Michigan. He has been a student of Carl Weinrich and Hugh Porter in organ and of Seth Bingham in composition.

**PROGRAM OF ORGAN, BRASS
 MUSIC HEARD IN SERVICE**
 A choral evensong at St. John's Episcopal Church, Los Angeles, Cal., April 29 featured music for organ and brass. James Vail was organist and Evan Vail conductor at the service. The program included: Movement 1, "Psalm 19", Marcello; "Providebam Dominum", Lassus; Toccata, Bonelli; Sonata 7, Reiche; Alleluia, Cantata 142, Bach; Horn Concerto 5, Mozart; Cathedral Music, Beversdorf; Canon Noni Toni, Gabrieli. St. John's choir sang "Go Not Far from Me", Zingarelli, for the offertory.

**CONCERTO BY SCHREINER
 GIVEN AT POMONA COLLEGE**
 Alexander Schreiner, one of the organists of the Mormon Tabernacle, Salt Lake City, was guest with the Pomona College symphony orchestra April 29 in Bridges Hall of Music, Claremont, Cal. With Kenneth G. Fiske conducting, Mr. Schreiner played his own Organ Concerto in B minor. The Mozart 200th anniversary year was observed with the overture to "The Impresario" and "Eine Kleine Nachtmusik".

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