

THE DIAPASON

UNIVERSITY
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I.C.O. PLANS DEVELOP AT VERY RAPID PACE

WILL BE UNIQUE GATHERING

Deans Sent Supplies of Blanks and Information on Meeting—Immediate Action on Applications by Members Imperative.

Organists of three great countries are making plans with mounting enthusiasm for the first great international congress of organists to be held in London July 27 to Aug. 2. Deans of all chapters of the A.G.O. have received supplies of registration forms, applications for hotel bookings and tickets as well as copies of the program schedule.

Members who have any intention of making this unique journey should obtain all this material at once from their chapter deans and should fill out and mail all forms as soon as possible.

The program planned is an interesting one, giving Americans a fine opportunity to gain a better understanding of the differing styles of church music and organ playing as well as a chance to know their compatriots from other lands.

Francis Jackson, Lady Susi Jeans, Ralph Downes, C. H. Trevor, Dr. Harold Darke and Dr. George Thalben-Ball will represent England in organ recitals. Canada will be represented by Gordon D. Jeffery, Gerald Bales and others and our country will offer recitals by Dr. Robert Baker, David Craighead, John Huston and Marilyn Mason. Services will be held in many historic edifices including Westminster Abbey, Westminster Cathedral, St. Columba's, Church of Scotland, and St. Paul's Cathedral.

Many opportunities will be afforded for sightseeing, photography and shopping. Lectures and programs of great interest to organists and musicologists will be included throughout the congress.

Word from the national headquarters of the A.G.O. suggests that every member get the material available from his dean and see for himself that the international congress is something he can not afford to miss.

CHARLES FREDERIC MORSE IS DEAD IN CALIFORNIA

Charles Frederic Morse, long a prominent organist and choral leader in Detroit and one of the founders of the Detroit Institute of Musical Art, died Jan. 6 at his California home in his seventy-sixth year. Mr. Morse retired from his active career in 1946, at which time he was honored by the Orpheus Club which he had conducted for thirty-five years.

Mr. Morse was born March 26, 1881, in Mishawaka, Ind. He studied at the University of Michigan and at the old Michigan Conservatory of Music. He taught for a time at Southwestern State Normal School, California, Pa. He studied with Guilman in 1906-07.

Mr. Morse organized and conducted many choral groups in the Detroit area and had appeared with the Detroit Symphony Orchestra as organ soloist and as lecturer for children's concerts. He was active in a wide variety of civic and music organizations including the American Guild of Organists; he served as dean of the Detroit Chapter. Mr. Morse dedicated many church organs throughout the country and gave numerous organ recitals. He accompanied many famous singers and instrumentalists.

ORGANIST AT CAMBRIDGE IS ENGAGED FOR WA-LI-RO

Wa-Li-Ro, the summer choir school at Put-in-Bay, Ohio, has engaged as one of the faculty for the school for choirmasters the week of June 24 George Guest, M.A., Mus.B., F.R.C.O., organist and master of the choristers of St. John's College, Cambridge University, England. Mr. Guest is recommended by the Royal School of Church Music as one of the leading Englishmen in the profession.

MICHAEL SCHNEIDER, WHO WILL TOUR AMERICA



DR. MICHAEL SCHNEIDER, organist and director of the Academy of Music in Detmold, Germany, will return for his second American tour in late April and May. Recitals already arranged for Dr. Schneider include Cincinnati, Ohio, Grand

Rapids, Mich., Chicago (Forest Park), Allentown, Pa., Longwood Gardens, Pa., Plainfield, N. J., Davidson, N. C., and New York. He will also conduct master classes and give several lectures in the course of his tour.

BIGGS OPENS MILWAUKEE ORGAN; OVER 3,000 ATTEND

E. Power Biggs played the dedicatory recitals opening the new three-manual Reuter organ at the new Capitol Drive Lutheran Church, Milwaukee, Wis. The specification for the instrument was given in THE DIAPASON for March, 1956. Mr. Biggs' program, which was given in the afternoon and repeated in the evening, attracted more than 3,000 people. His recital, all of which he has recorded commercially, was as follows: Concerto in A minor, Vivaldi-Bach; Pavane: "The Earle of Salisbury," Byrd; "Balletto del Granduca," Sweelinck; "Jesu, Joy of Man's Desiring" and "Now Thank We All Our God," Bach; Concerto in B flat, Handel; Noel Grand Jeu et Duo, Daquin; Prelude, Fugue and Variation, Franck; "Litanies," Alain, and "Processional Entry for Festival Occasions," Strauss.

A testimonial dinner for Mr. Biggs was given Nov. 16 at the Milwaukee University Club and a public reception in the church lounge followed his second recital. Tape recordings made on the new organ were heard on Mr. Biggs' CBS broadcast Dec. 2.

NATIONAL PRESBYTERIAN HAS INAUGURAL SERVICE

The music for the pre-inaugural service on the occasion of the second inauguration of Dwight David Eisenhower as president of the United States Jan. 20 was planned by Theodore Schaefer, organist and choirmaster of the National Presbyterian Church. The service, which was attended by the president, the vice-president, members of the cabinet, their families and other invited government officials, included an anthem and a hymn chosen by the president. The choir sang Luther's battle hymn of the Reformation, "A Mighty Fortress Is Our God," in harmonizations by Luther, Melchior Franck and Bach. The sermon hymn, the president's choice, was "The Battle Hymn of the Republic."

The organ was heard in Purcell's Voluntary on the 100th Psalm Tune and Sowerby's Toccata. The anthem before the prayers was Wesley's "Thou Wilt Keep Him in Perfect Peace."

PARVIN TITUS ARRANGES SEASON OF CHORAL EVENTS

Parvin Titus is in the midst of a series of musical services at Christ Episcopal Church, Cincinnati, Ohio. He directed Brahms' Requiem Nov. 4, a candlelight carol service and "The Boar's Head and Yule Log Festival" in December and an hour of devotional music Jan. 27. Mr. Titus will conduct his forces Feb. 24 in Martinu's "What Men Live By" and Act 2 of Vaughan Williams' "The Pilgrim's Progress."

Since a new building is under construction for Christ Church, these events have been scheduled in the Scottish Rite Cathedral, Wesley Chapel and Christ Church Chapel. The new church is to be completed by Easter, and Mr. Titus will perform the Bach Mass in B minor May 12.

PHILADELPHIA SUBURB HAS JEWISH MUSIC FESTIVAL

In celebration of Jewish music month, the choir of the Reform Congregation Keneseth Israel in Elkins Park, Pa., under the direction of Frederick Roye, is giving its second annual music festival at the regular Friday night services from Jan. 18 through Feb. 8. Music at the first service included traditional chants of the Sephardic (Spanish-Portuguese) Rite, and selections from "Praise and Song" by Louis Lewandowski were sung Jan. 25. Milhaud's Service Sacré will be given Feb. 1 and Handel's Oratorio "Joshua" Feb. 8.

ROSS, BINGHAM AND MASON FEATURED AT CONFERENCE

Plans have been completed for the annual midwinter conference on church music to be held at Northwestern University, Evanston, Ill., Feb. 3-4. Hugh Ross will lecture and conduct the chorus, Seth Bingham will moderate a roundtable discussion and Marilyn Mason will play an organ recital.

MAJOR CHORAL WORKS scheduled at the Church of the Ascension, New York City, include Honegger's "King David" Feb. 4, Verdi's Requiem March 11 and Bach's "St. Matthew" Passion April 15. Vernon deTar is organist and director.

MIDWINTER CONCLAVE MEETS IN ST. LOUIS

MANY STATES REPRESENTED

Emphasis Put on Materials and Information Useful to Delegates—Organ in Ensemble Stressed—Markey and Fisher Play.

The informative, informal midwinter convale of the American Guild of Organists attracted nearly 100 organists to St. Louis Dec. 26-28 and amply repaid those who journeyed to the hospitable, comfortable old city on the Mississippi—a journey most delegates had to begin without pausing for breath after the most strenuous church music season of the whole year. Visitors came from states as far apart as California and Virginia, from cities as distant as St. Paul and Phoenix or Stamford and Birmingham.

Dean Mary Friesen of the host chapter and her co-chairmen, Fern O. Kelly and Gordon Williamson (the latter unfortunately ill for the convention), arranged a full schedule for the convale but somehow avoided that feeling of pressure conventions often engender. The atmosphere of informality and comparative relaxation continued throughout the sessions. Mrs. Kelly even persuaded the weather bureau to cooperate and wheeled two mild, sunny days for the delegates and a final day cloudy but comfortable.

The emphasis of the convale was markedly on the utilitarian. Almost every piece of music heard, every discussion, every experience was of a sort each delegate could carry home and put to practical use in his own work or in chapter meetings. The opening musical event, for example, was one which almost everyone present could have duplicated in kind, if not quite so certainly in quality. A candlelight carol service using a large volunteer choir skilfully directed from the console by Robert McGill at Grace Methodist Church was prefaced by a kind of music which exemplified another important emphasis of the convention: the use of regular church organs (not portative or special instruments) as combining instruments. Robert Oldham gave discreet and knowing support to two excellent young wind players in sonata movements by Handel and Loeillet. As Austin Lovelace pointed out two days later, this music is eminently suitable for many uses in churches. The performance suggested to many listeners the use of instrumentalists available to them; the scores of this music circulated widely among delegates during the following days. The ensemble music included a flute and an oboe sonata by Handel (the latter identical except in key with the final violin one) and a delightful sonata by Loeillet for the pair of instruments. Mr. Oldham also played one of the Bach "In Dulci Jubilo" (the fantasie-type one of doubtful authenticity) and the Reger "Vom Himmel hoch" variations. Both the sequence and performance of this preliminary recital were admirable and set a proper mood for the service which followed.

Carol Service at Grace Methodist

The order of the service itself was one which would have been at home in churches of many denominations. The sermon was a model of appropriateness. Much of the choir music was familiar. Many favorable reactions heard to the fine singing of the Purvis arrangement of "What Strangers Are These?" indicated it was the least familiar. Carol arrangements by Holst, Means, Niles, Smith, Warlock and Dickinson were heard. The church fortunately was not too vast to destroy the intimacy of the service nor to make the rather slim attendance seem too scanty. The organ was the first of four Möller installations heard, all with separate special characteristics and points of interest. This first one seemed a very good choice for a program in which its blending and supporting qualities were

put to use.

Some twenty-five deans, regents and state chairmen joined President S. Lewis Elmer at breakfast Thursday morning. Individual reports were brief and to the point and ideas were exchanged on such matters as membership campaigns, financing of public recitals, student group organization and functioning and salary schedules for ministers of music. The president's tact and charm kept the ball rolling and made something of a family party of the occasion. The breakfast and a coffee hour later in the day were held at the Chase Hotel, the official site of the convention.

Events at the Art Museum

The schola and choristers of Holy Cross Church directed by the Rev. Eugene Smith sang a program of music selected from their daily service music for the Christmas season, ranging from Gregorian chant to Handel. In a room of the art gallery hung with paintings of the same countries and centuries from which the music came, the enthusiasm and earnestness of the youngsters gave the program a flavor which made a big impression on the delegates. One small boy with a particularly sweet voice, it should be reported, narrowly escaped kidnapping by an admiring woman organist from the South. We shall not attempt to list the program of some fourteen numbers, all short and many familiar, which differed both in order, content and number from the announced listing.

The art museum proved a pleasant place for wandering as well as for packing away some of the plentiful and delicious food the host chapter provided throughout the conclave.

A panel on chapter programs was moderated by Doyme Neal. James V. Evans outlined the Western Pennsylvania Chapter's procedures. Interesting points brought out were the need for planning the whole season's activities ahead, the importance of hearing organ music at every session and the need for keying program ideas to the needs and opportunities of the community. Madeline Ingram of the Lynchburg, Va., Chapter emphasized the challenges offered by small churches in small communities. Some of her chapter's activities included festivals of simple, re-usable music and a study of the principles of the design of small organs. Eugene Ellsworth, Texas Chapter at Dallas, mentioned the stimulation of interest in Guild examinations and youth-choir workshops. Valuable brief additions came from several other delegates in attendance.

Howard Kelsey, past-dean of the St. Louis Chapter and now regional chairman, played a most listenable program at Graham Chapel, Washington University, where he is university organist. He again made the twin emphases on utility and on the organ as a combining instrument. A considerable number of the listening delegates can and probably will want to give their communities opportunities to hear the unhackneyed but by no means inaccessible music Mr. Kelsey unfolded to them. Members of the St. Louis Symphony Orchestra joined him for a Corelli

(Continued on page 33.)

THE DIAPASON

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H. BECKET GIBBS



DR. H. BECKET GIBBS, internationally-known authority in the field of church music, died Nov. 1 in Lankenau Hospital, Philadelphia, at the age of 88. He was a native of England and was a convert to the Roman Catholic faith to whose music he devoted much of his life.

Harold Becket Gibbs had been associated with the Solesmes monks and had lectured at Solesmes summer schools at Appuldurcombe and Quarr Abbey on the Isle of Wight. He received his doctorate from the Pontifical Institute of Sacred Music in 1915. In 1954 he was given the liturgical music award of the St. Gregory Society of America.

Dr. Gibbs retired in 1945 as professor of sacred music at the Union Theological Seminary and the Juilliard School, New York City. He was one of the founders of the St. Gregory Society in 1914. He was active in liturgical music circles in the New York, Philadelphia and Cincinnati areas. He is survived by his widow, Josephine MacVeigh Gibbs.

NEW HOLTkamp DEDICATED AT CHURCH IN DES MOINES

The new three-manual Holtkamp organ at the University Christian Church, Des Moines, Iowa, was dedicated Dec. 2. "My Spirit Be Joyful" and "Nun Danket" for trumpets and organ, Bach; "Alleluia," Randall Thompson, and "Laude Sion Salvatorem," Buxtehude, were sung by the chancel choir. An "Antiphon for the Dedication of an Organ" was composed for this service by Verle Larson, assistant organist-director. Russell Saunders, associate professor of organ and church music at Drake University, is organist-director at the church.

The dedicatory recital in the afternoon was played by E. Power Biggs and included the following: Concerto 2, Handel; Concerto 3, Soler; Concerto in A minor, Vivaldi; Prelude, Fugue and Variation and "Heroic Piece," Franck; Fantasie in F minor, K. 594, Andante with Variations, K. 616, and Fantasie in F minor, K. 608, Mozart.

The specification for the new organ appeared in THE DIAPASON, Nov. 1, 1955.

GENE O'WILSON has been appointed minister of music of the Woodlawn Baptist Church, Birmingham, Ala.

PETERS EDITION

BACH—Magnificat	HANDEL—Messiah (Urtext)
Vocal score (Latin) \$.75	Vocal score (Eng-Ger) 1.50
Full orchestra score 8.00	Full orchestra score 20.00
Set of orchestra parts 9.25	Set of orchestra parts 20.00
Extra Strings, each ..... .75	Extra strings, each 2.50
St. Matthew Passion (Urtext)	Psalm 112
Vocal score (German) 2.00	Vocal score ..... .90
Full score and parts on rental	Full score and parts in March 1957; price upon application
BEETHOVEN—An die Freude	HAYDN—Nelson Mass, D minor (Coronation or Imperial Mass)
Vocal score (German) 1.00	Vocal score 1.50
Full score and parts on rental	Full orchestra score 15.00
BRAMMS—German Requiem	Set of orchestra parts 15.00
Vocal score (English) 1.25	Extra strings, each 1.00
Vocal score (German) 1.50	MOZART—Mass in C minor, K. 427 (K. 417a) (Urtext)
Full score and parts on rental	Vocal score 2.50
BRUCKNER—Mass in E minor	Full orchestra score 20.00
Vocal score ..... .90	Set of orchestra parts 20.00
Pocket orchestra score 2.00	Extra strings, each 1.00
Set of wind-orchestra parts 15.00	Requiem, K. 626
Te Deum	Vocal score 1.00
Vocal score ..... .90	Full orchestra score 15.00
Pocket orchestra score 1.50	Set of orchestra parts 13.50
Set of orchestra parts 15.00	Extra strings, each ..... .90
Extra strings, each ..... .75	VERDI—Requiem
BUXTEHUDE—Open to Me Gates of Justice (Aperito Mihi Portas Justitiae)	Vocal score 1.50
Vocal score (Latin-English) ..... .60	Full orchestra score 25.00
GRIEG—Four Psalms, Op. 74	Set of orchestra parts 35.00
Octavo (English), a cappella... .50	Extra strings, each 2.00
Landsighting	Four Sacred Pieces:
Vocal score (Eng-Ger-Fr) ..... .80	Ave Maria
Full orchestra score 2.00	Octavo (Mixed, a cappella) ... .25
Set of orchestra parts 5.00	Laudi Alla Vergine Maria
Extra strings, each ..... .50	Octavo (Female, a cappella) ... .30
HANDEL—Dettinger Te Deum	Stabat Mater:
Vocal score 1.50	Te Deum:
Full score and parts in March 1957; price upon application	Each vocal score ..... .75
	Each full orchestra score 6.00
	Each set of orchestra parts 10.00
	Extra strings, each50

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For reservations and further information, write to
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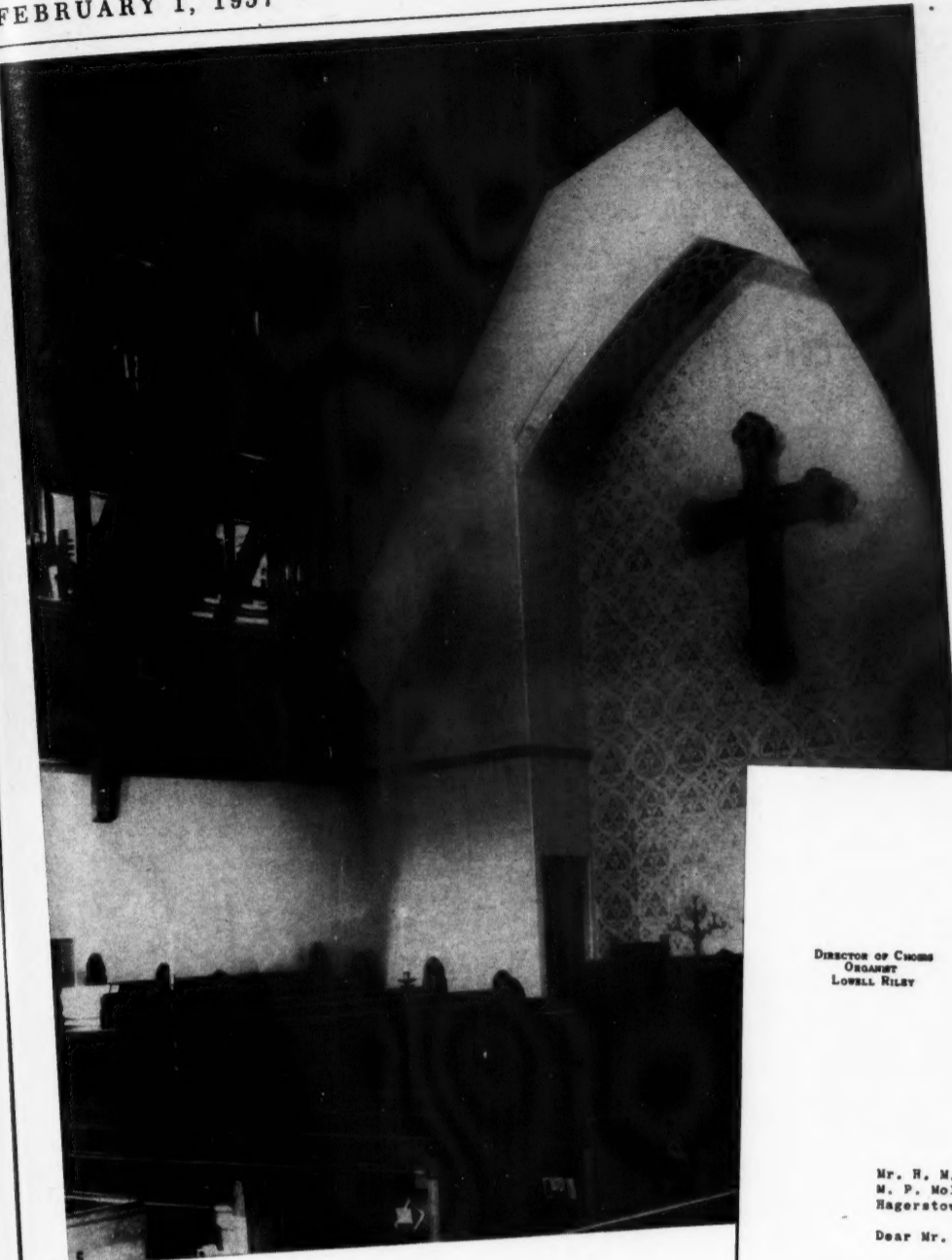
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ORGANIST
LOWELL RILEY

December 27, 1956

Mr. H. M. Ridgely
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Hagerstown, Maryland

Dear Mr. Ridgely:

All of us at First Community wish to express to you our sincere gratitude for the splendid planning and craftsmanship that has gone into Opus #924 in our Sanctuary.

Those who hear or play this instrument are impressed by the wonderful contrasts of color available, the brilliance and dignity of the ensemble and the pleasing balance of all divisions in the room.

Please express by earnest admiration to those responsible for the magnificent job of scaling and voicing that has given distinct character and beauty to every set of pipes. It is a revelation to play our services on such a noble instrument.

Sincerely,

LOWELL RILEY



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**CHURCH IN COLUMBUS
OPENS LARGE MÖLLER
HAS DIVIDED SOLO SECTION**

Four-manual Instrument Will Be Used in Active Music Program—Lowell Riley, Director, Plays Opening Recital.

The First Community Church, Columbus, Ohio, dedicated its new four-manual Möller organ Dec. 23. In addition to the unenclosed great and positiv divisions there are five enclosed divisions including a divided solo.

The large church with a membership of nearly 6,000 has an active and varied music program under the leadership of Lowell Riley, organist and director, assisted by Helen Eckelberry and Anne Raitch. Mr. Riley and Dr. Homer D. Blanchard prepared the specification and Mr. Riley played a dedicatory recital of Christmas music as part of the opening ceremonies. Other recitals scheduled for the near future will be played by Virgil Fox, Wilbur Held, Alexander Schreiner and Edward Johé.

The stoplist of the new instrument is as follows:

GREAT ORGAN.

Violone, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Quinte, 2 2/3 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Cymbale, 3 ranks, 183 pipes.
Trompette, 8 ft., 61 pipes.
Chimes.

POSITIV ORGAN.

Gedackt, 8 ft., 61 pipes.
Quintadena, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Nasat, 2 2/3 ft., 61 pipes.
Octave, 2 ft., 61 pipes.
Quinte, 1 1/2 ft., 61 pipes.
Sifföte, 1 ft., 61 pipes.
Sesquialtera, 1 rank, 61 pipes.
Tremulant.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Stopped Diapason, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Forest Flute, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Double Trumpet, 16 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Harp.
Celesta.
Tremulant.

CHOIR ORGAN.

Gross Gemshorn, 8 ft., 73 pipes.
Orchestral Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flauto Dolce, 8 ft.
Flauto Dolce Celeste, 8 ft.
Gemshorn, 4 ft., 12 pipes.
Koppelflöte, 4 ft., 73 pipes.
Nasard, 2 2/3 ft.
Orchestral Flute, 2 ft., 12 pipes.
Tierce, 1 1/2 ft.
Bassoon, 16 ft.
Clarinet, 8 ft.
Harp, 49 bars.
Celesta.
Chimes.

SOLO ORGAN 1.

Viole d'Orchestre, 16 ft., 12 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Hohlflöte, 8 ft., 73 pipes.
Viole de Gambe, 4 ft., 12 pipes.
Viole Celeste, 4 ft., 12 pipes.
Hohlflöte, 4 ft., 12 pipes.
Vox Humana, 8 ft., 73 pipes.

SOLO ORGAN 2.

Flauto Dolce, 8 ft., 73 pipes.
Flauto Dolce Celeste, 8 ft., 73 pipes.
Harmonic Gedeckt, 4 ft., 73 pipes.
Nasard, 2 2/3 ft., 61 pipes.
Harmonic Gedeckt, 2 ft., 61 notes.
Tierce, 1 1/2 ft., 61 pipes.
Bassoon, 16 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Major Trumpet, 8 ft., 73 pipes.
Bombarde, 8 ft., 17 pipes.
Bombarde, 4 ft., 12 pipes.

ANTIPHONAL ORGAN.

Stopped Flute, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Muted Viol, 8 ft., 73 pipes.
Muted Viol Celeste, 8 ft., 61 pipes.
Chimes, 20 tubes.

PEDAL ORGAN.

Bourdon, 32 ft., 12 pipes.
Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone, 16 ft., 32 notes.
Gedackt, 16 ft., 12 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Dulciana, 16 ft., 12 pipes.
Viole d'Orchestre, 16 ft., 32 notes.
Violone, 10 1/2 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Violone, 8 ft., 32 notes.
Gedackt, 8 ft., 32 notes.
Lieblich Gedeckt, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Principal, 4 ft., 12 pipes.
Bourdon, 4 ft., 12 pipes.
Violone, 4 ft., 32 notes.
Mixture, 5 ranks, 160 pipes.
Bombarde, 16 ft., 32 pipes.
Double Trumpet, 16 ft., 32 notes.
Bassoon, 16 ft., 32 notes.
Bombarde, 8 ft., 12 pipes.
Double Trumpet, 8 ft., 32 notes.
Bombarde, 4 ft., 12 pipes.
Chimes.

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LENT AND EASTER ANTHEMS

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Resurrection Morn	Clarence Dickinson25
To Calvary's Summit (Mixed Voices in Unison)	Charles Black20
Come, Faithful People (Palm Sunday) . .	W. Glen Darst . . . . .	.20
Forth He Came at Easter	French, arr. D. H. Williams . . . . .	.16
Father, Forgive Them	David H. Williams . . . . .	.20
Easter Triumph	Ronald Arnatt . . . . .	.25
Dismiss Me Not (Lent)	Austin C. Lovelace . . . . .	.16
Lord, Come Away (Palm Sunday)	John Huston . . . . .	.20
This is the Day	Harold W. Friedell . . . . .	.25
Rejoice, the Lord is Risen	arr. Clarence Dickinson . . . . .	.16
Lift Up Your Heads (Unison)	Alan Walker . . . . .	.16
Blessed Are They	J. Soerensen, arr. Dickinson . . . . .	.25

GENERAL ANTHEMS AND SERVICES (S.A.T.B.)

Praise, Thanksgiving, Glory	J. C. Bechler, arr. Dickinson . . . . .	.30
Lord Jesus, Who Didst'	J. H. Rolle, arr. Dickinson . . . . .	.25
Hearken! Stay Close to Jesus	D. M. Michael, arr. Dickinson . . . . .	.25
Psalm III	T. Charles Lee . . . . .	.16
I Call With My Whole Heart	Leo Sowerby . . . . .	.20
Heaven, Peace and Joy	Regina H. Fryxell . . . . .	.20
Te Deum Laudamus (Shortened Form) . . .	Channing Lefebvre25
Benedictus es, Domine in E flat minor . .	Bronson Ragan20

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and original words and poem
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Contents

PROLOGUE:

Prelude Overture	Organ Solo
(a) Stillness Of The Night	
(b) Dawn	
(c) Earthquake	
(d) Break Of Day	
(e) Sunrise	
Narration Story Of The Resurrection	Narrator
(with above musical themes as background, and recitation of poem "He Lives" unaccompanied)	

CHORUS:

Sunrise	Organ Solo
Alleluia	Ladies Voices and Full Choir
Woman, Why Weepest Thou (Angel)	Tenor or Baritone
Because They Have Taken Away My Lord	Alto Solo
Why Seek Ye The Living Among The Dead	Tenor or Baritone
He Is Risen	Full Choir
Mary Turned Back and Saw Jesus Standing	Tenor Solo
Interlude	Organ Solo
Woman, Why Weepest Thou, Whom Seekest Thou	Bar. or Bass Solo
Sir, If Thou Hast Borne Him Hence	Alto Solo
He Is Risen	Full Choir
Christ The Lord Is Risen Today	Full Choir
Glory To Our Lord And King	Opt.
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**FORT WAYNE CHURCH
HAS AEOLIAN-SKINNER**

JOSEPH WHITEFORD DESIGN

Three-manual in First Presbyterian
Is Completed in Rear Gallery
of New Colonial Edifice—
Jack Ruhl Is Organist.

A large three-manual Aeolian-Skinner organ has just been completed in the new First Presbyterian Church, Fort Wayne, Ind. The instrument is installed in a gallery at the rear of the colonial-style building large enough for a big chorus and orchestra. The console is movable. The specification was drawn up by Joseph Whiteford in collaboration with Jack Ruhl, organist of the church. Mr. Ruhl will play the opening recital Feb. 5.

The stoplist:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Holz Gedeckt, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Sesquialtera, 2 ranks, 122 pipes.
Fourniture, 4-6 ranks, 282 pipes.
Scharff, 3 ranks, 183 pipes.
Chimes.

SWELL ORGAN.

Gemshorn, 16 ft., 68 pipes.
Geigen, 8 ft., 68 pipes.
Gedeckt, 8 ft., 68 pipes.
Viole de Gambe, 8 ft., 68 pipes.
Viole Celeste, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 129 pipes.
Octave Geigen, 4 ft., 68 pipes.
Nachthorn, 4 ft., 68 pipes.
Octavin, 2 ft., 61 pipes.
Plein Jeu, 4 ranks, 244 pipes.
Hautbois, 16 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Vox Humana, 8 ft., 68 pipes.
Clairon, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Viola Pomposa, 8 ft., 68 pipes.
Viola Celeste, 8 ft., 68 pipes.
Cor de Nuit, 8 ft., 68 pipes.
Erzähler Celeste, 8 ft., 129 pipes.
Koppelflöte, 4 ft., 68 pipes.
Fugara, 4 ft., 68 pipes.

Nazard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
English Horn, 16 ft., 68 pipes.
Cromorne, 8 ft., 68 pipes.
Rohr Schalmel, 4 ft., 68 pipes.

POSITIV ORGAN.

Quintade, 8 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Italian Principal, 2 ft., 61 pipes.
Larigot, 1 1/2 ft., 61 pipes.
Sifföte, 1 ft., 61 pipes.
Zimbel, 3 ranks, 183 pipes.

ANTIPHONAL ORGAN.

Gedeckt Pommer, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Prestant, 4 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Trompette Harmonique, 8 ft., 61 pipes.

PEDAL ORGAN.

Untersatz, 32 ft., 12 pipes.
Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Flute, 16 ft., 12 pipes.
Quintaten, 16 ft.
Gemshorn, 16 ft.
Principal, 8 ft., 32 pipes.
Spitzflöte, 8 ft., 32 pipes.
Still Gedeckt, 8 ft.
Flute, 8 ft., 12 pipes.
Rohrflöte, 4 ft., 32 pipes.
Choral Bass, 4 ft., 32 pipes.
Italian Principal, 2 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Hautbois, 16 ft.
Posaune, 16 ft., 32 pipes.
Trumpet, 8 ft., 12 pipes.
Clairon, 4 ft., 12 pipes.
Chimes.

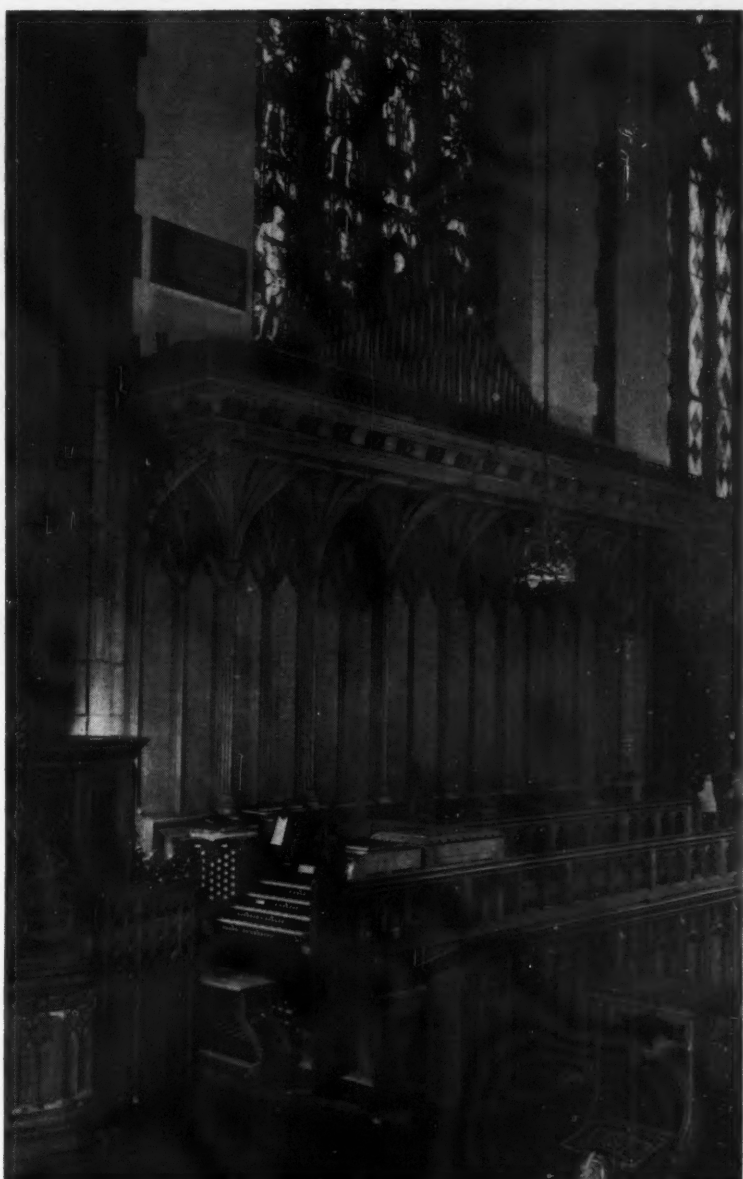
ANTIPHONAL PEDAL ORGAN.

Bourdon, 16 ft., 12 pipes.
Spitzprincipal, 8 ft., 32 pipes.

**SING MODERN DUTCH MASS
FOR CHRISTMAS SERVICE**

Noel Goemanne directed his adult and boys' choirs at the midnight Christmas mass in St. Rita's Roman Catholic Church, Detroit, in a performance of "Missa l'Homme Désarmé" by the contemporary Dutch composer Jan Mul. Mr. Goemanne, who has recently become director of the Detroit Croatian Choir, played organ works by Daquin, Peeters, Van Hulse and Goemanne at the service.

THE NEW YORK UNIVERSITY Glee Club, Alfred M. Greenfield, director, sang its twenty-seventh annual Town Hall concert in New York City Dec. 14. John Fleming, baritone and dramatic reader, was guest artist.



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**ORGAN RECITALISTS
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PROGRAMS IN MANY STATES**

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with Europeans.

The large group of organ recitalists under the concert management of the Colbert-LaBerge office is having a very active season. Many recitals are being sponsored by A.G.O. chapters and several artists will appear at regional conventions.

Flor Peeters, whose tour of thirty recitals was cut short when illness forced him to cancel the last week of the tour, writes from Belgium that he has now completely recovered.

Alexander Schreiner, whose recitals this season are taking him to the four corners of the U.S.A., as well as east and northwest Canada, will return to the Pacific coast for a second time in the same season, when he plays in California in April, appearing in San Jose April 12 and in Los Angeles April 14. He will play April 29 at the Spokane regional convention and will conduct a music workshop the following day.

Others also being heard on the Pacific coast this season include Robert Baker, David Craighead, Catharine Crozier, Hugh Giles and Arden Whitacre. The McCurdys, who toured California late last spring, will be available in the East and Middlewest in early May. A number of Colbert-LaBerge organists will also be heard in New York within the next few months, including Nita Akin, Claire Coci, George Markey, Marilyn Mason, Robert Noehren, William Teague and Dr. Michael Schneider, who will return for his second American tour in late April and May.

**UNIVERSITY OF ILLINOIS
WILL AWARD KINLEY GRANT**

The University of Illinois has announced the 1957-58 award for a year of advanced study in this country or abroad in any branch of art or music or in architectural design or history. The award was established in 1931 by the late president David Kinley in memory of his wife.

Applications for the 1957-58 grant, available from Dean Allen S. Weller, college of fine and applied arts, University of Illinois, must be filed by May 15.

**HARTNELL COLLEGE CHOIR
SINGS DECEMBER CONCERT**

The Hartnell College Choir, Vahé Aslanian, director, and Myron McTavish, organist, gave a concert Dec. 19 in St. Paul's Episcopal Church, Salinas, Cal. Buxtehude's "In Dulci Jubilo," "In Terra Pax" by Gerald Finzi and the Mozart "Coronation" Mass were heard.

MRS. CLARA M. BERNHEIMER, prominent Washington, D. C., area church musician and singer, died Christmas day at her home in Bethesda, Md. Director of many church choirs, Mrs. Bernheimer had been a frequent soloist with the Navy Band.

JOHN HUSTON, WHO ASSUMES NEW YORK POSITION



JOHN HUSTON has been appointed organist and director of the First Presbyterian Church, New York City. He succeeds Willard Irving Nevins who is retiring after twenty years' service in the post. Mr. Huston leaves the Church of the Holy Trinity, Brooklyn, where he has been organist and choirmaster since 1948. He is also organist of the Stephan Wise Free Synagogue, New York City, and a teacher of organ in the school of sacred music, Union Theological Seminary.

Mr. Huston, whose organ teachers include Nita Akin, Hugh McAmis, E. William Doty and Clarence Dickinson, is a graduate of the University of Texas and of Union Seminary. He has been selected one of the recitalists of the international congress of organists meeting in London next July. In January he returned to his native state, Texas, where he was heard in recitals sponsored by Guild chapters in

Dallas and Corpus Christi.

At First Church, Mr. Huston will continue the Sunday evening musical services which have become a tradition, having been introduced by William C. Carl, predecessor to Mr. Nevins.

Mr. Nevins studied with Harold Milligan, Joseph Bonnet and Dr. Carl. He succeeded the latter as director of the Guilman Organ School in 1934 and as organist and choirmaster at First Church in 1936, following Dr. Carl's death.

Mr. Nevins is a fellow in the A.G.O. and has served as a council member. He is the originator and editor since 1934 of the "Choir Loft" page, first in the *New York Sun* and since the merger in the *New York World-Telegram*.

In recognition of Mr. Nevins' devoted service to the church, he has been named organist emeritus. He will continue as director of the Guilman Organ School.

**DETROIT CHURCH OFFERS
ADVENT RECITAL SERIES**

Three Advent recitals were played at the Fort Street Presbyterian Church, Detroit, dedicated to the memory of the late Mary Eldridge Alger Murphy who gave the Swift memorial organ. The organ was built by the Wangerin Company in 1915; the case work and about forty ranks of pipes date from an Odell Organ of 1876. A modern console was built by M. P. Möller in 1953. More recently important tonal revisions, including re-scaling of the choruses and mixtures and the addition of mutations, have been accomplished by Charles W. McManis of Kansas City. Many organists feel that the diapasons in this instrument represent the highest ideals found in European work.

Frederick Marriott, organist and choir-master at the Central Methodist Church, Detroit, played the first recital Dec. 9. His program included: Fantasia and Fugue in A minor and "In Dulci Jubilo,"

Bach; Two Noels, Balbastre-Dickinson; Noel, Daquin, and Toccata in A minor, Bonset.

The program Dec. 16 was played by Bertha Hagarty, organist-director of the Fort Street Church. The selections were: Toccata, Adagio and Fugue in C major, Trio-Sonata 6, "Sleepers, Wake!" and "In Thee Is Gladness," Bach; "Green-sleeves," Purvis; "Divinum Mysterium," Candlyn and Purvis.

The third recitalist, Gordon Young, organist-choirmaster of the First Presbyterian Church, played the following: Toccata and Fugue in D minor, Bach; "In Dulci Jubilo," Dupré; "Hail this Brightest Day of Days," Bach; Carillon-Sortie, Mulet; Noel Variations, Bedell; Prelude and Fugato on "Crusaders' Hymn," Young; "Ave Maria," Reger; "The Legend of the Mountain," Karg-Elert; "The Primitive Organ," Yon; "Adeste Fideles," Karg-Elert, and Toccata on "Vom Himmel hoch," Edmondson.

**CHURCH IN CHICAGO
SUBURB GETS AUSTIN
REPLACES AN ELECTRONIC**

Winnetka Congregational Installs
Three-manual in Large Edifice—
Dr. William H. Barnes Plays
the Opening Recital.

The Winnetka, Ill., Congregational Church dedicated its new three-manual Austin organ at a morning service Jan. 13 and with a dedicatory recital in the afternoon by Dr. William H. Barnes, organ architect and recitalist. Dr. Barnes' program was as follows: "O God, Thou Faithful God" and Sinfonia, "God's Time Is Best," Bach; "The Joy of the Redeemed," Dickinson; Chorale with Interludes, Cortlandt Palmer; "On a Theme by Vulpinus," Willan; Dialogue for Two Trumpets, Clerambault; "Solemn Melody," Davies; "Poeme Mystique" and "Divinum Mysterium," Purvis.

Mrs. Adelaide Jones Bradburn is the director of the choir and Miss Arlene Ream the organist at the Winnetka church.

The organ is located in chambers on either side of the chancel. Its three manuals control over 2000 pipes.

The stoplist of the instrument, which replaces one of the earliest Hammond electronic church installations, is as follows:

- GREAT ORGAN.**
- Principal, 8 ft., 61 pipes.
 - Bourdon, 8 ft., 61 pipes.
 - Octave, 4 ft., 61 pipes.
 - Quintadena, 4 ft., 61 pipes.
 - Fifteenth, 2 ft., 61 pipes.
 - Fourniture, 4 ranks, 244 pipes.
 - Chimes.

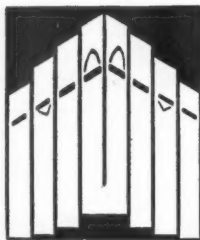
- SWELL ORGAN.**
- Viola Pomposa, 8 ft., 66 pipes.
 - Viola Celeste, 8 ft., 54 pipes.
 - Hohlfloete, 8 ft., 66 pipes.
 - Geigen Octave, 4 ft., 66 pipes.
 - Rohrfloete, 4 ft., 66 pipes.
 - Blockfloete, 2 ft., 61 pipes.
 - Cymbel, 3 ranks, 183 pipes.
 - Fagotto, 16 ft., 66 pipes.
 - Trumpet, 8 ft., 66 pipes.
 - Rohr Schalmel, 4 ft., 66 pipes.
 - Vox Humana, 8 ft.
 - Tremolo.

- CHOIR ORGAN.**
- Nason Flute, 8 ft., 66 pipes.
 - Flauto Dolce, 8 ft., 66 pipes.
 - Flute Celeste, 8 ft., 54 pipes.
 - Koppelfloete, 4 ft., 66 pipes.
 - Spitz Fifteenth, 2 ft., 61 pipes.
 - Terz, 1 3/4 ft., 61 pipes.
 - Spitz Quinte, 1 1/2 ft., 61 pipes.
 - Clarinet, 8 ft., 66 pipes.
 - Bombarde, 8 ft., 34 pipes.
 - Tremolo.

- PEDAL ORGAN.**
- Contre Basse, 16 ft., 56 pipes.
 - Bourdon, 16 ft., 32 pipes.
 - Gedeckt, 16 ft., 12 pipes.
 - Principal, 8 ft., 32 notes.
 - Gedeckt, 8 ft., 32 notes.
 - Choral Basse, 4 ft., 32 notes.
 - Gedeckt, 4 ft., 32 notes.
 - Bombarde, 16 ft., 44 pipes.
 - Fagotto, 16 ft., 32 notes.
 - Bombarde, 8 ft., 32 notes.

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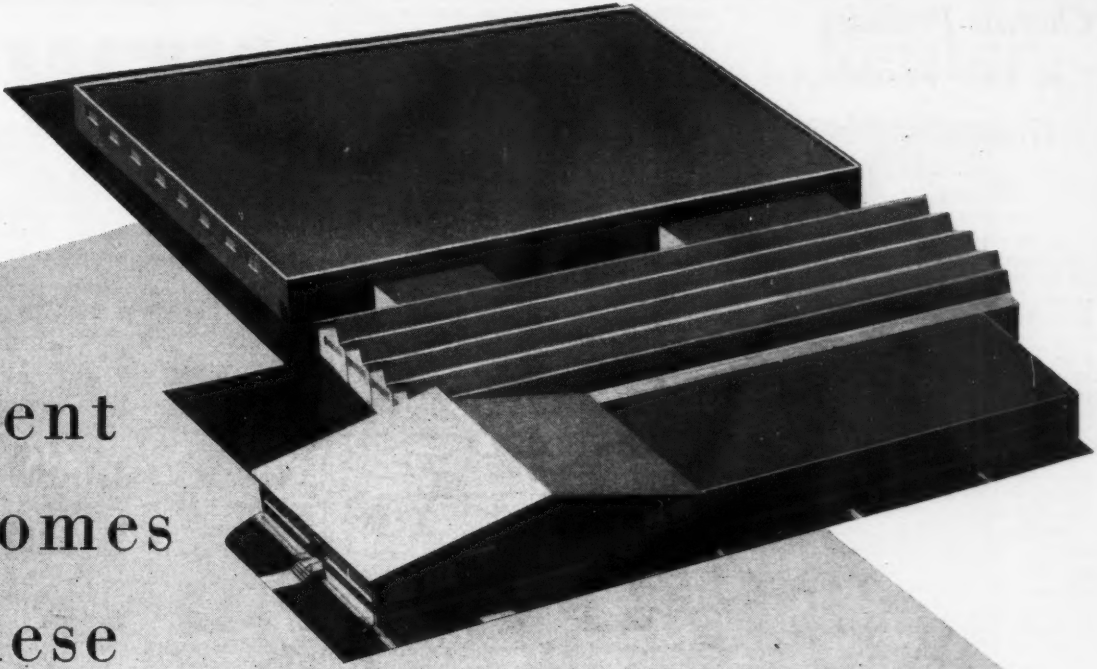
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Chorale Preludes by Flor Peeters Are Great Church Music

By ALLAN BACON

(Continued from the January issue.)

As we plunge into a study of the last two books (Op. 76 and Op. 77) of the set of "Thirty Chorale Preludes on Gregorian Hymns," we become aware of a mysterious change which seems to have come over the musical landscape. In some indefinable way a different flavor, or mood, makes itself felt—an "atmosphere," vague, perceived instinctively, difficult to describe. What has happened? Not all of the pieces in Op. 76 reflect this change of mood, but as we consider in detail the ten numbers, we are aware of this mysterious, nameless *something* which has crept in.

Perhaps the word *austerity* would best describe this new flavor which seems to pervade most of the pieces in these two volumes. For whatever the reason, a note of sternness, an emphasis upon objectivity, aloofness, medieval ritual has come into the picture.

In the volume Op. 75, considered in our last installment, the Gregorian hymns selected by Mr. Peeters as basis for his chorale preludes all came from the "Liber Usualis," and the hymns that appear in Op. 76 and Op. 77 are all marked "Plain-song Melody, anonymous"—could that have anything to do with this hint of austerity which has suddenly appeared on the scene? Perhaps.

In any case, and whatever the reason may be, as we examine the ten pieces in Op. 76 we are aware almost at once of this feeling of austerity-objectivity—solemn ritual. Not all of the pieces exhibit this. Number one, for example, "Humbly I Adore Thee" (on the beautiful "Adoro Te Devote" melody) is a very genial, melodious partita, consisting of a theme, four variations and a finale. None of the sections offers any difficulties (variation three has some beautiful canonic imitation between the upper voice and the pedal) and the partita makes as fine a number as a prelude to a worship service as one could desire. And—believe it or not—not a single accidental in the entire piece!

This may be a good time to observe that each Protestant organist should decide for himself whether, in playing any of these pieces for a church service, he should use the Latin titles or the English translations. Or should he merely put it down as "Chorale Prelude on a Gregorian Hymn?" Readers must decide this for themselves.

Number two, "The Eternal Gifts of Christ the King," is another genial, easy-flowing prelude. Written on two staves, it requires only one manual and is easy to play.

Number three, "Now That the Daylight Fills the Sky," is sub-titled "Morning Hymn" and in addition to being an excellent trio study is also an interesting example of the mixolydian mode. The entire piece is (theoretically) in the key of G, but with no signature—and with not a single accidental! Which accounts for the distinct modal flavor.

Number four, "From East to West, from Shore to Shore," for the Feast of the Nativity, gives us a feeling of vast space, of far horizons. The composer would have us know that the message of the new-born Christ Child should be spread throughout the world to every clime and nation. There is also a sense of solemnity, of movement, as if the listeners were being taken on a tour, bringing the precious message to all the far-flung people of the world. Very beautiful music, suitable for any season of the year.

And the same comment applies to number five, "Ye Choirs of New Jerusalem." Four-measure interludes, based on the first three notes of the tune, alternate with the various lines of the hymn in beautiful four-part writing. Instead, however, of a paean of joy and rapture, which we would expect from the first line of the text, the composer apparently chooses to suggest a more restrained feeling, possibly with the words "with sober joy" in mind. Fine, uplifting music, suitable for any occasion.

In number six, "Therefore We, before Him Bending," we have a fine, full-bodied prelude, suitable as a postlude or as a prelude for any festal occasion. Note the

hands assigned to different manuals (because of occasional crossing of voices) with contrasted, but *balanced*, registration. And note pedal registration indicated. This means that no matter what you may select for your manuals, they must not overshadow that powerful theme in the pedals. Splendid, stirring music.

With number seven, "O Christ, Our Hope, Our Heart's Desire," we have apparently a hard nut to crack. After a pleasing, four-measure prelude (based as usual on the first few notes of the hymn tune!), we plunge into the hymn melody consisting of a sequence of naked triads which, in addition to being located in the lugubrious lower register, has the additional handicap of a pedal part which exhibits no relationship with the aforesaid triads. Now, I am simply giving the reaction which the average organist will probably experience as he casually plays the piece through. So, if you try the piece and feel like asking (as I did!) "What gives, here?" remember, I warned you! The answer, dear reader, may be in the matter of registration as I have tried to point out several times previously. The registration indicated by Mr. Peeters for those *lugubrious* triads is: Bourdon 8 ft., principal 4 ft. Now, we know that a good, stopped bourdon can sound very hollow, vague and *shadowy* in the lower register, especially when full triads are employed. So, when a bourdon is joined with a light principal 4 ft., to give a little brightness and to clarify the pitch, it is possible that an unearthly, mystical effect can result. Much would depend, of course, upon the particular bourdon and principal pipes being used. Maybe on Mr. Peeters' organ at Malines—well, who knows? In any case the piece presents a definite problem and requires very careful handling. Some very nice moments in it.

Number eight, "O God, Thy Soldiers' Crown and Guard," has some very fine writing, including a nice three-part fugal exposition. In the style of a full-toned grand chorus it should make an excellent festival prelude for a worship service with no difficulties to speak of. And if that stunning coda reminds you of the chorale in Mr. Peeters' "Suite Modale," and you feel like *improving* some of those chords—including the final chord—don't do it. Not recommended!

Although the hymn Mr. Peeters uses in number nine, "O for Thy Spirit, Holy John," is intended to be sung at the Feast of St. John the Baptist, and few Protestant denominations observe such a feast day, don't let that deter you from using this fine number as a prelude to a worship service. If you don't like the title as given, then call it "Chorale Prelude on a Gregorian Hymn" and let it go at that, as it is still good, solid music with a definitely religious flavor. A little forbidding and on the austere side at first reading through (however, we warned you about that!), it grows on you, as does all fine music. And do *not* let your left hand play D natural in the penultimate measure. The D sharp is definitely not a misprint!

The last number in the set, "O Light, Which from the Light Hast Birth," will probably prove the most difficult in the entire set to master from the standpoint of technical difficulty as well as aesthetic understanding and appreciation. The piece fairly bristles with difficulties, not the least of which is an organ upon which an adequate interpretation can be achieved. For it is obvious that, no matter how brilliant, fiery and powerful an ensemble you have available for your manual work, the composer wants the pedal to predominate. The piece should not even be attempted on a small two-manual job with no reed or mixture work and with a weak pedal section. Then the question of tempo must be settled. If one plays the pedals alone, second measure top of page 30, it would seem that a speed of at least quarter note equals 60 would have to be set—even faster if your fingers can handle those tricky manual figures with clean articulation. Then there is the problem of dissonance which confronts us in the opening measure and from which we are given no respite until the final triumphant major triad. Yes, the piece is difficult, let's face it. Under the hands of a concert organist it should "come off" as a brilliant, powerful *tour de force*. Would that we could hear the great Mr. Peeters himself, with his consummate artistry, play the piece upon his magnificent instrument in the Metropolitan Cathedral at Malines!

(Continued on page 14.)

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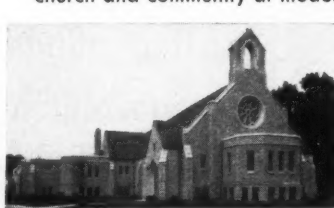
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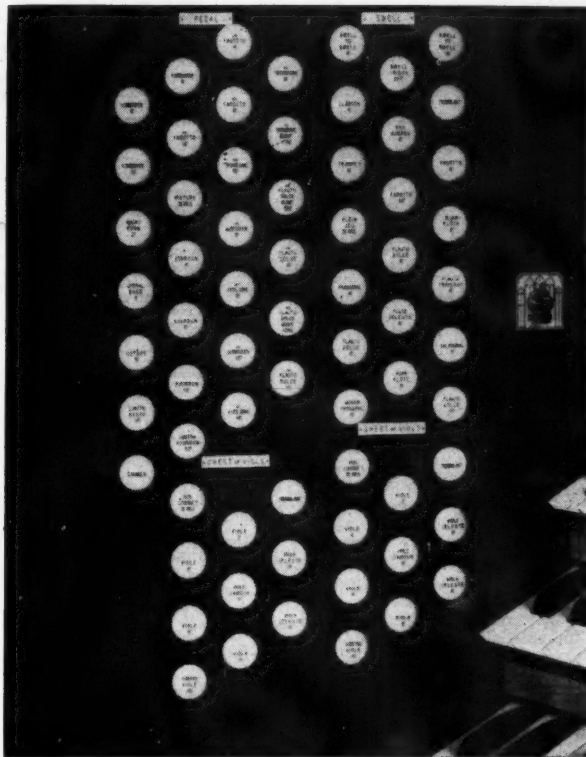
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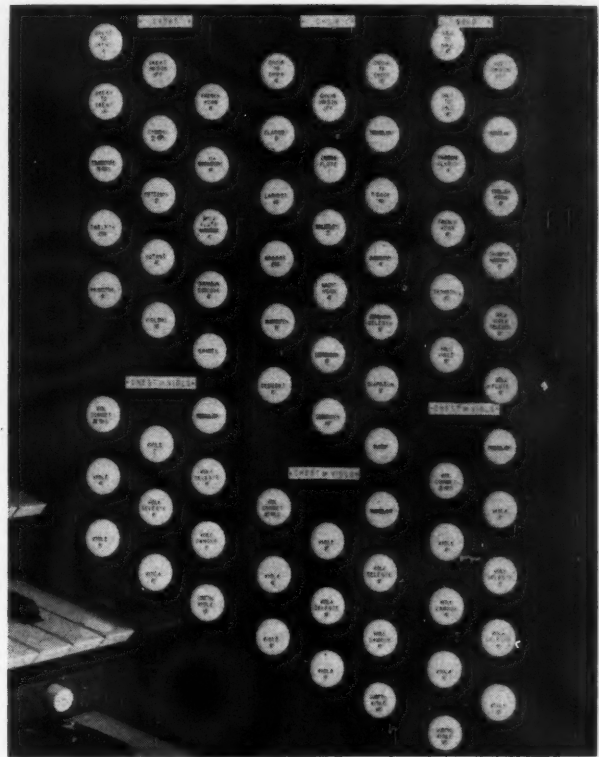
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Study of Programs for Holidays Shows Growing Variety

The most surprising observation resulting from our study of hundreds of church bulletins for the Christmas season is the decline in the dominance of "The Messiah" in Christmas services. This may be an indication of a growing eclecticism in the tastes of our church musicians; perhaps the Handel masterpiece needs a rest and will warrant a fresh approach and new study in future seasons. There were, of course, many traditional school and choral club performances of the works as, for example, by the Houghton College Oratorio Society under Charles Finney's direction; the trend we noticed was that of fewer performances of segments of the oratorio in regular church services. There were still a number of these as at the National Presbyterian Church, Washington, D. C., under Theodore Schaefer and at the Grace Methodist Church, Wilmington, N. C., under Royal D. Jennings.

Another surprise to us was the return to favor of Saint-Saens' Christmas Oratorio. Among others Dr. Oswald Ragatz performed it at the First Presbyterian Church, Bloomington, Ind., and Glenn R. Warner did it at the First Methodist Church, Minneapolis, Minn. It was also heard at Center Chapel, Fort Bliss, Tex., with Jack Griffin directing, James Guthrie, organist, and Ramon Stidham, pianist.

Of newer large works Finzi's Magnificat was programmed several times. Mr. Schaefer used it at the National Presbyterian Church along with Buxtehude's "Das neugebor'ne Kinderlein" and Squire Haskin programmed it at the First Presbyterian Church, Buffalo, N. Y., along with J. C. Bach's "Childhood of Christ" and the Victoria "O Magnum Mysterium." Britten's "Ceremony of Carols" was heard in its entirety and in parts. We noticed it on a program at Culver, Ind., Military Academy, directed by Claude Zetty and accompanied by James Kohn,

and in the services held at the Scottish Rite Cathedral, Cincinnati, for the congregation of Christ Church under Parvin Titus' direction.

"An Appalachian Nativity" by Horton was heard, notably under Robert Scoggin at the University Park Methodist Church, Dallas, Tex., assisted by the Highland Park Methodist choir under David W. McCormick. Petzold's "The Christmas Story" was also featured.

Vivaldi's Gloria and Schütz' "The Christmas Story" were selected for the Church of the Ascension, New York City, by Vernon de Tar, and Theodore Ripper directed Bach's "For Us a Child Is Born" and Luvaas' "The Shepherd's Christmas" at the Peachtree Christian Church, Atlanta.

Matthews' "Story of Christmas" was heard in many churches as at a performance by the Baptist and Christian choirs of Haw River, N. C., under Eva Wiseman, William Stokes and Ruth Williams. Even such old standbys as Maunders' "Bethlehem" were heard; Mrs. James B. Jamison gave it at the First Presbyterian Church, Burlington, Iowa.

The candlelight carol service is now a standard feature of our Christmas observance. This is often given on Christmas eve but programs we have received indicate it may be given very early in Advent and sometimes after Christmas. A favorite theme seems to be "Christmas around the world" with carols from many countries. Sometimes these services feature pageants, pantomimes or tableaux to accompany the carols. We noticed the "around the world" theme in programs from: Bethany Lutheran Church, Erie, Pa. (Florence Rubner); Old Stone Church, Cleveland (W. William Wagner); West Side Presbyterian Church, Ridgewood, N. J. (Edward Hart); St. Mark's Church in-the-Bouwerie, New York City (George Powers); Peachtree Christian Church, Atlanta, Ga. (Theodore Ripper); University Park Methodist Church, Dallas, Tex. (Robert Scoggin); National Presbyterian Church, Washington, D. C. (Theodore Schaefer); Christ Church Cathedral, Indianapolis, Ind. (Robert L. Hobbs); Trinity Cathedral, Cleveland, Ohio (with an organ recital by Edwin Arthur Kraft); Christ Church,

Cincinnati (Parvin Titus); Church of the Resurrection, New York City (David Pizarro, with organ music); Church of the Ascension, New York City (Vernon de Tar); Grace Church, Utica, N. Y. (Frederick Monks); Christ Church, Greenwich, Conn. (Claude Means); Westminster Presbyterian Church, Portland, Ore. (Eskil Randolph); First Presbyterian Church, Sanford, Fla. (Mrs. George Touhy); First Presbyterian Church, Bloomington, Ind. (Oswald Ragatz); with tree-lighting ceremonies at Center Chapel, Fort Bliss, Tex. (David Henshaw), and at the First Methodist Church, Corpus Christi, Tex. (Russell Wing).

Sometimes these services were more formal as at the candlelight service at St. Paul's Chapel, Columbia University, under Searle Wright and David Drinkwater. There were several examples of the service of "lessons and carols" as at St. Luke's Lutheran Church, Chicago (Herbert Bruening, director, Erich von Behren, Susan Roehrs and Walter Hartkopf), and at Christ Church Cathedral, St. Louis, under Ronald Arnatt. Regular Christmas eve communion services were observed at St. Paul's Cathedral, Los Angeles (Frank Owen); Church of the Resurrection, New York City (David Pizarro); Trinity Episcopal Church, Santa Barbara, Cal. (C. Harold Einecke); Church of the Nativity, Huntsville, Ala. (Joe A. Morrow); Emmanuel Church, Baltimore (Frederick L. Erickson), and St. Paul's Episcopal Church, Salinas, Cal. (Myron McTavish). These, of course, are mere samplings.

A few other carol services we should mention are a carol concert by five choirs, Richard Hoffland, director, Merle R. Pflueger, organist, at the First Lutheran Church, Sioux Falls, S. D., and another in the same city at Augustana College with Mr. Pflueger and Arnold Running conducting the choirs. Gordon Young directed a Christmas festival at the First Presbyterian Church, Detroit, and Lewis M. Kirby directed the carol service at St. Thomas' Church, Baltimore. Several "feast of lights" services were also received.

Among choral composers and arrangers represented on Christmas programs sent

to us were: Palestrina, Victoria, Byrd, Praetorius, Bingham, Niles (always "I Wonder as I Wander"), Warlock, Dickinson, Holst, Gaul, Sowerby and Scheidt. And, of course, Bach, Handel and Mendelssohn.

The most popular category in voluntaries was the chorale-prelude. We noticed works of this species by Bach, Peeters, Buxtehude, Willan, Pachelbel, Brahms and Krebs. The most frequently played composer appeared to be Daquin; three of his noels appeared repeatedly: "Etranger," "Swiss" and Number 10, and several others were used too. "Green-sleeves," whether by Purvis, Wright or Vaughan Williams, was a frequent title. Other specific works widely used included: Reger's "Christmas 1914," Templeton's Suite Noel and Dickinson's "Old Dutch Lullaby." Bingham, Titcomb, Mullet (chiefly the Noel); Edmundson, Langlais and Messiaen were other composers frequently represented. "The Hallelujah Chorus" remained a favorite Christmas postlude.

Many directors utilized instrumentalists in their programs. Edward Hart at the West Side Presbyterian Church, Ridgewood, N. J., and Dr. Ragatz at Bloomington introduced the harp into their service music. Mr. Titus in Cincinnati used two violins in one of his services.

All in all, there seemed to be a good deal of imagination and a readiness to experiment displayed among our church musicians this Christmas season—certainly a good augury for the future.

WIFE OF DR. O. M. J. WEHRLEY STRICKEN IN MILWAUKEE

Laura W. Wehrley, wife of Dr. O. M. J. Wehrley, organist of the Redeemer Lutheran Church in Milwaukee and Wisconsin state chairman of the A.G.O., died Nov. 22. In addition to her husband, survivors include five children and nine grandchildren.

Mrs. Wehrley had served on the Milwaukee A.G.O. Chapter's hostess committee for many years and had always been helpful in chapter affairs until poor health prevented continuing activities. She had accompanied Dr. Wehrley to meetings of the Guild all over the United States and leaves many friends.

15 Regional Conventions from Coast to Coast in 1957

American Guild of Organists

Chapters in Every State



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Dec. 17, 1896
Incorporated
Dec. 17, 1896

Amended Charter
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June 17, 1909
June 22, 1934, and
Sept. 24, 1954

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The President's Column

Again, our A.G.O. national midwinter conclave proved its worth, and, in the name of the national administration, we wish to express deep appreciation to the officers, committees and members of the host chapter in St. Louis and all those who participated in the various programs, for it was a grand occasion indeed.

Our 1957 series of regional conventions will begin in Colorado Springs April 1-3 and continue throughout the year. May 12, the third Sunday after Easter, will be observed as national A.G.O. Sunday, and the national chairman, Dr. Austin C. Lovelace of the First Methodist Church, Evanston, Ill., and his committee representing north, south, east and west, plan to develop this important observance more than ever before and to render assistance to all who plan to include compositions of members of the American Guild of Organists in their service lists on that day. An excellent opportunity is afforded in connection with this service each year to inform ministers and members of the congregations of our organization and its purposes.

The response to our announcement of the international congress of organists in London, England, July 27-Aug. 2 this coming summer is gratifying indeed. Word has come to us from England that instead of the earlier estimate of an attendance of 500 from the United Kingdom, they now expect 1000. Complete particulars have been forwarded to every A.G.O. chapter and branch through the respective deans and regents. All members should obtain this information promptly, returning the registration form with check to A.G.O. national headquarters, attention John Holler, not later than March 1, making hotel reservations directly by communicating with W. D. Richardson, 132 Devonshire Road, Forest Hill, London S.E. 23, England. Most travel arrangements for boat and plane are being made individually. Some A.G.O. members and their families are availing themselves of the Guild chartered plane. We fully anticipate an excellent representation from the U.S.A. and Canada as well as from the other side of the Atlantic Ocean.

After having the pleasure of attending the conclave in St. Louis Dec. 26-28, I was fortunate in being privileged to thoroughly enjoy visiting chapters in Florida, Georgia and South Carolina. Both the regional chairman for the Southeast, Claude L. Murphree, F.A.G.O., and the state chairman for Florida, Mrs. Ann Ault, were invaluable in helping to schedule visits and make opportunities for meeting groups and individuals in churches, educational institutions and private residences for the purpose of discussing plans for extending the influence of the A.G.O., by organizing chapter meetings which will have increasing value for all who attend and to explore the possibilities of forming additional chapters or branches. Several of the chapters visited are models of what A.G.O. groups in all parts of the country would do well to emulate.

An edition of 10,000 copies of the "A.G.O. Code of Ethics," containing rules and recommendations, has just been published, and we highly recommend that all members of our organization obtain copies for themselves and for distribution to members of the clergy and the congregation in addition to the blue folder, "Brief

METROPOLITAN NEW JERSEY CHAPTER—Metropolitan New Jersey's meeting Dec. 10 was a gala affair at the Park Avenue Church, Disciples of Christ, East Orange, with our hostess the organist of the church, Sub-dean Mildred Wagner. After a delicious dinner served by women of the church, a short business meeting was held at which tribute was paid former Dean Mary Elizabeth Jenkins, who is moving to Baltimore, Md. The chapter also approved the establishment of a yearly scholarship to be given at the college level with need a primary condition. Following the business meeting, the John O. Gerrish family gave a delightful and informal program of music for recorders and voices. The instrumental part of the program featured various combinations of recorders in music of the sixteenth to eighteenth centuries, while the vocal numbers included "open score" by Orlando de Lassus, Palestrina and Byrd. Christmas carols and charades under the direction of Alison Demarest of the Montgomery Presbyterian Church, Belleville, provided a finishing touch and sent the members home in a truly traditional "merry Christmas" mood.—LEAH DAVIS MEAD.

READING, PA., CHAPTER—In St. Mark's Evangelical and Reformed Church, Claribel Thomson played a "command performance" for the Reading Chapter and its friends. Miss Thomson, organist at the First Presbyterian Church, Ardmore, Pa., was a featured soloist at the national convention. The program: Prelude and Fugue in A minor, Bach; Concerto in D minor, Vivaldi-Bach; "Green-sleeves" (dedicated to Miss Thomson); Purvis; Canon in B minor, Schumann; "La Nativité," Langlais; "Pavan," Elmore; Fantasia, Noehren, and Prelude and Fugue in G minor, Dupré.

At the December meeting the chapter conducted a choral clinic on Lenten and Easter music in the new choir rooms of Alsace Lutheran Church, Dean Miller, host. The following organists participated in the program: Rachel Large Kooker, Helen Smith, Donald Reber, Amelia Wenrich Funk and Mary Gaul Gale. Choral numbers used were by Vincent, Staley, Bullock, Weelkes, Farant, Darst and Holler.—ETHEL C. BRIGHT, Registrar.

PENNSYLVANIA CHAPTER—Enos Shupp gave a lecture-demonstration of the latest hi-fi developments Jan. 12. At this first event of the year, recordings of some of the finest organs in Europe and the United States were heard. Combining the interest and knowledge of the organist and dealer, Mr. Shupp exhibited the progress made by the industry in the last fifteen years. The satisfying results achieved with the newest equipment are excitingly life-like. Among other recordings, the lecturer used the Aeolian-Skinner series.—ALICE FARROW.

LEHIGH VALLEY CHAPTER—The Lehigh Valley Chapter met Dec. 8 at the home of Dean Willard U. Baum, Allentown, Pa. A feature of the meeting was a panel discussion on organist-pastor relationships. On the panel were the Rev. William C. Berkmeyer, pastor of St. Matthew's Lutheran Church, Bethlehem, Professor Ludwig Lenel of Muhlenberg College and Emerson Harding, organist of St. Paul's Lutheran Church, Allentown. A short business meeting was held. High fidelity recordings of organ music were heard and refreshments served.

DELAWARE CHAPTER—The Delaware Chapter held a Christmas dinner-meeting at the University Club Dec. 17. Dean Sarah Hudson White extended season's greetings to the members. An offering for the neediest families was received by the chairman, Mrs. Firmin Swinnen. Frederick White was in charge of the program. Mrs. Carolyn Conly Cann and Mrs. Rita Krapf sang a duet and Mrs. Krapf sang solos. Miss Caroline Heinle was accompanist. Dr. Howard Elley told about his tour through Europe, Mrs. Swinnen gave highlights of a visit to Belgium and Mrs. Jennie White told of her trip to Hawaii.

Sketch of the A.G.O."

S. LEWIS ELMER.

A.G.O. Sunday

American Guild of Organists Sunday will be observed over the nation May 12. Churches are urged to use choral and organ works by Guild members on that day, and many publishers are cooperating in preparing a list of available works. Guild members who have published works suitable for use should write to their publishers immediately so that their names and compositions can be included in the mimeographed lists which are being prepared. The list of cooperating publishers will be listed in the March issue of THE DIAPASON.

AUSTIN C. LOVELACE, Chairman.

BINGHAMTON, N. Y., CHAPTER—The Binghamton Chapter was invited to hold its Christmas party Dec. 10 at the beautiful home of Mrs. Anna Mead in Oswego. The home was decorated with Christmas appointments and assisting the hostess was her sister, Miss Helen Hoag. An interesting and varied program was planned by Mrs. Meade, after which we exchanged gifts, followed by delicious refreshments. Everyone had a wonderful time, completely inspired for the Christmas day approaching. . . . The chapter sponsored an outstanding recital by Arthur Poister Nov. 12. Mr. Poister left a memorable impression on everyone attending because his performance both technically and spiritually was so penetrating. The key note of conversation was for his return. Many of his pupils, friends from Syracuse, Ithaca and near-by cities, came to hear him. . . . The opening of 1956-57 year featuring our first fall get-together was held Oct. 15 at the St. Cyril and Method church hall. Our chairman was Michael Harendza, organist-director at the host church, assisted by Erma Parisella. A most delicious turkey dinner "a la Slovak" was served by the church women. After the dinner, Mr. Harendza's boys' choir rendered vocal selections. Previous to these selections Mr. Harendza demonstrated a training lesson on how these boys' voices are prepared for their choir work. They were delightful to hear and sang like angels.—L. H. CARMAN, Secretary.

ROCKLAND COUNTY, N. Y., CHAPTER—Harlow Hawthorne gave "The Feast of the Star" by Lee Hastings Bristol and Harold Friedel at the Sufferin Methodist Church at a candlelight service Dec. 23 sponsored by the Rockland County Chapter. Both junior and senior choirs participated in this pageant, which is very good musically and effectively simple dramatically.

At our January meeting, plans were made for a Guild-sponsored organ recital at Grace Church, Nyack, and our junior and senior choir festivals to be held later in the spring. Following the meeting, which was held at the home of Mr. Hawthorne, Bach recordings of five outstanding organists on various-type organs and a recent release by Dr. Coke-Jephcott at the console of the Cathedral of St. John the Divine using the celebrated trumpets were played on Mr. Hawthorne's excellent hi-fi set, which he has constructed to "take" organ recordings.—PZGOV RENNOUR, Registrar.

ST. LAWRENCE RIVER CHAPTER—The business meeting of the St. Lawrence River Chapter was held in the reading room of the Trinity Church parish house in Watertown, N. Y., Dec. 18. Our annual Christmas party followed. Tape recordings on different organs by John Elsworth, a portion of a service in Trinity Church and records of Christmas choral music were enjoyed. Refreshments were served.

The chapter met again Jan. 8 in the choir room of the Trinity Church parish house. After the business was transacted, the group discussed the possibility of a choral sample library. It was decided to use a room in the Trinity parish house and, as a beginning, catalogue about 1000 sample copies which our dean has made available. Refreshments were served in the reading room.—KATHRYN PILLMORE, Registrar.

Regional Announced for Lynchburg.

The regional convention for Virginia, Maryland and the District of Columbia will be held in Lynchburg, Va., April 29 through May 1. We are happy to announce Marilyn Mason, William Watkins, Jeryll Powell and Helen Williams as our recitalists.

As plans for the convention have been intensified, there has been an undercurrent of excitement which has made our fine season even more interesting. We began Sept. 24 with a picnic at the home of Mrs. T. J. Ingram. Helen Williams and Berenice Wissinger gave an original skit on the national convention.

Our Oct. 29 meeting at the Court Street Methodist Church featured a panel discussion on the organ. Franz Engle acted as moderator. John Pfeil centered his remarks on pipe construction, composition and resulting tonal qualities. Henry Hallstrom discussed his problems as consultant for a specific church situation and a general discussion concluded the evening.

The program for Nov. 26 was a concert of sacred music by the choir of St. Paul's Episcopal Church under the direction of Robert Lee, organist-director.

We extend a warm invitation to all of you to be with us in April.

DOROTHY S. LEACHMAN, Registrar.

CHARLOTTE, N. C., CHAPTER—The Charlotte Chapter held its annual organist-clergy banquet Nov. 29 at the Hawthorne Lane Methodist Church. After the invocation by the pastor of the host church, Eugene Craft introduced Bishop Nolan B. Harmon, recently appointed Methodist bishop of the Charlotte area, who gave an interesting and instructive review of his experiences on the committee preparing the new Methodist hymnal.—MRS. AUBREY TYSON, Registrar.

KNOXVILLE, TENN., CHAPTER—More plans for the regional convention, which is to be held here in June, were discussed at the January meeting of the Knoxville Chapter. The meeting was held at St. John's Episcopal Church with Jack Rogers as host. Afterward, a most interesting program featuring recent stereophonic recordings of organ and orchestral works was given by a member of St. John's, Dr. John Dougherty. Some of the works heard: "Suite Gothique," "Water Music," "Finale from Reubke's Sonata, Mendelssohn's Sonata 1 and Strauss' "Ein Heldenleben."—WALLACE B. ZIMMERMAN, Recorder.

BANGOR, MAINE, CHAPTER—The Bangor Chapter held its dinner-meeting in the English room of the Bangor House Jan. 7. It was attended by a very large gathering of members and guests. The ceremony of recognition of new members was performed by Etelle Peterson, dean, assisted by the Guild chaplain, the Rev. Peter P. Gorham. The code of ethics and recommendations recently adopted by the council were discussed. The dean conducted a round-table on the multiple-choir system. Saint Mary's choir directed by Mr. Gorham sang "O Sacrum Convivium," Remoldi; "O Bone Jesu," Palestrina, and "Ave Maria" by Arcadelt. Miss Isabelle Carlin was the accompanist. . . . Another meeting of interest this season was held at Grace Methodist Church. State Chairman I. Robert Smith, Bates College, showed beautiful colored slides of organs in Europe, co-ordinating them with recordings of each organ as the slides were shown.—ETELLE PETERSON, Dean.

ROCKINGHAM CHAPTER—Miss Edna T. Shaeffer, dean, and Miss Ruth Spitzer, secretary, entertained members of the Rockingham Chapter at a coffee hour at Miss Spitzer's home Dec. 15. The rooms were decorated in keeping with the Christmas season. Refreshments were served. A number of guests called in the course of the afternoon.—RUTH B. SPITZER, Secretary.

News of the American Guild of Organists—Continued

Test Pieces for Guild Examinations of 1957; Performance Is Analyzed

By VERNON DE TAR, F.A.G.O.

Candidates are advised to play in a straightforward manner and to register their pieces along broad lines. The writer has tried to avoid unnecessary detail in the following suggestions and at the same time to try to point clearly to what he believes to be the appropriate style of each piece and to suggest simple and basic registrations. If the suggested tempi are found to be too difficult technically, the candidate will do well to play only up to the limits of his ability. If his performance is accurate and musical, it will probably meet with the examiners' approval.

ASSOCIATESHIP.

(1) Prelude and Fugue in E minor (Cathedral), Bach.

Prelude: Tempo broad and majestic, quarter-note equals about 46. A flowing and flexible line, slightly broadened in m. 5 and m. 8 and for cadences in mm. 17, 22, 26 and 39; greater breadth in last two measures. All rests should be counted strictly in the preparation process. Finally it must be played with an over-all steadiness and a constant sense of flow. Registration—full, but with clarity—foundations 8, 4, 2 and mixtures; reeds, if helpful for brilliance. A slight reduction might be made, if desired, at m. 11, fourth quarter, restoring brilliance at m. 18 and m. 27. There is no justification for changing manuals, closing swell shutters or using crescendo pedal. This writer favors a legato in both prelude and fugue, but chords may be detached with good effect under some conditions beginning at m. 12.

Fugue: Tempo same as prelude. Initial notes of the subject must be very well articulated. The mordent begins on the beat and should not be hurried. (Most players today favor the whole step in all occurrences of this mordent, although the use of the half step may not be considered incorrect by examiners.) Registration—perhaps less full than prelude with brilliance added at m. 24, second eighth note, and m. 27, sixth eighth note; all reeds added at pedal entry in m. 33, at which time the tempo should be broadened. The episode at mm. 15-18 may suggest a change to the second manual, but it is not at all necessary. There is no historical or musical justification for "bringing out the theme" on a strong manual and "accompanying" it on a secondary manual, nor do we need to supply crescendo by swell shutters since the wonderful structure of the music already accomplishes all that can be desired, provided that the piece is played with conviction, inner fire and control.

(2) Prelude on "Topsy," Bingham.

This piece should provide no difficulty. The composer's suggestions for tempo, registration and expression should be closely followed. Note quasi recit—the candidate would do well first to count (and conduct himself) very strictly, working for an easy flow through the various groupings of two, three and four notes, then to loosen it all up taking care to keep the basic pulse steady.

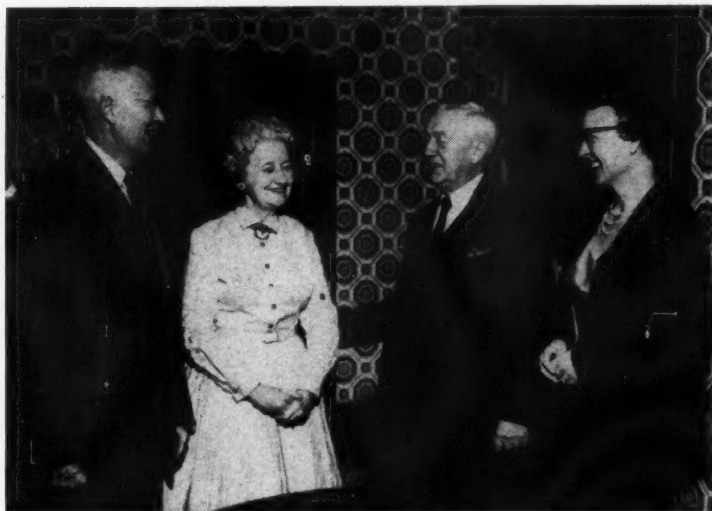
(3) First movement from Sonata 3, Mendelssohn.

This should open with a full ensemble of brilliance and warmth and should be played with a flowing movement that is never hurried—about quarter note equals 66-72. The phrase in mm. 9-10 is marked FF and probably should be played on the full swell. This writer favors longer phrases than the four-note groups, as in m. 7, that are indicated in most editions. At m. 25 a reduction is indicated; reeds and big mixtures off or move to a second manual, but pedal should have an assertive 8 ft. in addition to 16 ft. and 8 ft. foundations. At m. 58 brighten somewhat and return to great manual. The touch should be detached for the sixteenth-note figuration to insure clarity and life. The accelerando should be fairly evenly spread over the next fifty measures and the tone increased by the use of pistons, if possible, at such places as m. 94 (close swell and open gradually during next four measures), m. 99 and m. 103 to the full ensemble used at the beginning. No further change is needed to the end.

FELLOWSHIP.

(1) Toccata and Fugue in D minor, Bach. Toccata: Tempo about eighth note equals 42. The fermati lengthen the held notes slightly; sixteenth notes and rests must be counted accurately. The whole step should be used in the execution of the mordent. At the prestissimo at m. 4, quarter note equals 84. The fourth and eighth groups should be broken for phrasing. At m. 10, third quarter, tempo about eighth note equals 84 with ritard. The prestissimo may be played on the second manual (mm. 6-7 on the third). At m. 12 increase to about quarter note equals 54. Play on two man-

FLORIDIANS GREET PRESIDENT ELMER



DR. HAROLD GLEASON, DEAN JESSE BAKER, PRESIDENT S. LEWIS ELMER and MISS CATHARINE CROZIER (Mrs. Gleason) are shown left to right at a reception which the Central Florida Chapter held Jan. 4 for Dr. Elmer at the Baker home in Orlando. Preceding an address

by Dr. Elmer, a musical program was played by the Rollins College faculty trio. The following day the officers and executive board of the chapter honored Dr. Elmer at a luncheon in the Langford Hotel, Winter Park. Dr. and Mrs. Gleason are members of the executive board.

uals with r.h. slightly louder than l.h. At m. 16 play passages on the great when they have a pedal, others on the second manual. M. 21 play quasi recit. After next prestissimo broaden again on third quarter of m. 27, and make broad ritard at final cadence. Registration—as brilliant as possible; eliminate all dark or heavy flute tone and thick diapasons. This may be retained throughout with the possible exception of the passage beginning at m. 12.

Fugue: Tempo about quarter note equals 84 unchanged until the ritard in m. 126. Recitativo should be played at about quarter note equals 60 with the beginning more deliberate and should broaden out to quarter note equals 42 at the adagissimo. Play the following presto at about quarter note equals 60 and broaden to the adagio, which is simply a hold back before the vivace. This may be played at quarter note equals 80. The writer prefers to play the detached chords somewhat broadly, but many play the entire section at a strict tempo. The final molto adagio should be about quarter note equals 42. Registration—foundations 8, 4, 2 $\frac{3}{4}$, 2. At m. 57, third quarter, r.h. goes to second manual; at fourth quarter r.h. goes to third manual (or both remain on great, which is reduced in measures 60 and 61). Alternate manuals for echo effect in each measure beginning with m. 62. At m. 70, third quarter, r.h. will play on great or choir and l.h. on swell. At m. 72, second quarter, l.h. will join r.h. Alternate again from m. 74 through m. 82. Return to great (or add upper work to swell or choir) at m. 85. In m. 109 strengthen pedal and in m. 111 add mixture, both hands on great. In mm. 115-119 manuals may again alternate, but pedal must be suitable for both. Reeds may be added at m. 120. The recitativo may be played on swell and should return to great with a rallentando in last quarter of m. 129. The presto may be treated similarly. All possible brilliance should be used at the adagio and vivace. Throughout the fugue articulation and evenness should be at their best. This may not necessarily mean staccato touch, but it requires at least a very "live" legato. The writer recommends in addition to those listed by the Guild, the edition by Caspar Koch as an excellent one for study purposes. Most of the detail suggested above will be found in this edition, which is published by Volkwein Bros., Pittsburgh.

(2) Air and Variations from Suite, Sowerby.

In this attractive and well-composed piece, Dr. Sowerby has provided everything that the player needs in the way of information. If the candidate will play it with sensitivity and musicality, he should help to make the examiners' task the more pleasant. In a few places the registration may need slight alterations to better fit the organ on which it is played. For instance in the first variation, a tremolo for the great flute may not be available, and in this writer's opinion is not usually desirable because of the flowing movement of these lines. In the same variation any soft flute that will blend with the strings may be used instead of a flute celeste, which may not be available. In many organs string tone (with celeste) does not blend well with foundations and reeds, and the player may find it advisable to begin and end the second variation with soft foundations 8 ft. and 4 ft. In the third variation the "heavy pedal" will probably want to be detached, but should be felt in phrases. Additions and reductions should be effected by pistons. Check the tempo of the fourth

variation carefully with the beginning tempo and maintain a gentle flow through the final section.

(3) First movement, Symphony 2, Vierne.

A full, brilliant registration of 8, 4, 2 foundations, mixtures and reeds should be prepared. The amount of 16 ft. manual tone used should not destroy the clarity of the ensemble. Observe the metronome marking (or slightly faster on small organs); play dotted rhythms strictly and deliberately and, at the same time, think in phrases. At m. 20 the piano marking indicates a closing of the swell shutters rather than a reduction of stops. Under some circumstances, however, either or both may be advisable, but the swell must on no account sound weak. This section will be more legato and phrases must flow in long lines. At m. 37 take reeds and mixtures off great and choir, but keep a reasonable fullness in the swell. At mm. 71 and 74 add by pistons to restore original registration. At m. 95 do not yield to an impulse to "color" this section by solo stops and soft flutes. Keep the "full swell" sound (closed) coupled to the 8 and 4 foundation of the other manuals and play with rhythmic intensity. At m. 111 the second theme, now in minor, is added to the rhythmic figures of the preceding measures. The diminuendo sign in m. 152 is obviously an error since it conflicts with the cresc. molto in the same measure. Note the a piacere and accelerando to m. 178. The crescendo in the succeeding measures may be accomplished by change of manuals, opening of swell shutters and pistons employed at places indicated for adding registers. The rhythm at m. 170 should be crisp and the trill rapid and even. The first G in m. 167 should have a sharp. In m. 185 a C in the upper staff is missing (compare m. 183). At m. 201 a slight "pull back" helps to prepare the new phrase, and this writer makes a small reduction in tone here, restoring the full registration at m. 220. In this section the feet must keep the rhythmic pulse strong, the detached chords must be evenly played and the melodic line in octaves kept legato. The four-bar broadening before the last three measures must be played with fine control.

CHARLESTON, S. C., CHAPTER—The Charleston Chapter was host to Dr. S. Lewis Elmer, national president, Jan. 6. Dr. Elmer spoke informally to members in the parish house of St. Michael's Episcopal Church, the same place where he had officiated at the first meeting of the chapter ten years earlier. Following his talk, Dr. Elmer met the members at a social hour.

The regular monthly meeting of the chapter was held Jan. 7 at the John Wesley Methodist Church. The program chairman, Miss Louise Mathis, arranged for choirs from two local churches. The choir of Westminster Presbyterian Church sang several selections from its Christmas program. The St. Matthew's Lutheran choir, under organist-director Janet Moede, also rendered several numbers. Following the program, a business meeting was held. At this time discussion of the annual spring choir festival was begun. Various members suggested anthems to be used, the final selections to be made by a committee. A nominating committee was named to present a slate of officers at the next meeting. The meeting was adjourned and a social hour enjoyed. Host for the meeting was W. R. Quarterman, organist-director of the church.—FRANCES V. KIRKWOOD, Reporter.

Announce Southeastern Regional.

The Atlanta Chapter has announced plans for the forthcoming southeastern regional convention to be held May 13, 14 and 15 in Atlanta. Three top-ranking organists, Markey, Cochereau and Fox, are to play; a four-state recital with guest organists from Florida, Georgia, North Carolina and South Carolina will be heard; other features will be the student competition and lectures on choral techniques and organ design. Several large and excellent organs will be heard. Every organist in this region and neighboring states is urged and most cordially invited to attend.

The chapter met Nov. 26 at the Druid Hills Baptist Church for a dinner-meeting. The combined choirs of the church sang "An Appalachian Nativity" accompanied and directed by Mrs. Margery Craig Robinson. The excellent work was based upon shaped-note tunes from the mountains at the turn of the eighteenth century and retained a certain naive quality.

The chapter met Oct. 15 for a dinner-meeting at the West End Baptist Church. The musical portion of the evening was a dramatized performance of James A. Dasher's Cantata, "Joseph." After dinner the group met Mr. Dasher, a native Georgian, and proceeded to the church where the Baptist Associational Choir under the direction of Dr. Jack B. Jones gave the work.

WILLIAM WEAVER, Registrar.

ST. PETERSBURG CHAPTER—The St. Petersburg Chapter sponsored Alexander Schreiner, F.A.G.O., in recital Dec. 10 at the Congregational Church. Edmund S. Ender, concert chairman, introduced the artist who played the following compositions: Prelude and Fugue in E flat, Bach; Allegro, Sonata 5, Bach; Sonata in F minor, Mendelssohn; Toccata, "Thanks Be to God," R. K. Biggs; "Woodland Flute Call," Dillon; "Hunting Song," Schreiner; Maestoso in C sharp minor, Communion in E major and "Carillon de Westminster," Vierne. For the encores Dr. Schreiner played a Fantasia for the Flute: "If I Were a Bird I Would Fly Away" and "Impressions from the Tabernacle." A reception was held in the church parlors after the recital.

President S. Lewis Elmer paid us a visit Jan. 2 and was the guest speaker at the breakfast held in his honor at the Suwannee Hotel. Members from the Tampa, Clearwater and Upper Pinellas Chapters attended also. Dean Max Miranda, A.A.G.O., presided introducing the past deans who commented upon the work accomplished during their terms of office. Mrs. Ann Ault, state chairman, introduced President Elmer, who gave us many inspiring ideas for the new year. . . Robert Hufstader, Rollins College, was the moderator for the workshop held Jan. 4 at the First Baptist Church. A covered-dish supper was held with the dean presiding. The workshop was on choral repertory, and the composition studied was: "O How Amiable," Vaughan Williams. Mr. Hufstader analyzed the music and discussed the production of tone and enunciation of words. Mrs. Dorothy Kirk, A.A.G.O., was accompanist. The organists and choirmasters attending sang the anthem and a discussion period followed. Mrs. Charlotte Pratt Weeks was chairman.—MARGUERITE FOSTER.

MIAMI, FLA., CHAPTER—The Miami Chapter met Jan. 2 at the Musicians' Club of America in Coral Gables. As honored guest, Dr. S. Lewis Elmer, national president, gave a splendid talk after dinner. After a short business session, the meeting adjourned.

The chapter met again in the home of Mrs. John C. Fetzer for its annual Christmas party Dec. 18. Many games were played, the best of which was a musical quiz—themes from classical compositions to be identified, played most competently by Dr. Ralph Harris on the Hammond electronic organ. The evening concluded with carol singing with Dean Ethel Tracy at the organ and Dr. Harris at the piano. After a short business session and buffet snack, the meeting adjourned.—JOSEPHINE E. HANSEN.

BIRMINGHAM, ALA., CHAPTER—The third event of the season and best so far was the beautiful candlelight carol service at the McCoy Memorial Methodist Church Nov. 30. The program—chosen, arranged and given by Raymond Anderson, director of the choirs of Birmingham Southern College and the McCoy Memorial Church—was perfect in every detail from the organ prelude: Noel "Basque," Benoit, played by Allen Orton Gibbs, organist of the church, to the "Hallelujah Chorus." Particularly lovely were the carols by the children's "chapel" choir under the leadership of Mrs. Fay Lawhon. This service was followed by a reception for members of the Birmingham Chapter at the near-by home of Dean Hugh Thomas.—LAURA JACKSON LEMMON.

News of the American Guild of Organists—Continued

Milwaukee Hears Builders.

The Milwaukee Chapter met at the Gospel Lutheran Church Nov. 11 to participate in a discussion of organ design and maintenance. Representatives of builders who spoke to the chapter included: Otto Eberle, Casavant; Robert Dornoff, Wicks, and Fred Weickhardt, Reuter. European and American theories in tonal design, nicking, wind pressures and other controversial areas were explored by the representatives and the assembly. On display were pipes and mechanism mock-ups. Thomas Gieschen, chairman of the meeting, introduced the speakers with an appropriate bit of German poetry, adding to the spirit of *gemutlichkeit* captured by Dorothea Nelson and her hostess committee with coffee and doughnuts and red-checked tablecloths.

The chapter is sponsoring an examination study group, meeting bi-weekly. Eight members have joined the class taught by Lewis Whikehart of Carroll College, Waukesha.

MARIAN E. MANDERY, Secretary.

INDIANAPOLIS CHAPTER—The Indianapolis Chapter met Dec. 11 for a delicious turkey dinner and Christmas party at the Irvington Presbyterian Church. Clarence F. Elbert, organist of the church, and his wife were host and hostess. A choir of seventy voices directed by Frank S. Watkins sang a delightful Christmas program. Allen Schirmer, Indiana Central College, directed the carol sing which followed. Dean Harry Martin thanked the various committees responsible for the evening and presided at an executive board meeting which followed.—FLORENCE M. MILLETT, Public Relations Chairman.

LANSING, MICH., CHAPTER—The Lansing Chapter featured two important events in November. At the Central Methodist Church Nov. 14, members cooperated in the DeLamarter memorial recital established eight years ago by the late Eric DeLamarter and his sister in memory of their parents. The earnings from the fund provide a major recitalist annually. This year's artist was Alexander Schreiner. The second event took place Nov. 30 at Plymouth Congregational Church. Andre Jurres, distinguished Dutch musicologist, gave an illustrated lecture on the music of The Netherlands. Two Lansing Chapter members played programs for other Michigan chapters. James Auterlith played for the Detroit Chapter and Dr. Barker, our dean, played an Advent program for the Monroe Chapter.—MRS. JOHN F. RICHARDS.

PEORIA, ILL., CHAPTER—The Peoria Chapter held its annual Christmas party Dec. 27 at the home of Miss Adelaide White. This is the tenth anniversary of the founding of this chapter and the first party was in the same place, Miss White being one of the charter members. This present season has given us ten new members. After various features of entertainment, there was carol singing, led by Ferne Wilson with Miss White, Mrs. Black and Mrs. Brown at the three pianos, and an exchange of gifts. The social committee served a delicious buffet supper to close a most pleasant evening.—AGNES W. CHRISTOPHER, Registrar.

TOLEDO CHAPTER—The annual Christmas dinner party of the Toledo Chapter was held at the Park Lane Hotel Dec. 11. Dean Hartung conducted a short business meeting at which time the choirmaster certificate was given to Hugh Murray, assistant organist and choirmaster of the Holy Rosary Cathedral. The remainder of the evening was spent in the most enjoyable holiday spirit.—J. J. FRITZ, Registrar.

NEW STUDENT GROUP FORMED IN SOUTH DAKOTA



THE YANKTON COLLEGE GUILD STUDENT GROUP held its installation service Nov. 5 and received its charter from Jack Noble, South Dakota state chairman, installing officer. Dr. Evelyn Hohf, pictured center, is group supervisor as well as dean of the South Dakota Chapter.

Organists from the University of

South Dakota were invited guests, and a reception was held in the faculty lounge immediately following the service. Margaret Brosz is group president; Margaret Giske, secretary, and Beverly Montgomery, treasurer. All are sophomores majoring in organ and church music in the Yankton College Conservatory of Music.

CLEVELAND CHAPTER—The Cleveland Chapter gathered Dec. 10 for a Christmas program at the newly-built Euclid Avenue Christian Church with Robert Patterson Kitt, organist-choir director at the church, as host. After a fine dinner, members heard the church choir sing Arthur Somervell's "Christmas" under the direction of Mr. Kitt. The remainder of the evening was devoted to lively entertainment planned by Mr. and Mrs. Crandell Hendershott with the help of Elaine Shakley and Mr. Kitt. Carol singing, games, relays and general merriment proved a welcome respite to organists in the busy season of Christmas program preparation.—VALENTINA FILLINGER.

ST. JOSEPH VALLEY CHAPTER—The St. Joseph Valley Chapter held its annual Christmas party Dec. 26 at the home of Mrs. John H. Buzby, South Bend, Ind. Mrs. Margaret Harnisch, dean, announced the forthcoming plans for our group as well as the conventions which will be held in 1957. After the potluck dinner, the members went to the Zion Evangelical and Reformed Church to see the Yule decorations and hear a few Christmas selections played by a member, Mrs. Charles Rollf, Jr.—RUTH ANN LEHMAN, Registrar.

WESTERN MICHIGAN CHAPTER—The Western Michigan Chapter was entertained at a Christmas Smorgasbord dinner at the Bethlehem Lutheran Church Dec. 3 with Miss Dorothy Goosen and Henry Brandt Rose as hostess and host. Each member brought a few favorite Christmas organ numbers for display. After the business meeting, the group sang some of the anthems to be used for the coming junior choir festival in February.—ALYCE LANTINGA, Corresponding Secretary.

CINCINNATI CHAPTER—The Cincinnati Chapter held its January meeting at the Norwood Presbyterian Church Jan. 15. The purpose of the meeting was to coordinate the music of Lent, Palm Sunday and Easter with the liturgy of the different churches. For Lent the organ selections were: "Ah, Dearest Jesu," Dickinson; "O Sacred Head," Edmundson; "Jesu, Redeemer of All," Kreckel. The anthem was "God Be in My Head," Matthews. For Palm Sunday the organ selections were: Andante, Largo and Allegro, Keeble; "Quem Pastores," Willan; "Christ the King," Benoit. The anthem was "Draw Nigh to Jerusalem," Williams. The Easter organ selections were: "Christ Is Risen," Van Hulse; "Help God, That I May Triumph," Waltner, and Grand Choeur, Handel. The choir, under the direction of Mrs. Albert W. Dickens, ended the program with "Praise the Lord," Franck-Sowerby. The organists participating were: Mrs. Richard Machette and Harold Lambert with the Rev. Laurence L. Hucksoll, narrator.—BETTY HOENSCH, Registrar.

KANSAS CITY CHAPTER—Lois Gering, young Philadelphia organist, was sponsored by the Kansas City Chapter Dec. 17 as the second artist on its subscription series of four recitals. Miss Gering, a graduate of Westminster Choir College, is doing additional work at Curtis Institute and is a student of Dr. Alexander McCurdy. She is organist and choirmaster for one of the large Presbyterian churches in Philadelphia. Her program, as follows, was well received by the large audience which filled the church: "O Lamb of God Most Holy," Bach; "O Heartfelt Grief," Brahms; Prelude and Fugue in D major, Bach; Fantasia, Sonata 1, Hindemith; Very Slowly, Sonatina, Sowerby; Introduction, Passacaglia and Fugue, Willan.

BLACKHAWK CHAPTER—Alvar Berghult, professor at Augustana College, Rock Island, Ill., has made an exhaustive study of music available for use in the Sunday school. The findings of his study were given at the January meeting in the First Methodist Church, Rock Island. Sunday school superintendents and teachers of the area were special guests. Mr. Berghult illustrated his lecture by means of recordings. He also had a display of some of the best materials. An informal discussion and social hour followed. Thirteen new colleagues and three new subscribers have been added this season to the membership of this active and enthusiastic chapter which is marking its fifth anniversary.

The December meeting was a Christmas party in the home of the dean, Mrs. David Borth. Mrs. Elton Anderson showed slides and played records about Christmas customs and carols around the world. Various members took turns playing carols on a small set of pitched bells, thus adding to the pleasure and informality of the evening.

The annual minister-church musician dinner was an event of November at Grace Lutheran Church in Davenport, Iowa. V. Earle Copes, the new associate professor of organ and director of the college choir at Cornell College, Mount Vernon, Iowa, was the speaker. He is both an ordained minister and church musician so was ideally suited to speak to this group. At this meeting the new year books, prepared by the sub-dean, were distributed.

In October the members considered Christmas music at a meeting in Butterworth Center, Moline, where displays of music were arranged for perusal. Mrs. Titus Samuelson and her daughter, Mrs. Lucien White, played an organ and piano duet.

Dr. Robert Baker was sponsored in a thrilling recital at St. John's Lutheran Church, Rock Island, Oct. 21. The following day he conducted two very helpful workshop sessions attended by more than half the regular membership.

The chapter began its year's activities with a "report" meeting in September at Faith Lutheran Church, Moline. Five members had attended the national convention in New York City last June and were present to give an account of their experiences as well as side-lights and impressions.—MRS. J. ERK HOLMER, Sub-dean.

BUENA VISTA, IOWA, CHAPTER—The Buena Vista Chapter held the first meeting of the year in Our Saviour Lutheran Church, Albert City, Oct. 14. Howard Johnson, program chairman, and Miss Hilvie Johnson, assistant program chairman, served as host and hostess. L. B. McGinnis spoke on creating interest in the volunteer choir and the Rev. Mace Crandall, dean, discussed music used in playing a church service. . . . Mr. and Mrs. L. B. McGinnis were host and hostess for the Nov. 11 meeting in Trinity Lutheran Church, Alta. A discussion on hymn playing was led by Mr. Johnson. . . . Members and guests enjoyed a smorgasbord in Hotel Bradford, Storm Lake, Dec. 7. Later the group went to the home of Mrs. Ralph Diehl where Christmas carols were sung. Miss Johnson told of the origin of many of the carols.—VIRGINIA BOGGS.

KANAWHA CHAPTER—The December meeting of the chapter was a clergy dinner at the Woman's Club in Charleston. Informality and wit were the order of the dinner, though in his brief welcoming speech, Dean Wiant made reference to the high calling of the dual ministry of pulpit and choir loft and the desire of Guild members to cooperate with the ministers to make both ministries effective. Following the dinner, the choir directors discussed plans for the big choir clinic and directors' workshop to be held March 24 and 25 with Hugh Ross in charge.

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News of the American Guild of Organists—Continued

Changes in Dates for Regionals.

The regional convention in Columbia, Mo., will be held June 5-7 and not June 7-9, as previously reported, according to Nesta Williams, dean of the Central Missouri Chapter and state chairman for Missouri.

The regional convention at Burlington, Vt., has added an extra day, making the dates from Aug. 12 to 14.

LEXINGTON, KY., CHAPTER—The January meeting of the Lexington Chapter was held at the Central Christian Church. In the absence of Dean Westcott, Arthur N. Wake, Jr., sub-dean, presided and was host for the coffee hour. Jean Marie McConnell, of the department of adult education, University of Kentucky, and choir director at the Maxwell Street Presbyterian Church, announced that the university has scheduled two new evening classes of great interest to the Guild: the first, on organ literature, will be taught by Robert Requa, organist at Christ Church, and the second, choir problems and materials, by Sub-dean Wake. This course is designed primarily for young or inexperienced choir directors. At the conclusion of the business session, a dual program followed. The first part was devoted to the most successful anthems used in the Christmas worship services and the Kyrie from the "Mass of the Infant Jesus" sung at White Sulphur. After the discussion of Christmas music, Lewis Henry Horton gave a fascinating and informative talk on music in the shape-note tradition, a subject to which he has devoted years of research and study. Mr. Horton noted that shape-note hymns and songs are sung without accompaniment; however, Dr. A. C. Howell assisted on the piano when the group sang the old shape-note hymn "Primrose." C. M. Mr. Horton is the composer of "An Appalachian Nativity," a Christmas folk cantata based on hymns of the shape-note tradition, given Dec. 23 by Dean Shure, organist and choir director at the Mount Vernon Place Methodist Church, Washington, D. C.—**MARY E. LYONS, Secretary.**

AKRON CHAPTER—The Akron Chapter held its meeting Jan. 7 at the Firestone Presbyterian Church. A most interesting and informative program was given by Robert Morrison, minister of music at the First Methodist Church in Canton. Mr. Morrison augmented his talk on electronic organs with tape recordings which he had made on his sixty-one-rank Aeolian-Skinner, a concert-model Hammond, a Baldwin 5-A, a Wuritzer and an Allen. The same numbers, recorded on all five instruments, included: Prelude and Fugue, Bach; "Salut d'Amour," Elgar; Widor's Toccata, and two hymns. It was most interesting to hear what each instrument could offer these numbers. "Whatever instrument you are called upon to play," said Mr. Morrison, "play it with all your might, the best you can and to God's glory." A social hour followed.—**Mrs. R. H. MARTIN, Registrar.**

YOUNGSTOWN, OHIO, CHAPTER—A "Messiah sing," sponsored by the Youngstown Chapter and open to all interested singers in the area, proved to be an outstanding success and was held Nov. 25 at the Westminster Presbyterian Church. It attracted many people who enjoy singing "The Messiah" and yet do not have time to attend rehearsals for a public performance. . . . Virgil Fox was sponsored in a recital Dec. 11 at Trinity Church with a tea following. . . . The Rev. Lawrence Ehrlich explained the Feast of Lights at Rodef-Sholom Temple at the December meeting and a very successful year was brought to a close.—**RUTH HUGLIL, Secretary.**

SOUTHWEST MICHIGAN CHAPTER—The First Presbyterian Church of Battle Creek was the host church for the January meeting of the Southwest Michigan Chapter. After the dinner and business meeting, we adjourned to the church proper for a discussion centering around service music for the church service. Various numbers were played by some of our own members for our hearing. Each commented on his numbers and told of the possibilities for use in the service of worship. Those playing were: Mrs. Elmer Harrison, Paul Humiston, Mrs. Verne Lewis and George Tucker. Mr. Tucker concluded his group with a short discussion on hymn playing: the type of hymns, tempo, registration and variations of verses.—**RUTH VAN DEPOLDER, Registrar.**

ARKANSAS CHAPTER—A festive evening for the Arkansas Chapter Jan. 8 was enjoyed by the members as they met with their ministers and guests for dinner in the dining room of the First Methodist Church of Little Rock. John Summers, host organist, greeted the guests as they arrived and assembled in the beautiful choir room. Dean Luvina Montgomery introduced the toastmistress, Mrs. Curtis Stout, who gave some clever definitions of an organist, a minister, a choir director and a minister's wife to start the introductions of each person present. The guests were delighted with 'cello and

NEW MACMURRAY COLLEGE STUDENT GROUP



THE MACMURRAY COLLEGE STUDENT GROUP is shown at the new Möller organ in the recital hall. The twenty-four members were recently organized in Jacksonville, Ill., under the auspices of the St. Louis Chapter with Robert Glasgow, professor of organ, as supervisor. The group is now in the midst of a busy year of activities designed to broaden the musical experience of the members and to stimulate interest on the campus and in the community in the organ and its literature.

A series of six lecture-recitals, a resumé of the last five centuries of organ

music, is being played by the group throughout the school year. The response and interest shown thus far have been gratifying.

Excursions to St. Louis are planned to attend recitals and church music programs and to inspect notable organs. The group attended a recital by Marilyn Mason in Graham Chapel, Washington University, Nov. 19.

Officers of the group for the current year are: Donna McGladrey, president; Johanna Krussell, vice-president; and Johanna Meyer, secretary-treasurer.

piano duets by Franklin and Grutun Miller of Hendrix College in Conway. They have come to Arkansas from Mitchell College in North Carolina. Mrs. Miller was an exchange student from Germany and after she and Mr. Miller were married, they attended the University of Heidelberg together, returning to America in 1953. A group of numbers played on an antique-type flute closed their portion of the program. Dr. R. D. Adams gave an inspiring lecture on his visit to the Holy Land last year at Easter. He had beautiful slides to show and we thoroughly enjoyed his five-week trip.

The chapter had a program Dec. 11 to start the Christmas season. Guests met at the Trinity Cathedral parish house, Little Rock, to hear the madrigal singers from Henderson State Teachers College under the expert direction of Eugene Kuyper. The singers were seated around tables decorated with Christmas greens and lighted candles. For the first part of the program, they sang carols from many lands. After a social hour, the group sang Menotti's opera, "Amahl and the Night Visitors," giving a very professional performance.—**Mrs. THOMAS J. STACY.**

FORT SMITH, ARK., CHAPTER—The Fort Smith Chapter met Jan. 7 at the First Lutheran Church for a recital by new members. Donald Hendrickson played two Noels by Daquin and "If Thou but Suffer God to Guide Thee." Bach. Paul Kohler sang "By the Waters of Babylon." Howell, "O Loving Father," Mascagni, and "Panis Angelicus," Franck. The choir of the church under the direction of Mr. Hendrickson demonstrated rehearsal techniques with two carols, "O How Beautiful the Sky," Danish, and "Listen, Lordlings," French. Vicar Robert Hentz explained the Lutheran liturgy with Miss Marlon Horstman playing a chorale prelude, "O That I Had a Thousand Voices," Rogers, the offertory, "O That I Had a Thousand Voices," Klotz, and the postlude Toccata in D minor, Bach. At the business meeting, plans were discussed for the coming choir festival to be held at the Goddard Memorial Methodist Church Feb. 10 under the direction of Robert McDaniel.

The chapter met Dec. 2 at the home of Mrs. Howard Bass for a buffet supper. Following a short business meeting, the evening was spent listening to recordings appropriate to the Christmas season.—**Mrs. CHARLES W. McDONALD, Secretary.**

OKLAHOMA CITY CHAPTER—The Oklahoma City Chapter met Jan. 7 at the Olivet Baptist Church for dinner. At the business meeting afterward, plans were discussed for two features in the months ahead. One is to assist in the promotion of a concert soon by a well-known boys' choir with our Oklahoma City Symphony Orchestra. The other is the possibility of an organ workshop to be led by a nationally-renowned organist. The program for the evening was by Miss Mildred Andrews, Oklahoma University faculty member and church organist, and Warren Scharf, minister of music at the First Presbyterian Church, Stillwater. Miss Andrews gave a very lucid explanation and demonstration of plainsong. She discussed

the history, manner of accompanying and use of the plainchants in our churches today. Mr. Scharf told about a workshop for choir directors he had attended that was conducted by Robert Shaw. He felt that this had been an outstanding experience and explained a number of ideas learned there that he had found useful in conducting.—**Mrs. PAUL FORSYTHE, Corresponding Secretary.**

WICHITA CHAPTER—The Wichita Chapter sponsored E. Power Biggs in a recital at the First Presbyterian Church Jan. 29. A dinner in honor of Mr. Biggs was held Jan. 28 followed by a lecture and tape recordings of old European organs. Mr. Biggs' program: "Balletto del Granduca," Sweelinck; Concerto 3 in G major, Soler; Fantasie and Fugue in G minor, Bach; Three Noels with Variations, Daquin; "Heroic Piece," Franck; Fantasie in F minor, Andante with Variations and Fantasie in F minor, Mozart.

A program was held Jan. 15 at the St. Paul's A.M.E. Church with James Landrum, organist, as host for the meeting and coffee hour following. A panel discussion on "The Organists' Responsibilities" led by Raymond Shelley proved most interesting. On the panel were a choir director, Leonard Van Camp; a minister, the Rev. James Plouge, and two members of music committees, Miss Gratia Boyle and Orville Seavers. Music was performed by Myrna Coover, Wallace Dunn and James Landrum.

The chapter held a Christmas party at the home of Mrs. John Free. Mrs. Edia Hills led the group in singing festive anthems of the season. Mrs. Ruth Scheer gave a most inspiring talk on the life and work of Albert Schweitzer and a fund was started by those present to be forwarded to his work instead of a traditional gift exchange among members. A Christmas carol quiz and charades, based upon the titles of carols, created fun for the group. Delicious refreshments were served by the social committee.—**DOROTHY ADY, Dean.**

DUBUQUE, IOWA, CHAPTER—The Dubuque Chapter was entertained in the home of Dr. and Mrs. Julien Nemmers Dec. 10. Mrs. Lincoln Steffens, soprano, and Mark Nemmers, organist, gave a program of Christmas music, including music of a lighter mood. Miss Doris McCaffrey showed colored slides of her recent European tours. Mrs. Steffens and Miss McCaffrey presided at the refreshment table. The E. Power Biggs recital Jan. 21 at Christ the King Chapel, Lorain College, was to be the next meeting of the group.

NORTH LOUISIANA CHAPTER—The North Louisiana Chapter held a business meeting Dec. 3 at the First Presbyterian Church, Shreveport, followed by a magnificent recital by Dr. Alexander Schreiner. In addition to playing Bach, Mendelssohn, Biggs, Dillon, Van Hulse and Vierne, Dr. Schreiner also brought out the many interesting variations of the large Aeolian-Skinner organ.—**Mrs. ARTHUR BLISS.**

Colorado Springs Holds Early Regional.

The Colorado Springs Chapter will be host to the regional convention for Colorado, Nebraska and New Mexico April 1, 2 and 3. We hope that all of you can come—you of this region and any others interested. The headquarters will be Slocum Hall, Colorado College. Some of the highlights of this convention will be recitals by Catharine Crozier at Shove Chapel April 2 and by John Fesperman April 1 on the newly-rebuilt tracker action Hook and Hastings organ at the First Congregational Church. We shall make a trip to the Abbey School at Canon City to hear the singing of Gregorian chant. Those interested may see the Royal Gorge bridge. There will be a banquet April 1 at the Antlers Hotel and other interesting features.

AGNES MARTIN, Secretary.

TACOMA CHAPTER—Tacoma Chapter members met Nov. 12 in the choir loft of Holy Rosary Church. Mrs. Ann Bezich, organist, arranged an inspection of the Austin organ, and George Mitchell, choirmaster, with members of the Guild as his "choir," gave us an example of a Sunday service at Holy Rosary. The chapter members then proceeded to the new Unity Church where a program was given by Mary Louise Kennedy, the soloist, and Mrs. Mona Heady, organist. The group concluded the evening with a short business meeting and a social hour at the home of Mrs. Clarence Harter.

St. Luke's Episcopal Church was the scene of the chapter's Dec. 11 guest night and Christmas program. The Rev. J. Irwin McKinney, rector, and Frank Nurdling, Ch. M., with the St. Luke's choir sang a beautiful choral evensong. Mr. Nurdling directed the following choral numbers from the console: "Veni Emmanuel" and "Creator of Stars of Light." Sarum Plainsong; "Prophecy," Purvis; "The Hunter," Brahms; "Here betwixt Ass and Oxen Mild," French Carol; "The Shepherds Fast Asleep," Catherine Davis; "Gentle Mary Laid Her Child," Vulpis; "Hosanna in Excelsis," Candler; Fourteenth-century Cradle Song, Bodenstanz; "All Ye Good People," Slovastian Carol; "In the Beginning," F. Nurdling, and "Good Christian Men Rejoice." Members and guests joined the choir for a social hour in the parish hall. Miss Elinor Holmes was hostess for the evening.

The chapter was fortunate to sponsor a young northwest organist, Robert Rank, A.A.G.O., in a recital Jan. 14 in the First Methodist Church. Mr. Rank is a graduate of the University of Washington school of music and is organist at the Trinity Methodist Church in Seattle. He played the following program on the new three-manual Aeolian-Skinner organ: Prelude, Fugue and Chaconne, Buxtehude; "We All Believe in One God" and "Lord Jesus Christ, Be with Us Now," Bach; "Gigue" Fugue, Bach; Pastoral, Franck; Sonata on the 94th Psalm, Reubke. Following the recital there was a social hour at the home of Miss Orpha Moser.—**Mrs. JAMES EUBANKS, Registrar.**

LONG BEACH, CAL., CHAPTER—Esther Scott, sub-dean, was hostess to the Jan. 7 meeting of the Long Beach Chapter, which featured a recital by Dr. Roberta Bitgood on the Frazee organ in the Wilmington Calvary Presbyterian Church. Dr. Bitgood's program included the following numbers: "Fireworks Music," Handel; Andante, Stamitz; "The Fifers," Dandrieu; Chorale Preludes and Fugue "a la Gigue," Bach; "The Joy of the Redeemed," Dickinson; Three Chorale Preludes, Bitgood; "Les Petites Cloches," Purvis; Pavane, Elmore, and "Carillon de Westminster." Vierne. Dr. Bitgood had visited the church where Esther Scott is organist and choirmaster and had stated that the well-voiced two-manual Frazee organ of that church was not too small for a formal recital. Dr. Bitgood proved her point to a sizable audience willing to brave the first rain of the season to hear her.—**ELIZABETH C. LOOMIS, Reporter.**

GALVESTON CHAPTER—The Galveston Chapter heard an inspiring program of Christmas music at the Central Methodist Church Dec. 4 featuring Michael Collerain, Jr., as guest artist, the KGUL TV chapel choir, directed by Wayne Roe, and the Central Methodist Church choir under the direction of Niel Nilson after the invocation by the Rev. Ben Bering. A reception followed the program.

The chapter sponsored Richard Ellsasser Nov. 26 at the Ball High School Auditorium on a Baldwin Model 10 electronic organ. The first four numbers were works of Frescobaldi (arranged by Mr. Ellsasser), Daquin, Mozart and John Bull. Following were four modern works by Elmore, Debussy, Nevin and Yon's Concert Study in D minor. Concluding the program was Ellsasser's improvisation on a theme submitted by a member of the chapter. A lovely reception was held at the home of Mr. and Mrs. Collerain.—**Mrs. ADAM J. LEVY.**

Chorale Preludes by Flor Peeters Are Great Church Music

By ALLAN BACON
(Continued from page 8.)

And now we come to consider the third and last book, Op. 77 of the set of "Thirty Chorale Preludes on Gregorian Hymns." With number one, "O Trinity of Blessed Light," we are off to a flying start—an amazing combination of medieval diaphony and modern dissonance, in both of which mediums Mr. Peeters seems to be equally at home. Apparently he would have us imagine what a medieval monk would do today transported on some magic carpet out of the age of diaphony into our modern age of dissonance. Could it be that the discovery of harmony (which the textbooks tell us took place sometime in the tenth century) came about when some monk of that period found himself in a choral group, singing theoretically in unison, standing next to a monotone? Yes—could be! (This is pure speculation, and I offer it, in all modesty, for whatever it may be worth!) In any case, Mr. Peeters has a wonderful time playing around with this grand old "Jam Sol Regedit" tune (made famous by Bruce Simonds) in the style of a free improvisation. Of no great difficulty, but does require a fine, powerful organ.

Number two, "At this Most Holy Feast," brings us another melody of the melismatic type. Do not begin your eighth notes in the left hand too fast (not over eighth note equals 60) or your sixteenth will sound hurried and the occasional thirty-seconds will be just a little flippant. The motion must be very leisurely. And if you can not produce a reed combination for the right hand which sounds well with this type of melody, by all means substitute a flute. And in measure four be sure that your right hand plays top notes only on the solo, which should be done very freely. And does your organ have chimes? If so, how about using them for the first few notes of the tune as introduction? However, if this be heresy! There appears to be a typographical error on page 10, second score, first measure. On the second beat the right hand melody is scored to play a C sharp against a firmly held C natural in the alto. C natural in the right hand descending melody sounds better to my ears.

In all of his Gregorian settings thus far, Mr. Peeters saw fit to translate the irregular prose meter of the original tune into orthodox metrical notation when he wrote his prelude. But for some reason, in his number three, "O Glorious Lady! Throned on High" (to be sung at a feast of St. Mary the Virgin), he takes off his gloves and lets us have it. (My language is figurative!) What was it Churchill said about the Kremlin?—"A mystery wrapped up in an enigma and tied with a riddle?"—Something like that—anyway, it fits this piece exactly. My only comment is: Make all eighth notes the same value—and I wish you luck! Austere, angular, objective, no evidence of emotion. Robert Browning (so the story goes) was asked once by a friend what he meant by a certain enigmatical passage in one of his poems. Robert thought for a moment and replied: "When I wrote that, only God and Robert Browning knew what I meant—and I have forgotten!" So, as regards number three, still on the tapis, I give up! Shall we ask Mr. Peeters?

In number four, "O Joseph, Heavenly Hosts Thy Worthiness Proclaim," we find the composer back to his old trick of playing around with certain notes of the hymn melody in diminution. The piece is a dialogue between two contrasted but evenly balanced divisions of the organ. On page 18, measure 5, a change to manual 1 should be indicated, and if your rohrflute 4 ft. is a little shrill, it may be retired for the final three measures of the coda. A very pleasing and genial service prelude. Austerity is, temporarily at least, set aside.

Number five, "Jesus, the Very Thought Is Sweet," brings us another partita, consisting of a theme and seven well-contrasted and effectively-written variations, albeit a little harsh and forbidding in spots. The typographical mix-up, last

measure on page 23, can be easily straightened out by putting the pedal notes in proper alignment with the upper parts.

Of entirely different character is the bright, sparkling "In Heaven Above, at God's High Throne," number six of the set. *Piquant* is the word. A light, airy, darting figure in the right hand (note that registration!) is played off against a left hand suggestive of 'cellos and basses, *quasi pizzicato*. Requires deft, neat fingering. Be sure your pedal is 4 ft. and only 4 ft.! And we are grateful for another respite from sternness and austerity.

Number seven, "Now Let the Earth with Joy Resound," is another one requiring deft fingering, for these eighth note figures have to keep moving right along. In my opinion a tempo a little faster than *moderato* would help to relieve some of the dissonance which the stern logic of modern free counterpoint sometimes entails. (It was Stravinsky, I think, who discovered that *any* combination, or sequence, of notes will sound all right—if you just play them fast enough!) We note the composer begins at the very outset extemporizing on the hymn melody—at least so it seems—and we are prepared to expect this to be another case of diminution treatment. But we discover that what we thought was a side-show was really the main event! However, after a few measures it would require a Sherlock Holmes to find any further reference to the tune, though he does maintain the mood and flavor of the hymn-tune.

Do not play number eight, "Jesu, the Virgins' Crown," too slowly. And do not use a 2 ft. flute (or any other 2 ft.) unless it is *soft*. The piece should flow along like a gentle pastorale. With right registration and tempo this becomes very lovely music.

• • •

Number nine, "Thou Heavenly, New Jerusalem," is a paean of exultant, joyous rapture in the style of a free toccata-fantasy. Not as difficult to play as it sounds! An excellent number for festive occasions.

With number ten we come to what is, in a sense, the "Nunc Dimittis" of Mr. Peeters' entire set of seventy Chorale Preludes. Based on the beautiful hymn "In Manus Tuas" from the "Liber Usualis," we can almost hear the composer making his peace with his Creator and gathering up the tools of his craft ("I have run the race, I have finished my course—Father, into Thy hands—") prepared to take a rest—temporarily, at least—from his labors. The piece is truly valedictory.

Yes, the composer has completed the task he had assigned himself—and what a monumental assignment! Has any composer since Bach poured such a wealth of material into the treasury of sacred organ literature? Mendelssohn?—Cesar Franck?—they were great men, of course, but we know that their actual output of music for the organ was relatively small, and we organists realize that much of what they did write can not be used as preludes to a worship service. Whereas we have in this series of reviews been dealing with a total of seventy pieces, *all* of a high order of excellence and all suitable for use in church.

So, since I, like Mr. Peeters, have also finished my task, I take leave of my readers in the language with which Mr. Peeters seems familiar: "Ave, atque vale!"

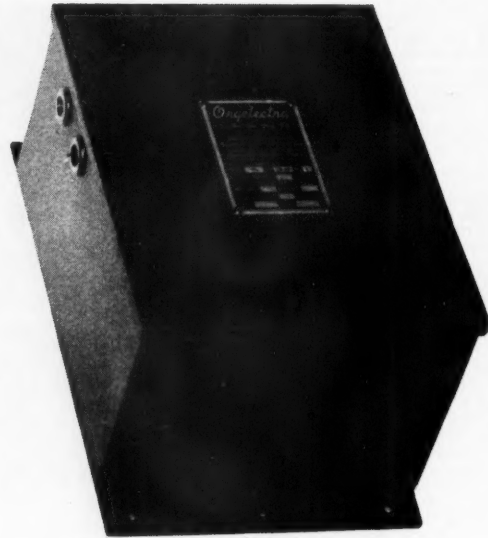
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RECITALS

TEMPLE EMANU-EL HEARS FINE FIVE-MONTH SERIES

Dr. Robert Baker has arranged a five-month series of Saturday afternoon recitals at Temple Emanu-El, New York City. Three of the November recitals were played by Dr. Baker himself and were listed in THE DIAPASON for December; Flor Peeters was heard in the fourth.

A "young artist" series was held in December featuring Robert Anderson, Christ Congregational Church, Milford, Conn., Dec. 1; David Gehrenbeck, First Methodist Church, New Brunswick, N. J., Dec. 8; Le Roy Hansen, Hope Congregational Church, Springfield, Mass., Dec. 15; David Drinkwater, Rutgers College Chapel, Dec. 22, and William MacGowan, Village Congregational Church, Whitinsville, Mass., Dec. 29.

The recital series continued through January and will be heard in February and March with Dr. Baker being joined by distinguished guest organists. The purpose of the series is to provide opportunity for hearing fine recitalists who are seldom heard in New York City. The New York City Chapter of the A.G.O. is cooperating sponsor of the series.

NEW PRACTICE ORGAN USES DESCRIPTIVE STOP NAMES

An organ being completed for Alfred University, Alfred, N. Y., is unusual in that, with one or two exceptions, the stop names are in English and are of a functionally descriptive nature. It was felt that this departure from traditional nomenclature is appropriate in the twentieth century and is somewhat more meaningful to students.

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RICHARD BILLINGHAM



RICHARD BILLINGHAM, winner of the 1956 Society of American Musicians Contest in organ, will play his award recital at Rockefeller Chapel, University of Chicago, under the management of Bertha Ott Feb. 24 at 3 p.m. Tickets will be available at the chapel office. The program is to include works by Buxtehude, Daquin, Bach, Franck, Vierne, Sowerby, Vaughan, Williams and Messiaen.

Mr. Billingham is studying with Robert Lodine at the American Conservatory of Music and is working toward the degree of Bachelor of Music. He began his organ study with Dr. Edward Eigenschenk. In 1956 he was the winner of a scholarship contest sponsored by the Chicago Chapter of the American Guild of Organists, and in 1954 he won the commencement contest and appeared in Orchestra Hall at the conservatory's commencement exercises. He is presently director of music at the Second Presbyterian Church of Oak Park.

STORY OF THE CONCLAVE'S "MIGHTY WURLITZER" TOLD

The three-manual "mighty Wurlitzer" heard at the St. Louis conclave banquet has had a checkered career. Its installation at Ruggeri's Restaurant was, by super-human efforts, completed barely in time for the meeting. Originally built in 1924 for a large "movie palace," it was unplayed and neglected for many years until purchased by Stan Kann and rebuilt by the Mid-West Organ Company to become "the largest pipe organ installed in a restaurant." Conclavers heard Mr. Kann and 11-year-old Bobby MacRaven of Cincinnati play the spectacular instrument.

FUSNER GIVES ORATORIO PER MONTH IN CLEVELAND

At the Church of the Covenant, Cleveland, the choir under the direction of Dr. Henry Fusner is singing a series of oratorio services on the second Sunday of each month. In November Mendelssohn's "Elijah" was sung. The choir and soloists were joined Dec. 9 by an orchestra in performing the first two sections of Bach's Christmas Oratorio. Two carol services were held Christmas eve, and Handel's "Messiah" was given Jan. 13.

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Tonal Horizons Are Broadened by Tour of European Organs

By CHARLES H. FINNEY

After thirty years of acquaintance with American and Canadian organs, I realize how my tonal horizons have been broadened by the second European organ tour organized by Esplanade Travel Service of Boston last summer. The group varied from fifteen to twenty members as friends of our tour leader, Melville Smith, guests, temporary guides or students who were already abroad joined us from time to time. The trip was leisurely enough to offer ample opportunity for those who wished to play the organs we visited, as well as to hear them played by the appointed organists in many of the churches, who naturally could demonstrate their own instruments to the greatest advantage.

The tour opened with a get-acquainted party in New York July 29 and the next day we left via Swissair with Paris as our eventual flight destination. First landing was in Shannon, and we were fortunate enough to motor across Ireland from Shannon to Dublin, thereby seeing the Irish countryside at close range—quaint thatched roofs, gypsy caravans, castles, sheep on the road—all of which our drivers obligingly gave us time to photograph. We caught our scheduled Air Lingus plane in Dublin and soon arrived in Paris, where we spent ten nights at the comfortable Hotel Louvois.

We began our organ tour proper by visiting Paris' oldest church, St. Germain des Prés, whose blind organist, M. Reboulot, was most gracious and eager to show us the organ there. M. Dufourcq played and explained his famous historic instrument at the Church of St. Merry which proved to be one of the outstanding organs tonally with a wonderful ensemble of great brilliance, beauty and clarity.

Another highlight was the recital played for our group by Jean Langlais on his Cavaille-Coll at Ste. Clothilde, César

Franck's church. The A minor Chorale of Franck came to new life when heard on the organ for which it had been conceived. Marcel Dupré and Mme. Dupré also graciously received us at their house in suburban Meudon, where he played a full program for us on the organ there (which formerly belonged to his teacher, Guilmant), an ample four-manual of romantic voicing. This too was a demonstration of a master's easy playing—completely effortless, it seemed. Next morning we were privileged to be with him in the organ loft at St. Sulpice for his playing of the service and, afterward, the little organ of Marie Antoinette with an abbreviated pedal board of thirteen keys, foreshadowing our present day spinets.

Some other Paris churches visited included Sacré Coeur on Montmartre; St. Nicolas des Champs—another fine historic instrument; Church of the Dominicans, where the organist, M. Guerner, showed us the instrument remodelled by him; Palais de Chaillot with its huge movable organ, a masterpiece by Gonzales; St. Eustache, which has both expressive and unenclosed positifs; St. Gervais, the church where the Couperins played, and other churches with Notre Dame and Pierre Cochereau providing a wonderful climax.

• • •

Paris sightseeing included the tomb of Napoleon, a trip up the Eiffel Tower, a boat trip on the Seine, a tour of the city and a trip to Versailles with its fountains and gardens, a four-manual classic organ rebuilt by Gonzales and a two-manual Ruckers harpsichord. We also visited Rouen with its recently-restored early Gothic cathedral and the home of Marie Clair Alain at St. Germain-en-Laye, where her father, Albert, has built a four-manual instrument and where her brother, the late Jehan Alain, played and composed. Mlle. Alain brilliantly played his compositions and other works for us.

Leaving Paris, we visited Chartres, Le Mans, La Fleche, where there is a splendid eighteenth-century organ demonstrated by M. Dufourcq. We then attended Sunday morning service at Solesmes monastery, where plainsong was beautifully

sung by the brothers to a soft organ accompaniment. We explored the medieval town of Angers, hearing a congregational choral service, and visited Poitiers, where the cathedral houses the last great Clicquot organ finished in 1791.

At Fontainebleau we were received by Mlle. Boulanger, Mr. Smith's former teacher, who is director of the American Conservatory there, and attended a reception in her studio in the palace wing. This followed a tremendous recital by Mme. Falcinelli, who played Bach's "Musical Offering" in her own transcription and also improvised a symphony on themes given by Mlle. Boulanger. On to Meaux and a new Gonzales at Soissons; then a visit to Rheims Cathedral at night, where for several uninterrupted hours all who wished played the magnificent organ amid the shadows—a really thrilling moment.

A visit to Strasbourg gave us an opportunity to cross the Rhine to Germany, but more important was meeting M. Mulheisen, the fine builder who creates new instruments and has also been entrusted with the restoration of several organs built by Andreas Silbermann, such as that at Marmoutier, which was a great delight to play. I was surprised at the weight of some 8 ft. principal tone, but this was quite absorbed in the rich, bright ensemble, pitched about a whole tone low. At Ebersmünster the old abbey, adorned with many frescoes, had another outstanding Silbermann.

General sightseeing included visits to some lovely chateaux, attending "spectacles" (historical pageants and dramas with lights and music) and champagne cellars. An unusual sight was the astronomical clock at Strasbourg Cathedral. Another highlight of our trip was a visit to the home of Albert Schweitzer in beautiful Günsbach; we then heard his church organ played by his editorial collaborator, Edouard Nies-Berger, and visited his house.

A visit to the Chéron organ factory at Le Mans was made en route and we regretfully left France after twenty days of concentrated enjoyment. Any regrets were

(Continued on page 26.)

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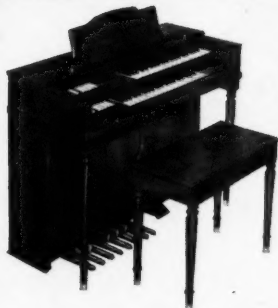
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For recital programs, etc., the closing
date is the 10th.

CHICAGO, FEBRUARY 1, 1957

Constructive Criticism

A large part of all the improvements made in every enterprise is the result of constructive criticism. THE DIAPASON always has welcomed such criticism and always hopes to do so. An excellent opportunity for members of the American Guild of Organists, whom this news-magazine has served since 1935 as its official organ, is offered at the annual midwinter convolve. As usual, expressions from members came out at the annual breakfast of deans and regents in St. Louis the last week of December, when President S. Lewis Elmer was the host. Our representative at the convolve was confronted with a number of questions, some of which he could answer readily and others which were more puzzling.

As has been the case on various occasions, the matter of the format of THE DIAPASON was brought up. Some readers prefer a smaller pocket-size page, which has gained some popularity in recent years. The question of making a change has often come up and the result of all this consideration always has been that the present form is most practical in serving our purposes. Incidentally it must be deemed most suitable by a number of publishers, for such publications as *Life* and the *Saturday Evening Post*, which enjoy the largest circulations in their fields, have never changed from it. The principal argument in favor of the larger format is the ability to give our readers the largest amount of news in the briefest space. It makes possible an effective display of what has occurred in a month. For examples we may mention the front page, the recital program department and other features. Likewise a more effective display of advertising is made possible, and as the advertisers pay the larger part of the growing expense of publication they frequently deserve more attention than they receive.

Then there was a complaint that we printed too many stop specifications of new organs. To this there was prompt objection from the other side. A special feature of this publication has been the presentation of stoplists of virtually all the important organs built in the last forty-seven years. It is the only source of such information except from that which may be procured from individual builders. Hardly a week passes in which we do not receive requests for back numbers in which the resources of certain organs are published. To abandon these

Music Is Included in Month's Issues

By FRANK CUNKLE

Much of the choral music which has reached the office of THE DIAPASON since our last deadline is, appropriately enough, suitable for the Lenten and Easter seasons. From Concordia comes a large selection of material. Contrasted to the Wienhorst "Contemporary Chorale Settings," "Lamb of God," Teep, and "Thine Forever, God of Love," Roff, are safely traditional. Wolff's setting of the familiar tune many of us sing to "Ye Watchers and Ye Holy Ones" to "A Hymn of Glory Let Us Sing" is bright and without problems. "We Sing the Praise of Him Who Died," Gumpeltzhaime-Thomas, is a simple three-stanza block-harmony chorale. Four settings of chorales and hymns by Wolff: "Saviour, like a Shepherd Lead Us," "Come, Holy Spirit"—both SA—"O Perfect Life of Love" and "Christ the Lord Is Risen Today"—both SAB—are for youth groups. Four arrangements by Lenel (SAB)—"When I Survey the Wondrous Cross," "Come, Ye Faithful, Raise the Strain," "Come, Holy Ghost" and "O Come, Creator Spirit"—have fresh approaches to some fine tunes. Two SAB chorale reprints from the German are "God the Father Be our Stay" and "We Thank Thee, Jesus, Dearest Friend."

Directors who are not annoyed by new words to established tunes may find use for Wienhorst's SA "Hosanna, Be the Children's Song." A tendency toward nervous rhythms may make a bit more difficult for average choirs three anthems by Moser: "That Your Joy May Be Full," "Every Good Gift" and "Be Ye Therefore Followers of God." Buxtehude's motet for two sopranos and bass (Concordia's "Sing to God the Lord") is fine music. Its breath-consuming roudles suggest its performance by fine soloists.

Editions or arrangements of some older music are included in new Concordia issues. A two-part "The Sorrows of My Heart" by William Boyce is good but not easy Lenten material; also for Lent is "That Virgin's Child," Tallis-Precht, for male voices. The Schütz-Precht "Christ, to Thee Be Glory," arranged for male voices, makes the basses growl a bit but might be useful for male groups. "Sing Praise to Christ," Bach-Strube, is an ornate, lively Easter alleluia. Warner's "Holy Ghost, with Light Divine," a mostly unison SA setting of Gibbons' "Song 13," has a good organ part marred somewhat by an unnatural modulation. "Holy Is God the Lord," a Luther hymn arranged by Bunjes, is for unison with descant. Three Willan treble anthems: "The King Ascendeth into Heaven" for Easter and Pentecost, "Glory to the Father Give," a four-stanza chorale, and "Lamb of God, Pure and Holy," a simple setting of the "O Lamm Gottes" chorale, complete Concordia's new list.

Dr. Willan is represented more importantly this month by a big Easter anthem, "O Sing unto the Lord a New Song" (C. F. Peters). The work has consider-

able choral variety from unison singing to a fugato ending, but it holds together well and would not be difficult for a disciplined choir.

Recent publications in the Church Choral Service and in separate issues by Choral Services, Inc., include: "The Lord Is My Shepherd," Webber, in a familiar idiom; "Bow Thine Ear to Me," Ratcliffe, a cappella with a big climax; a quite easy "Lamb of Love," Roff; a strong unison "Praise God in His Sanctuary," Wilkinson; a useful "All Ye Nations Praise the Lord," Rowley; "Through All the Changing Scenes of Life," Lovelace, used successfully at the St. Louis convolve; "Are Ye Then Come Out," carefully edited by Zorn from Michael Haydn and well-adapted for average use; a junior choir "In the Carpenter Shop" with a very literal text, and a set of usable responses by Halloran.

Shawnee Press sends only a conventional hymn-anthem treatment of "Love Divine" by Warren Angell. In "Lord, throughout All Generations," (R. D. Row), John Leo Lewis combines three tempos and builds to a triumphant close; the accompaniment is an organ part with suggested registration.

From Flammer comes a wide variety. Pfohl's "Jerusalem the Golden" is a conventional but usable hymn-anthem arrangement; "Late Have I Loved Thee," Jordan, rises to a big climax and then returns to its calmer mood. Carl Mueller's "O God, Our Help in Ages Past" gets a treatment reminiscent of his "Now Thank We All Our God"; the same composer's "Christ of the Upward Way" is unison and simple block harmony which should sound in almost any group. Clokey's "The House of God" will be useful for dedications; it is big in style, not difficult and has a good organ part. We are unable to cite the source of the Brahms-Whitford "Worthy Art Thou to Be Praised"; a good choir would negotiate it without trouble and with pleasure. Katherine Davis' Easter carol, "All in the Morning," is a pleasing tune served up in varying guises. "All Praise to God," Vulpis-Aufdembergh, is a combined-choir hymn-anthem for festival use. Psalm 150, Lewandowski-Riegger, is a conventional, usable big anthem. Grosvenor's "Easter Call to Worship," sent to us TTBB, is probably available for mixed voices where it will find many more users. Riegger has a TTBB hymn-anthem on "When I Survey the Wondrous Cross" and an arrangement of a not very distinguished Lenten "O Saviour of the World" by Pears. Joseph Clokey's interest in unison singing is further supported this month by a Te Deum in F, "Let Us with a Gladsome Mind," "Welcome, Happy Morning" (Easter), "Angels Holy" and "Hosanna, Lord," the latter two traditional tunes. Elinor Davies' "Tis Easter Day" and "Easter Bell Carol" are junior material. Flammer has a Vaughan Wright arrangement of the familiar Alltisen "The Lord Is My Light"; Roff has made a two-part arrangement of a routine Sullivan piece in "Saviour, Blessed Saviour." Coke-Jephcott's dramatic Easter anthem, "The Paschal Victim," has a great deal of variety and ends triumphantly.

Homer Whitford's Six Responses and Sanctus are issued by Pro-Art Publications. Don Gillis' "The Coming of the King" is a long work for narrator, mixed voices, piano, organ or orchestra. It might conceivably be the basis of a pageant or pantomime. Mills publishes it.

Numbers 17 to 22 in H. W. Gray's Moravian church music series prepared by the Dickinsons have just appeared. Like their predecessors in the series, all of these are practical and pleasing; mostly good but never great music, they provide a fresh source of service material. David Williams' "Father, Forgive Them" is a recitative-and-response setting of some familiar Holy Week scripture; Charles Black's "To Calvary's Summit" will have appeal to those who may dramatize certain aspects of their services. Austin Lovelace's "Dismiss Me Not Thy Service, Lord" is free, chant-like material with a Phrygian modal flavor which choirs should enjoy singing. Arnatt's "Easter Triumph" is a brilliant anthem for a big choir and a good organ. Lee's Psalm 3 extends from unison to seven parts; it is not difficult. Huston's Palm Sunday "Lord, Come Away!" needs a good choir and a good soprano. Darst's "Come, Faithful People" is a simple hymn-anthem for the same Sunday. Cassels-Brown's Te Deum is a useful setting following the English tradition. Williams' "Forth He

able choral variety from unison singing to a fugato ending, but it holds together well and would not be difficult for a disciplined choir.

Ernest M. Skinner joined the staff of the Schantz Organ Company as technical director.

The stoplist for the 8,672 pipe organ in the Town Hall at Sydney, Australia, was printed.

J. Lawrence Erb wrote on the purpose and scope of A.G.O. examinations.

Reviews of recitals by Alexander McCurdy in Montreal and Robert Baker in Chicago were included.

Came at Easter" is an easy carol arrangement. Dickinson's "Resurrection Morn" suggests the use of extra instruments; his "Rejoice the Lord Is Risen" is an arrangement of a traditional melody. Friedell's "This Is the Day" is big with a lot of variety; it is not difficult. Sowerby's "I Call with My Whole Heart" is interesting contrapuntal writing demanding choristers with musicianship. Walker's "Lift Up Your Heads" is strong unison junior choir material.

Lundquist's "Who Trusts in God" (E. C. Schirmer) is German-flavored counterpoint of good quality, a spacious work based on a chorale. To us it would seem to profit from the accompaniment its composer has dispensed with.

Directors with facilities for producing large complex works should have a look at Whitmer's "The Anointing of Solomon" (American Music Edition).

AMAH and THE NIGHT VISITORS, Christmas opera by Gian-Carlo Menotti, was produced Dec. 19-20 by the Texas Tech opera workshop in the Lubbock Little Theater Playhouse. Cleve Genzinger conducted.

Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of Feb. 1, 1912—

More than fifty members of the A.G.O. attended the annual New Year's luncheon in New York. Mark Andrews was the humorous toastmaster and among the speakers were Dr. J. Christopher Marks, Gerrit Smith, S. Lewis Elmer and Dr. John Hyatt Brewer. Warden Frank Wright reported that nine new chapters had been organized in 1911, making a total of eighteen.

Casavant Brothers of St. Hyacinthe, Que., completed a branch plant at South Haven, Mich., for the manufacture of organs in the United States.

Twenty-five years ago the following news was recorded in the issue of Feb. 1, 1932—

Sigfrid Karg-Elert, noted German composer of organ music, made his initial American appearance in a recital that opened the large Möller organ in the ball-room of the new Waldorf-Astoria Hotel in New York Jan. 6. A distinguished audience of 2,000 people, including a majority of the organists of New York and vicinity and representatives of New York intellectual and social circles, heard the performance.

J. Warren Andrews, past warden of the American Guild of Organists and for thirty-three years organist of the Church of the Divine Paternity in New York, died Jan. 18.

Dr. Charles Heinroth and Mrs. Heinroth were guests of the Western Pennsylvania Chapter, A.G.O., Jan. 12 at a farewell dinner previous to their departure for New York, where Dr. Heinroth became organist of the College of the City of New York. In the twenty-four years in which Dr. Heinroth was organist of Carnegie Music Hall in Pittsburgh the records show that he gave 1,796 recitals, which were heard by an aggregate of 1,971,928 people.

Professor Samuel A. Baldwin gave his farewell recital at the College of the City of New York on the occasion of his seventieth birthday Jan. 25. A booklet issued by the college showed that Professor Baldwin had played 1,362 recitals during his incumbency of twenty-five years. There had been 11,174 performances of 2,004 compositions.

The Austin Organ Company was to build a four-manual for the First Methodist Church of Duluth, Minn., and the specification was published.

Ten years ago the following news was recorded in the issue of Feb. 1, 1947—

St. John's Episcopal Church, Roanoke, Va., ordered a new Aeolian-Skinner organ, stop specification of which was given.

Ernest M. Skinner joined the staff of the Schantz Organ Company as technical director.

The stoplist for the 8,672 pipe organ in the Town Hall at Sydney, Australia, was printed.

J. Lawrence Erb wrote on the purpose and scope of A.G.O. examinations.

Reviews of recitals by Alexander McCurdy in Montreal and Robert Baker in Chicago were included.

ANGEL LEADS EAU CLAIRE CHURCH MUSIC PROGRAMS

The First Congregational Church, Eau Claire, Wis., observed the centennial of its founding Dec. 19. A banquet in the community house preceded a service at which the three large choirs of the church and a chamber orchestra were heard under the leadership of Clark B. Angel, organist and director.

The St. Cecilia and cathedral choirs of Christ Church Cathedral, where Esther Keith is organist and choirmaster, joined forces with Mr. Angel's cohorts Dec. 2 for an Advent concert. On both programs the orchestra appeared alone in preludes and accompanied the choirs in some of the choral numbers. Composers included J. S. and C.P.E. Bach, Purcell, Humperdinck, Clokey, Warlock, Holst, Mendelssohn, Ernst Bacon, Henry Ley and Walter Leigh.

JUBAL ORGANS INSTALLED BY FREDERIC H. CESANDER

The House of Cesander, Dunnell, Minn., has installed its Jubal organs in the Lutheran Churches of Waconia, Arlington and Ottertail, Minn., and the First Presbyterian Church of Austin, Minn., and is currently building a two-manual Jubal for the Lutheran Church in Milbank, S. D. A Cesander organ is under construction for the Lutheran Church of Okabena, Minn. Ernest M. Skinner organs have been completed in Faribault, Minn., Independence, Iowa, and West Palm Beach, Fla., all designed by Frederic Heyer Cesander.

LUTHERAN CHORAL GROUP SINGS CHRISTMAS MUSIC

The Baltimore Lutheran Chorale, under the direction of George R. Woodhead, M.M., sang a program of Advent and Christmas music Dec. 10. The group, assisted by Rodney K. Hansen, organist, and members of the Baltimore Symphony, offered music by Sweelinck, Bairstow, Vittoria, Willan and Friedell and included the Bach Cantata, "Sleepers, Wake!" This choral group rehearses weekly at the First English Lutheran Church, which was the scene of the concert. Plans are now in formation for the annual spring concert.

FERREE LeFEVRE



FERREE LeFEVRE has been appointed organist of the Central Presbyterian Church, Memorial Square, Chambersburg, Pa. He is a 1956 graduate of State Teachers College, West Chester, Pa., and holds a B.S. degree in music education. He has studied organ with Dr. Arthur E. Jones and Dr. George William Volkel. Mr. LeFevre also teaches in the Chambersburg junior high school.

Assisted by Mrs. Margaret Sheridan, soprano, Mr. LeFevre played the following program Dec. 9: Christmas Concerto, Corelli; Siciliano, Sonata 2 for flute and clavier, Bach; "Vom Himmel hoch," Karg-Elert; "Lo, How a Rose," Traditional; "An American Organ Mass," Purvis, and Toccata, Symphony 5, Widor.

DECEMBER RECITALISTS at noon at St. Paul's Chapel, Columbia University, were Alastair Cassels-Brown, Cathedral of St. John the Divine; Herbert Burtis, Community Church, Short Hills, N. J.; John Huston, Church of the Holy Trinity, Brooklyn, and Searle Wright, organist and choirmaster of the chapel.

AULBACH PLAYS, DIRECTS AT EVENSONGS IN ADVENT

At a series of evensong services in Grace Episcopal Church, Oak Park, Ill., on the Sundays in Advent, Francis E. Aulbach, organist and choirmaster, played a short recital Dec. 2, and his choir sang a group of anthems Dec. 23.

Mr. Aulbach included the following: Arioso, Sowerby; Prelude and Fugue in C, Bach; "Toplady," Bingham; "Drifting Clouds," d'Antalfy, and Toccata, Sowerby.

The choir sang these pieces: "Praise Be to Thee," Palestrina; "Love Is of God," Aulbach; "Open Our Eyes," Macfarlane; "Lift Thine Eyes" and "He Watching over Israel," Mendelssohn; "And the Glory of the Lord," Handel, and "Glory to God in the Highest," Pergolesi.

SPRINGER PLAYS ANNUAL PROGRAMS IN HANOVER, PA.

J. Herbert Springer played his annual Advent series of recitals at St. Matthew's Lutheran Church, Hanover, Pa. The Austin organ in this church is one of the largest instruments in the world. Mr. Springer's first recital in the series was an all-Bach program Dec. 2 which featured the Six Schübler Chorale Preludes. The program Dec. 9 included Pachelbel, Clokey and Vierne and featured Franck's "Grande Piece Symphonique." The Stanley Suite in D and Hindemith's Sonata 1 headed the Dec. 16 recital, which also included music by Boellmann, Marriott and Andriessen. The program Dec. 23 was made up of Christmas music by Guilment, Daquin, Bedell, Reger, Andrews, Black and Edmundson.

WAYNE "U" GIVES MESSIAH; ORGANIST GORDON YOUNG

The choral union and the symphony orchestra of Wayne State University, Detroit, performed "The Messiah" Dec. 11 at the Masonic Temple Auditorium. Three-hundred voices sang under the direction of Harold Tallman with Gordon Young at the organ.

Mr. Young conducted a harvest festival vespers Nov. 18 at the First Presbyterian Church.

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Just-dedicated First Presbyterian in Pennsylvania City Gets Three-Manual—Stoddard Smith Is Organist-Director.

High on a hill overlooking the thriving city of Bethlehem, Pa., is the new First Presbyterian Church. As the congregation outgrew the old downtown building, plans were developed for the present new church on a site at the edge of the city. Just dedicated, the new building is said to be an architectural gem and a monument to Presbyterianism.

In keeping with the musical tradition of Bethlehem, famous for the annual Bach festival, the church has an outstanding musical program under the leadership of Stoddard Smith, organist and choir director. He and representatives of the Möller Company designed the organ for the new church.

The stoplist is as follows:

GREAT ORGAN.

- Quintaton, 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.
- Quint, 2 3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Cymbale, 3 ranks (prepared for).
- Harmonic Trumpet, 8 ft. (prepared for).
- Chimes (prepared for).

SWELL ORGAN.

- Flute Conique, 16 ft., 12 pipes.
- Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Flauto Dolce Celeste, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Plein Jeu, 5 ranks, 305 pipes.
- Fagot, 16 ft., 73 pipes.
- Trompette, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Schalmel, 4 ft., 73 pipes.
- Tremulant.

CHOIR ORGAN.

- Erzähler, 16 ft., 12 pipes.
- Geigen, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Fugara, 4 ft., 73 pipes.

- Hohlföte, 4 ft., 73 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Krummhorn, 8 ft., 73 pipes.
- Harmonic Trumpet, 8 ft. (prepared for).
- Tremulant.

POSITIV ORGAN.

(Prepared for.)

- Cor de Nuit, 8 ft.
- Nachthorn, 4 ft.
- Principal, 2 ft.
- Tierce, 1 3/4 ft.
- Larigot, 1 1/2 ft.
- Sifföte, 1 ft.
- Zimbel, 3 ranks.
- Tremulant.

PEDAL ORGAN.

- Principal, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Flute Conique, 16 ft., 32 notes.
- Erzähler, 16 ft., 32 notes.
- Quintaton, 16 ft., 32 notes.
- Principal, 8 ft., 12 pipes.
- Bourdon, 8 ft., 12 pipes.
- Flauto Dolce, 8 ft., 32 notes.
- Erzähler, 8 ft., 32 notes.
- Quint, 5 1/2 ft., 32 pipes.
- Super Octave, 4 ft., 12 pipes.
- Choral Bass, 4 ft., 32 pipes.
- Bourdon, 4 ft., 12 pipes.
- Octave Quint, 2 3/4 ft., 12 pipes.
- Flute, 2 ft., 12 pipes.
- Sesquialtera, 3 ranks, 96 pipes.
- Harmonics, 3 ranks (prepared for).
- Bombarde, 16 ft., 32 pipes.
- Fagot, 16 ft., 32 notes.
- Bombarde, 8 ft., 12 pipes.
- Bombarde, 4 ft., 12 pipes.
- Chimes (prepared for).

CHAMBER CONCERT GIVEN AT CHURCH IN WENATCHEE

A concert at the Church of Jesus Christ of Latter-day Saints, Wenatchee, Wash., under the leadership of John Hamilton, combined the capabilities of Donald and Patricia Smith, duo-pianists, George Zukerman, bassoonist, Ronald Ratcliffe, harpsichordist and organist, Mrs. Gordon Hamilton, harpsichordist and pianist, and a string orchestra. Music by Bach, Couperin, Pinkham, Daquin, Davies, Liszt, Granados, Walton, Weber and Mozart was heard.

ORATORIO SOCIETY SINGS SECOND CONCERT IN SERIES

The chorus of the Oratorio Society of New Jersey gave its second concert of the season Jan. 27 at Mount Hebron School, Upper Montclair, under the direction of Peter Sozio. The program of music of renaissance, early baroque and contemporary periods included the Monteverdi Magnificat, Britten's Te Deum in C major and Ludwig Lenel's setting of Psalm 94, dedicated to the society.

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**SELBY DIRECTS PROGRAM
IN ALBUQUERQUE CHURCH**

Wesley Selby directed the thirty-five-voice choir of St. John's Cathedral in its first concert of the season Nov. 4. The concert opened with a group of motets by Hassler, Palestrina, Nanino, Tye and Purcell and included three contemporary anthems first sung by the choir at the installation of the Rt. Rev. Charles James Kinsolving, III, bishop of New Mexico and Southwest Texas, Oct. 24 in the cathedral. These were: Festival Te Deum, Britten, "The Last Words of David," Thompson, and "In the Year that King Uzziah Died," David McK. Williams. Mr. Selby played "Te Deum," Langlais, and accompanied three soloists from the choir in arias from the passions of Bach. Miss Camilla Brace, flutist, and Kurt Frederick, violinist, were guest instrumentalists.

**VIGELAND OPENS TELLERS
ORGAN AT YOUNGSTOWN, N. Y.**

Hans Vigeland, organist and choir-master of the Westminster Presbyterian Church, Buffalo, played the dedicatory recital on the new Tellers organ in the First Presbyterian Church, Youngstown, N. Y., Dec. 9. The two-manual instrument was designed and installed by Stephen Po-Chedley and Son of Buffalo. Mr. Vigeland of the Buffalo Seminary and the Fredonia Teachers College of New York State University played a recital of Advent and Nativity music including works by Bach, Daquin, Vaughan Williams, Pasquet, Reger and Gigout.

**WHITCOMB DIRECTS ADVENT
SERVICE IN OHIO CHURCH**

The chancel choir of the Lakewood, Ohio, Presbyterian Church sang an Advent service of music Dec. 2 under the direction of Boies Whitcomb. The chorus was augmented by soloists and instruments. The program included Bach's Cantata 61, "Come, Redeemer of Our Race," the Largo movement of the Bach Concerto for two violins and Buxtehude's Cantata, "Rejoice, Beloved Christians." A near-capacity audience attended this concert, the first in a proposed series under Mr. Whitcomb's direction.

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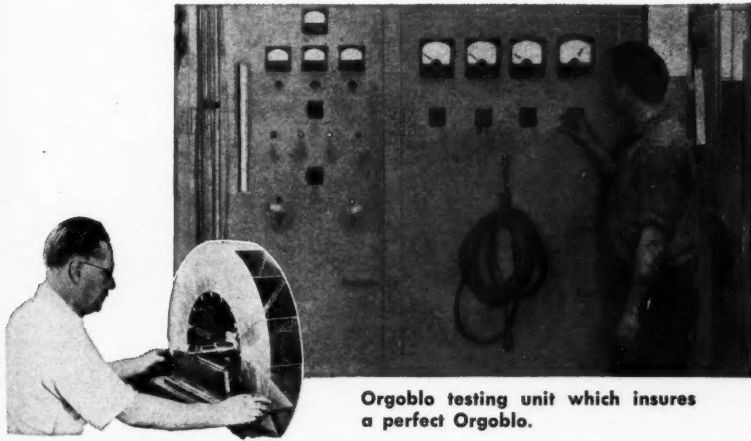
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Programs of Organ Recitals of the Month

Edwin Arthur Kraft, D.S.M., F.A.G.O., Cleveland, Ohio—Dr. Kraft played Dec. 4 for the Fortnightly Musical Club at Trinity Cathedral. His program included: "Festival Fanfare," S. Drummond Wolff; Prelude and Fugue in C minor, Mendelssohn; "Come, Saviour of the Gentiles" and "Sleepers, Wake! A Voice Is Calling," Bach; Sonata for Trumpet and Strings, Purcell; "The Little Bells," Purvis; Allegro Appassionato, "Nocturne," Variations on an Ancient Christmas Carol, Andante Cantabile and "Christmas," Dethier. Evelyn Morgan, soprano, was assisting artist.

Hugh Allen Wilson, Glens Falls, N. Y.—Mr. Wilson gave three recitals in Advent at the Presbyterian Church. He played the following Dec. 3: Introduction and Toccata in G, Walond; "Auf meinen Lieben Gott," "Erhalt uns Herr, bei deinem Wort," "Gott der Vater wohn uns bei," "Nun bitten wir den Heiligen Geist" and Prelude, Fugue and Chaconne, Buxtehude; Concerto 2, Handel; Prelude and Fugue in E minor, Bruhns; Prelude and Fugue on "B-A-C-H," Liszt; "The Reed-grown Waters," Karg-Elert; "Es ist ein Ros' entsprungen" and Prelude and Fugue in A minor, Brahms. His all-Bach recital Dec. 11 included: Toccata and Fugue in D minor, Fifteen Advent and Christmas Chorales, Concerto in G and Fantasia and Fugue in G minor. His Dec. 17 recital included: Toccata "de Ma Esquerra," Cabanilles; Sonatina in F minor, Viola; "Paso" in C major, Casanovas; Two Noels, Daquin; Concerto Grosso 8, Corelli-St. Martin; Chorale in B minor, Franck; "L'Apparition de l'Eglise Eternelle," Messiaen; Suite Breve, Langlais.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—Mr. Murphree played the following recital at the First Methodist Church, Starke, Dec. 9 and repeated it for the Manatee Chapter A.G.O. at the Westminster Presbyterian Church, Bradenton, Dec. 21: "Christmas Rhapsody," Walton; "Christmas Evening," Mauro-Cottone; Noel, Bedell; "Gesù Bambino," Yon; "Carol of the Birds," Daquin-Bitgood; "Coventry Carol" and "O Come Emmanuel," Walton; "I Wonder as I Wander," Niles; "Nativity Miniatures," Taylor; "To Martin Luther's Christmas Carol," Gaul; "Greensleeves" and "Carol Rhapsody," Purvis.

Alfred Mudrich, A.A.G.O., Altoona, Pa.—Mr. Mudrich, organist of the Fifth Avenue Methodist Church, played the dedicatory recital on the new Estay organ at Trinity Episcopal Church, Tyrone, Oct. 30. His program was as follows: Prelude in D minor, Clerambault; Arioso, Handel; "In Thee Is Gladness," "I Call to Thee" and Passacaglia and Fugue in C minor, Bach; "Prayer in F" and Scherzo, Sonata 5, Guilman; "Reverie," Dickinson; Chorale, Appia; "To an American Soldier," Thompson; "Piece Heroique," Franck.

Robert Anderson, New York City—Mr. Anderson played a recital Dec. 2 on the new Austin organ at the First Baptist Church, Summit, N. J. His numbers included: Echo Voluntary, Purcell; Concerto in D minor, Vivaldi-Bach; Benedictus, Couperin; "Jesu, meine Freude," Walther; Prelude and Fugue in G major, Bach; Six Pieces for a Music Clock, Haydn; Andante, "Gothic" Symphony, Widor; "Jesu, meine Freude" and "Das neugeborne Kindelein," Robert Anderson; "The Nativity," Langlais; "God among Us," Messiaen.

John Hamersma, Grand Rapids, Mich.—Mr. Hamersma played the following recital Dec. 9 at the Mayfair Christian Reformed Church: Trumpet Tune, Purcell; Noel, Daquin; Prelude and Fugue in E minor, Bruhns; "O Man, Bewail Thy Grievous Sins," Pachelbel; "O Sacred Head Once Wounded," Bach; Six Chorales on Old German Sacred Folk Songs, Schroeder; "The Children of God," "The Nativity," Messiaen.

Walter Ball, M.S.M., Asheville, N. C.—Mr. Ball played the following recital Dec. 9 at the Central Methodist Church: "Jesu, meine Freude," Walther; Benedictus, Couperin; "In Dulci Jubilo," "Come, Saviour of the Heavens" and "Sleepers, Wake!" Bach; "Christmas 1914," Reger; "Greensleeves," Purvis and Searle Wright; "Gesù Bambino," Yon; "La Nativité," Langlais.

Robert Scoggin, Dallas, Tex.—Mr. Scoggin played a recital preceding the 11 p.m. service Christmas eve at the University Park Methodist Church. The program: Swiss Noel in G, Daquin; "In Dulci Jubilo," Dupré; "Greensleeves," Purvis; Noel with Variations, Bedell; "Ave Maria," Schubert; Carol Rhapsody, Purvis; "Puer Natus Est," Titcomb.

Alexander Boggs Ryan, Commerce, Tex.—Mr. Ryan played a program at the East Texas State Teachers College Nov. 13. Organ numbers were: Aria, Concerto 10, Handel; Dialogue, Clerambault; Passacaglia and Fugue, Bach; Carillon in A flat, Sowerby; Adagio, Sonata in E minor, Nanney; Finale, Sonata on the Ninety-Fourth Psalm, Reubke.

Annie Mae Norton, Atlanta, Ga.—Mrs. Norton, organist at the First Methodist Church, has played the following numbers in recent pre-service recitals: Prelude and Fugue in D minor, "In Dulci Jubilo," "Jesu, Thou Art Mine," "I Call to Thee, Lord Jesus Christ," "Nun komm, der Heiden Heiland" and "Jesu, Joy of Man's Desiring," Bach; "The Mystical Adoration," Bach-Gaul; Toccata on "Vom Himmel hoch," Edmundson; "La Nativité," Dialogue sur les Mixtures and "Chant de Paix," Langlais; "The Christmas Tree," Liszt; Noel with Variations and "Noel Provencal," Bedell; Sicilienne, Paradis; "Christmas Pastoral," Valentini; "Greensleeves," "Divinum Mysterium" and "Poeme Mystique," Purvis; "Elegy of the Bells," Carré; Noel in G, Daquin; Toccata, Pachelbel; Flute Solo, Arne; "Rondelet," McKay; "Gaudeamus" and "Puer Natus Est," Titcomb; Toccata, Boellmann; Pastoral Clokey; "The Cathedral at Night," Marriott; "Now Thank We All Our God," Karg-Elert.

C. Gordon Wedertz, La Grange, Ill.—Mr. Wedertz played the following numbers as part of programs of the La Grange Legion Sunday Evening Club in the autumn months: Trumpet Voluntary, Purcell; "Thanks Be to Thee," Handel; Chorale in A minor, Franck; "The Seraph's Strain," Wolstenholme; "Grand Choeur," MacMaster; Suite in Miniature, DeLamarter; "A Lovely Rose Is Blooming," Brahms; "Marche Religieuse," Guilman; "The Bells of St. Anne de Beaupré," Russell; "Piece Heroique," Franck; "Ave Maria," Schubert; "Triumphal March," "Haaman," Costa; "Peer Gynt" Suite, Grieg; Toccata and Fugue in D minor, Bach; "Rustle of Spring," Sinding; "Semper Fidelis," Sousa.

Homer Whitford, Mus. D., Watertown, Mass.—Dr. Whitford played his annual recital of Christmas music Dec. 11 at the McLean Hospital, Waverly. He was assisted by Thelma Benschimol, soprano. Organ numbers were: "From Heaven High" and "In Dulci Jubilo," Zachau; "Pastoral Symphony," "Messiah," Handel; Noel and Variations, Daquin; "Come and Thank Him," "Slumber, Beloved" and "Hear, King of Angels," Christmas Oratorio, Bach; "Adeste Fideles," Whitford; "Chartres," Guilman; "Hallelujah Chorus," Handel.

Virgil Fox, New York City—Mr. Fox played the following program sponsored by the chancel choir of the First Congregational Church, Bellevue, Ohio, Nov. 28: "Now Thank We All Our God," "In Dulci Jubilo," Adagio Cantabile and Toccata in F, Bach; "Petites Litanies de Jesu," Grouvlez; Suite, Opus 5, Durufé; Scherzo, Symphony 2, Vierne; "Greensleeves," Vaughan Williams; "How Brightly Shines the Morning Star," Reger; "Thou Art the Rock," Mulet; "Perpetuum Mobile," Middelsteuile.

Gerhard R. Bunge, A.A.G.O., Dubuque, Iowa—The Rev. Mr. Bunge played this recital Dec. 19 at the First Congregational Church: Prelude and Fugue in C major, Bach; Chorale in E major, Franck; Scherzo, Sonata in E minor, Rogers; Concert Variations, Bonnet; "From Heaven Above," Pachelbel; "Shepherds in the Field," Malling; "Angels We Have Heard on High" and "Christmas Medley," Bunge; "Star of the Magi," Dubois; "Gesù Bambino," Yon; "The Hallelujah Chorus," Handel.

Marilyn Nease, Wichita, Kans.—Miss Nease played the following recital Dec. 18 at St. John's Church in partial fulfillment of degree requirements at the University of Wichita: Prelude and Fugue in F major, Lübeck; "Sleepers, Wake!," "My Heart Is Filled with Longing" and Prelude and Fugue in B minor, Bach; Allegro and Scherzo, Symphony 2, Vierne; Cantabile, Franck; Medieval Suite, Langlais.

Mary Louise Wright, M.S.M., A.A.G.O., Staten Island, N. Y.—Miss Wright played the following recital Dec. 9 at the First Unitarian Congregational Church, Brooklyn: "Vom Himmel hoch," Pachelbel, Bach and Reger; "Es ist ein Ros' entsprungen," Brahms; "Christmas Rhapsody," Weitz; "Pastoral Dance," Milford; "Greensleeves," Vaughan Williams; "In Dulci Jubilo," Bach and Karg-Elert.

Jack Rodland, Altoona, Pa.—Mr. Rodland, minister of music at Grace Methodist Church, played the following recital Nov. 25 assisted by a string quartet: Introduction and Toccata, Walond; Suite in D, Stanley; Fantasia and Fugue in G minor, Bach; Organ Sonatas 13 and 15, Mozart; "Awake My Heart with Gladness," Peeters; "Greensleeves," Purvis; "The Trophy," Couperin; Chorale in A minor, Franck.

Paul E. Waters, Rockford, Ill.—Mr. Waters played a recital assisted by members of the chancel choir Dec. 9 in the Court Street Methodist Church. The program included: Fugue a la Gigue, Buxtehude; "In Thee Is Gladness," Fugue a la Gigue and Passacaglia in C minor, Bach; "O Come, Emmanuel" and "Coventry Carol," Walton; "Chartres," Purvis.

C. Harold Einecke, Santa Barbara, Cal.—Dr. Einecke played three Advent recitals at Trinity Episcopal Church. Dec. 7 he played: "In Dulci Jubilo," Bach; Noel, Daquin; Suite: "Il Riposo," James; "Veni Emmanuel," Yon; "Vom Himmel hoch, Pachelbel; "Greensleeves," Purvis; "A Toye," Farnaby; Fantasia on Two Noels, Bonnet. His Dec. 14 program included: "All Glory Be to God on High" and "Come, Saviour of the Gentiles," Bach; "Nun preiset alle," Willian; "Behold, a Rose Is Blooming," Brahms; "Nativity Miniatures," Alfred Taylor; "Dies Irae," Purvis; "Coventry Carol," Walton; "Vom Himmel hoch," Edmundson. Dec. 21 he played: Variations on a Noel, Dupré; "A Babe Is Born," Buxtehude; Two Carol-Canons, Bingham; Prelude to "The Blessed Damozel," Debussy-Christian; Pastoral on a Christmas Plainsong, Thomson; "Pat-a-Pan," Pasquet; "Ave Maria," Schubert; "Sleepers, Wake!," Miles Martin.

Herman Berlinski, New York City—Mr. Berlinski played a program of music by Jewish composers Jan. 13 at Temple Emanu-El. Included were: Chorale-Variation on "Rock of Ages" (Mo'oz Tzur), Ellis B. Kohn; "Priere Universelle" and "Sortie de la Loi," Service Sacré pour le Samedi Matin, Milhaud; "Agadah" (Legend), Michael Milner; Song without Words 1, Alexander Krein; "Chassidic Song," Joel Engel; "Sher" (Dance from Stempenyu Suite), Joseph Achron; Pastoral, P. Ben-Haim; Prelude 2, Robert Starer; Yemenite Wedding Dance, Marc Lavry; Prelude for Rosh-Hashonah, Passacaglia on "Kol-Nidre" and "Behold, the Bush Burned with Fire, and the Bush Was Not Consumed," Berlinski.

Oswald G. Ragatz, Mus. D., A.A.G.O., Bloomington, Ind.—Dr. Ragatz played the following program Nov. 19 at the First Methodist Church, Madisonville, Ky., and Dec. 2 at the First Methodist Church, Bloomington: "Water Music" Suite, Handel; Three Preludes on "In Dulci Jubilo" and Toccata and Fugue in D minor, Bach; "Divertissement," Vierne; "Soul of the Lake," Karg-Elert; "Pantomime," Jepson; Hymn-tune Preludes, Bingham; "La Nativité," Langlais; Toccata in D flat major, Jongen.

Ralph S. Grover, M.S., A.A.G.O., York, Pa.—Mr. Grover played the following dedicatory recital on the rebuilt Möller organ at St. Paul Lutheran Church, Hanover, Dec. 2: Toccata in E minor, Pachelbel; "Our Father Who Art in Heaven," Buxtehude; "Deck Thyself, My Soul, with Gladness," Telemann; Prelude and Fugue in G major and "Now Comes the Healing Saviour," Bach; Concerto 13, Handel; Chorale in A minor, Franck; "Forest Green," Purvis; "In Dulci Jubilo," Dupré; "Cortege," Grover.

Lowell Salberg, Freeport, Ill.—Mr. Salberg played a dedicatory recital Dec. 9 on the new two-manual Reuter organ in the Faith Evangelical United Brethren Church, Freeport. His numbers were: Psalm 19, Marcello; "Soeur Monique," Couperin; Trumpet in Dialogue, Clerambault; Variations on an English Folk Song, Scheidt; Toccata in C and "Jesu, meine Freude," Bach; Scherzo, Symphony 4, Widor; "Nativity Song," Bingham; "Divertissement," Vierne.

Irwin Wilson Miller, Staten Island, N. Y.—Mr. Miller played recitals Dec. 23 and 24 at Immanuel Union Church. Numbers included were: "L'Heure Mystique" and "Reverie-Improvisation," Bedell; "Puer Natus Est," Titcomb; "Greensleeves," Purvis; Old Dutch Lullaby, Dickinson; "The Night of the Star," Elmore; Prelude from Christmas Oratorio, Saint-Saens; "Sleep, O Child Divine," Mauro-Cottone.

Ruth Thomas, Baxter Springs, Kans.—Miss Thomas played the following recital at the First Presbyterian Church Dec. 2: "From Heaven Above to Earth I Come," Pachelbel; "In Dulci Jubilo" and "Let All Together Praise Our God," Bach; "A Lovely Rose Is Blooming," Brahms; Two Noels, Daquin; Suite Noel, Templeton; "A Son Is Born," Titcomb; "Greensleeves," Purvis; Fantasia on Old Christmas Carols, Faulkes.

Parvin Titus, Cincinnati, Ohio—Mr. Titus played a faculty recital in the concert hall of the College-Conservatory of Music Nov. 28. He shared the program with Arthur Bowen, cellist. Organ numbers, all by Bach, included: Concerto 4, Prelude and Fugue in A, "O Gott, du frommer Gott," "Allein Gott in der Höh sei Ehr" and Toccata in F.

Henry Hokans, Worcester, Mass.—Mr. Hokans played a recital Jan. 6 at the Worcester Art Museum. The program: Introduction and Toccata, Walond; Aria da Chiesa, Anonymous; Gavotte, Samuel Wesley; Grand Jeu, Du Mage; Three settings of "In Dulci Jubilo" and "We Thank Thee, O God," Cantata 29, Bach.

Edmund S. Ender, Snell Isle, Fla.—Mr. Ender played the following program Dec. 16 at St. Peter's Episcopal Church, St. Petersburg: Rigaudon, Campra-Ferrari; Prelude on "Melcombe," Ender; Chorale in A minor, Franck; "Autumn Song," Elmore; "Rouade," Bingham; Fugue in C minor, Bach.

Harriet Charles, Winnetka, Ill.—Mrs. Charles played the following preceding the Christmas eve midnight candlelight carol and communion service at the First Presbyterian Church, Wilmette, Ill.: "Ye Watchers and Ye Holy Ones," Martin; "Andante-Seraphique," Debat-Pansan; Variations on "Silent Night," Harker. Mrs. Charles also played a recital in the chapel at the New Year's eve midnight service including the following: Trumpet Tune, Purcell; "O for a Thousand Tongues to Sing," Edmundson; "Jig" Fugue, Buxtehude; "The Fall of the Leaf," "The Primrose," Martin Peerson; "Amaryllis," King Louis XIII; Prelude to "The Blessed Damozel" and "The Girl with the Flaxen Hair," Debussy; "Birds at Dawn," Espinoff; Variations on "Old Hundred," Thompson.

Russell Saunders, Des Moines, Iowa—Mr. Saunders played the following recital Nov. 27 on the new Holtkamp organ at the University Christian Church as part of the Drake University faculty recital series: "Outburst of Joy," Messiaen; "A Child Is Born in Bethlehem," "If Thou but Suffer God to Guide Thee" and "Dear Christians, One and All, Rejoice," Walcha; "Let Us Be Merry, with Tender Joy" and "Today Sings Beloved Christendom," Pepping; Concerto 5 for organ, strings and oboes, Handel; "O God, Be Merciful unto Me," Isaac; Dialogue, Clerambault; "O Lamb of God Most Holy" and Toccata and Fugue in D minor, Bach.

Harold Chaney, San Diego, Cal.—Mr. Chaney played the following recital on the Spreckels outdoor organ in Balboa Park Dec. 22: Festival Procession, Strauss; Trumpet Tune, Purcell; Flute Solo, Arne; Gavotte, Wesley; Trumpet Tune, Boyce; Concerto 2, Handel; "Vom Himmel hoch," Pachelbel; "Greensleeves," Vaughan Williams; Swiss Noel, Daquin; "The Nativity," Langlais; "Adeste Fideles," Ives; "Puer Natus Est," Titcomb; "Forest Green," Purvis; Finale, Symphony 1, Vierne.

Jane Beach, New York City—Miss Beach was sponsored by the Business and Professional Women's Club in a recital at the Central Presbyterian Church Jan. 7. She included the following on her program: Concerto 1, Handel; "Come, Saviour of the Gentiles" and "In Thee Is Joy," Bach; Fantasia in A, Franck; Dialogue sur les Mixtures, Suite "Breve," and Improvisation, Suite "Medievale," Langlais; "Greensleeves," Purvis; Prelude and Fugue on a Mixolydian Theme, Peeters.

Alfred Hoose, Boston, Mass.—Mr. Hoose played the following recital Dec. 2 at St. John's Episcopal Church, Newtonville, Mass.: "Der Tag, der ist so freudenreich," "Nun komm, der Heiden Heiland," "Vater unser im Himmelreich" and Prelude and Fugue in E minor, Bach; Cantabile, Franck; Menuetto, Suite Gothique, Boellmann; "Zu Bethlehem geboren," Walcha; Movement 2, Sonata 2, Hindemith; Aria, Peeters; Antiphon 1, Dupré.

Nesta Lloyd Williams, F.A.G.O., Columbia, Mo.—Miss Williams faculty recital at Stephens College Jan. 8 included: Concerto in G major, Largo e Spiccato and Toccata and Fugue in D minor, Bach; "Veni Emmanuel," Arthur Egerton; "Greensleeves," Wright; "Regina Coeli," Titcomb; "O Fili et Filiae," Verrees; "Meditation," Symphony 1, and Intermzzo, Symphony 6, Widor; Antiphon, Dupré; Chorale in A minor, Franck.

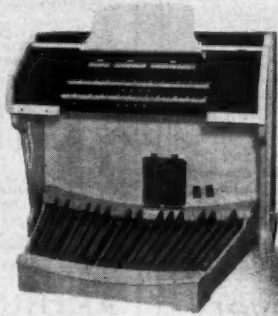
David Hinshaw, Fort Bliss, Tex.—Mr. Hinshaw played the following recital Jan. 6 at the Community Church, Davis, Cal.: Fantasia in F minor (K. 608), Mozart; Concerto 3, Soler; Toccata in F, Bach; Meditation on "Eventide" and Improvisation on "Come, Sweet Death," David Hinshaw; "Litanies," Alain; "Joy of the Redeemed," Dickinson; "Bishops' Promenade," Coke-Jephcott; Chorale in A minor, Franck.

Raymond C. Boese, Northfield, Minn.—Mr. Boese played a recital before the Lutheran Men of Omaha Dec. 2 at the Kountze Memorial Lutheran Church. He included: Prelude and Fugue in E major, Lübeck; Adagio, Fiocco; Fantasia in Echo Style, Sweelinck; Noel Etranger, Daquin; Passacaglia and Fugue in D minor, Bach; Chorale in B minor, Franck; Fantasia, Sonata 1, Hindemith; "Echo," Yon; Sonata on the 94th Psalm, Reubke.

Carol R. Barrett, Poughkeepsie, N. Y.—Miss Barrett, assistant organist at Vassar College, played the following program at the college chapel Nov. 18: Allegro, Concerto in A minor, Vivaldi-Bach; Alla Siciliana and Presto, Concerto 5, Handel; Toccata and Fugue in D minor, Bach; Chorale in B minor, Franck; Fantasia, Sonata 1, Hindemith; "Echo," Yon; Sonata on the 94th Psalm, Reubke.

Marilyn Larson, New York City—Miss Larson played a recital Nov. 26 at the James Memorial Chapel, Union Theological Seminary. Her program: Prelude and Fugue in F, Buxtehude; Trio-Sonata in E minor, Bach; Fantasia in F minor, Mozart; Passacaglia, Symphony in G, Sowerby.

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Tonal Horizons Are Broadened by Tour of European Organs

By CHARLES H. FINNEY
(Continued from page 17.)

soon forgotten in Belgium, where an outstanding highlight was the Museum of Ancient Instruments at the Brussels Conservatory, which includes some 4300 instruments of all types valued in excess of 20-million dollars.

One of the most interesting sights in Belgium for all visitors, musicians and non-musicians alike, are the bell towers. Staf Nees, famous carillonneur, played for us in his famous belfry in Mechelen and also showed us his carillon school, unique in the world. Then followed a visit to Antwerp Cathedral with its big four-manual Schijven (1890) and a reception in the studio of Flor Peeters, where we were warmly welcomed by his family, including his son, Guido, our guide in Belgium. The original console of Franck's organ at St. Clothilde is set up in Mr. Peeters' studio, a gift from his teacher, Tournemire. In the Bruges Cathedral was a modern organ by the German builder, Klais of Bonn. Here Kamiel d'Hooghe, a talented young virtuoso, graciously played for us. We saw also the new four-manual Klais in Saint Servais, Brussels, with much dramatic exposed pipework, some of it bronze or red copper, its console of modern rocking tablets in curved rows in the jambs and electric action throughout.

A brief evening flight over the English Channel brought us to London for almost a week's stay and the chance to attend service in the mother tongue and worship "with the understanding also." Here we visited Westminster Abbey with the many musicians memorialized there and the inspiring St. Paul's Cathedral. In comparison to the continental organs, the voicing of the English instruments seems in my opinion somewhat heavy and less interesting and piquant, individually.

For sightseeing we made visits to many of the historical places in the city and attended a performance of the London Festival Ballet at the Royal Festival Hall and a Promenade concert at the Royal Albert Hall with Vaughan Williams taking a bow for his Third Symphony.

Further trips took us to Haslemere for a delightful visit with the Dolmetsch family and the factory of instruments: recorders, clavichords, harpsichords, viols and lutes; to Ely Cathedral with its splendid octagon crossing and typical cathedral organ, and Cambridge University where we played on the organs of King's College and St. John's College, recently rebuilt and containing some unusual features, such as a trumpet "en-chamade." And finally to the home of Lady Jeans in Dorking, furnished with a three-manual Willis organ, a two-manual neo-baroque German tracker (the first of its type in England, Lady Jeans told us), a two-manual-and-pedal harpsichord and two clavichords. A fantastic collection!

One of the most interesting observations of the trip was the varied location of the organs in European churches. They were found in transepts, on rood screens, at the side of the nave just in back of the crossing, but most commonly in the rear gallery, perhaps the best location for sound. Rückpositivs on the gallery rail were common, as was exposed pipework, and we heard all types of tone. The ideal would seem to be in St. John's College, Cambridge, a four-manual planned both for classical and romantic music. It has bright and clear great diapasons, light-toned chorus reeds, and the use of the organ as an accompaniment for the daily services was the principal aim of the builders. Universally present was a diapason or principal chorus of many pitches, including liberal mixtures, and also reeds which gave a good account of themselves, sometimes almost too much so. But the ensembles had punch, not just "woof!", and they were excellent for polyphonic music.

THE UNIVERSITY OF REDLANDS will offer a scholarship for graduate study in organ for the first time next year. Funds from an anonymous donation make possible the award which will be made on the basis of academic record.



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**"THE MESSIAH" HEARD OFTEN
IN WESTCHESTER COUNTY**

Several Westchester County, N. Y., performances of "The Messiah" were given in December under the leadership of members of the Westchester Chapter of the A.G.O. Elizabeth B. Cross conducted the work Dec. 3 at the First Baptist Church, White Plains. Ruth Branch gave the oratorio at the Huguenot Memorial Church, Pelham, Nov. 18. Portions of the work were included in a combined choir program Dec. 2 at St. Andrew's Memorial Church, Yonkers, with Allen C. Allbee conducting. Other Westchester choral events reported include a carol program at the Manhattanville College of the Sacred Heart Dec. 16 and a carol service sung under Bruce Angell's direction at the Second Congregational Church, Greenwich, Conn.

**MARGARET BURGOYNE GOES
TO GLENCOE, ILL., CHURCH**

Margaret (Mrs. William B.) Burgoyne has been appointed organist and choir-master of St. Elisabeth's Episcopal Church, Glencoe, Ill. She received both bachelor and master of music degrees from Northwestern University and has attended Boston University and the University of Missouri.

Mrs. Burgoyne is the mother of three children, two daughters in college and a son in high school. She teaches privately and at Sunset Ridge School, Northfield, Ill. She came to St. Elisabeth's Church from the Oakton Community Church, Evanston.

**UNIVERSITY GROUP SINGS
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The 250-voice Choral Union of Northwestern University was featured with the Chicago Symphony Orchestra Jan. 22, 24 and 25 in Chicago's Orchestra Hall. The students sang "A German Requiem" by Brahms with Bruno Walter conducting. Soloists for the seven-movement work were Brunetta Mazolini, soprano, and William Warfield, baritone. William Ballard of the university faculty is director of the Choral Union, which is composed of the a cappella choir, the men's and women's glee clubs and the chamber singers.

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Earl Heitschmidt, f.a.s.a. architect

GREAT ORGAN

Quintatön	16'
Prinzipal	8'
Rohrflöte	8'
Gemshorn	8'
Oktav	4'
Nachthorn	4'
Quint	2 1/2'
Oktav	2'
Furniture	IV

SWELL ORGAN

Geigenprinzipal	8'
Gedeckt	8'
Viole de Gambe	8'
Viole Celeste	8'
Prestant	4'
Kopperflöte	4'
Nasard	2 1/2'
Doublette	2'
Plein Jeu	III-IV
Contra Fagotto	16'
Trompette	8'
Fagotto	8'
Clarion	4'

Pipes CHOIR ORGAN

61	Nasonflöte	8'
61	Erzähler	8'
61	Erzähler Celeste	8'
61	Lieblchflöte	4'
61	Gemshorn	2'
61	Krummhorn	8'
61	Rohrschalmel	4'
61	Tremulant	
244		

Pipes POSITIV ORGAN

68	Singendgedeckt	8'
68	Kleinprinzipal	1 1/2'
68	Blockflöte	2'
68	Terz	1-3/5'
61	Larigot	1-1/3'
68	Siffilöte	1'
68	Cymbel	III
68	Tremulant	

Pipes PEDAL ORGAN

68	Soubasse	32'	32
68	Prinzipal	16'	32
61	Contrebasse	16'	32
68	Bourdon	16'	12
68	Gemshorn (Great)	16'	12
68	Quintatön (Great)	16'	
	Prinzipal	8'	32
	Spitzflöte	8'	32
	Bourdon	8'	12
	Choralbass	4'	32
61	Spitzflöte	4'	12
61	Nachthorn	2'	32
61	Mixture	IV	128
61	Posaune	16'	32
61	Contra Fagotto (Sw)	16'	
183	Posaune	8'	12
	Posaune	4'	12

SUMMARY

Speaking Stops: 53 Separate Registers: 44

Ranks: 55

Total Number of Pipes: 3,197

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A three-manual Aeolian-Skinner organ is being installed in the chapel at Beloit College, Beloit, Wis. This instrument replaces one which burned in a fire completely destroying the chapel in 1953. The new chapel is said to have fine acoustics, and the organ is located in two completely open chambers at either side of the chapel.

The specification:

GREAT ORGAN.

Quintaton, 16 ft., 61 pipes.
Prinzipal, 8 ft., 61 pipes.
Holzgedackt, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Gross Oktav, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4-6 ranks, 244 pipes.
Chimes (prepared for).

SWELL ORGAN.

Viola Pomposa, 8 ft., 68 pipes.
Viola Celeste, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Flauto Dolce, 8 ft., 68 pipes.
Flute Celeste, 8 ft., 56 pipes.
Montre, 4 ft., 68 pipes.
Waldflöte, 4 ft., 68 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Fagot, 16 ft., 68 pipes.
Trompette, 8 ft., 68 pipes.
Fagot, 8 ft., 12 pipes.
Clairon, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Spitzgamba, 8 ft., 61 pipes.
Cor de Nuit, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Zimbel, 4 ranks, 244 pipes.
Krummhorn, 8 ft., 61 pipes.
Trompette Harmonique, 68 pipes.

PEDAL ORGAN.

Untersatz, 32 ft., 12 pipes.
Contra Bass, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Contra Gamba, 16 ft., 12 pipes.
Rohr Bass, 16 ft., 12 pipes.
Quintaton, 16 ft.
Principal, 8 ft., 32 pipes.
Rohrflöte, 8 ft.
Quintaton, 8 ft.
Choral Bass, 4 ft., 12 pipes.
Rohrflöte, 4 ft.
Mixture, 3 ranks, 96 pipes.
Bombarde, 16 ft., 32 pipes.
Fagot, 16 ft.
Trumpet, 8 ft., 12 pipes.
Clairon, 4 ft., 12 pipes.
Chimes (prepared for).

**HEALTH FAILS ALICE DEAL,
CHICAGO AREA ORGANIST**

Organists throughout the country will be saddened to hear of the serious illness of Miss Alice R. Deal, for many years a prominent organist in the Chicago area, a founder of the Chicago Chapter of the A.G.O. and a leader in its activities. Miss Deal has been treasurer of the Chicago Chapter for almost twenty-two years and has been one of the most painstaking and conscientious officers any chapter ever had. She has been equally active in the Chicago Club of Women Organists.

Miss Deal was a pupil of Harrison M. Wild and was a recitalist at a national convention in New York City of the National Association of Organists. She has given many recitals in the Chicago area. Until her illness she played regularly at the Washington Boulevard Methodist Church, Chicago. Earlier posts included the Leavitt Street Congregational Church, the First Congregational Church, the Epworth Methodist Church and the Garfield Boulevard Methodist Church. She has been a member of the faculty of the Austin Academy of Fine Arts for a number of years.

DR. J. MURRAY BARBOUR, professor of music at Michigan State University, has been elected president of the American Musicological Society. Dr. Barbour is the author of the book, "Tuning and Temperament," and the list of his compositions includes a requiem mass for chorus and orchestra. The American Musicological Society will hold its midwest meeting at East Lansing in May.

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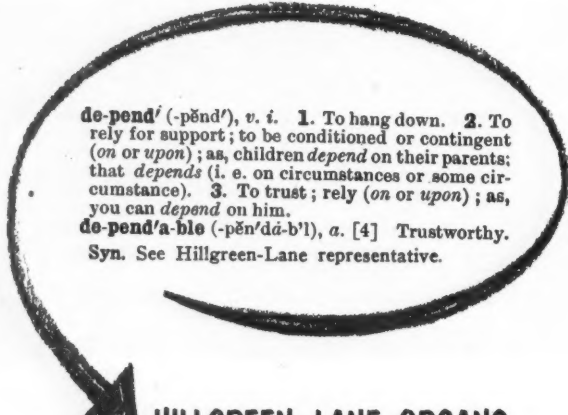
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Organ Mass Grew from Independent Place in Liturgy

By ERNEST WHITE

The development of the organ has been in the shadow of the Church for most of the years involved. In order to comprehend this relation in its historical perspective we must make an effort to get outside our parochial view of the instrument. In modern times the organ is used to accompany voices, or rather the word support might be more exact, and to fill in or bridge such gaps in the service as are not otherwise spoken for. The sole appearance as an instrument is before and after rather than during the service.

In earlier days the organ was admitted as a personality. Its function was but incidentally for accompaniment—rather it was depended upon to announce music and in effect make comments upon it as the service unfolded. At times this commentary was separate from the singing and a relief contrast to the texture; at times the commentary appeared with the voices. An outstanding example is to be found in some settings of Magnificat by Victoria. The music is set for three choirs, two of them being vocal choirs of four voices each and the third set of four parts is supplied by the organ. This instrumental set of parts is in no way an accompaniment for it is present but part of the time. The composer has called them Magnificats for twelve voices (parts).

Early church music was founded upon vocal performance. The organ took over some of the voice parts and then gradually developed its own instrumental characteristics. Its role as commentator lasted until the ideas in romantic music relegated it to a vocal support, and even at that level it was a texture maker. It is significant that even with the long association with vocal music there is no major choral work with an organ accompaniment. The classic music did not require it, and romantic music used the orchestra as a basis.

With this development background in mind it is natural for us to find the organ taking part in the mass. The low mass has long periods of silence in which the instrument was allowed to make running comment on the flow of ideas and the changes in feeling. There are examples of this sort of music from as early as 1423. Musical content naturally reflects the change in skill and expressiveness that accompanies the passage of time.

Couperin has left two such masses. One is for a parish church and the other for a convent. The musical approach is basically similar though the convent mass setting is slightly the simpler of the two. Both take approximately thirty minutes to perform, which is the average time for saying a low mass. The first one finishes with the statement: "Mass is over, it is time to eat." The inference being that the organist was expected to be as dedicated to the mass as the priest and the people and so perform at the service fasting.

Olivier Messiaen's "Pentecost Mass" is probably the most elaborate and well developed of this long historical line.

Tournemire varied the pattern slightly in that he wrote suites to be played on Sundays and feast days of the year except those in Advent and Lent, at which times the organ was expected to be silent. Rather than setting music to the common of the mass (kyrie, gloria, sanctus and benedictus and agnus dei), he took melodies from the proper of the mass and so related the music to the days and times rather than to the form of the mass.

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Advent music at evensong in St. Thomas' Episcopal Church, New York City, included pre-service recitals Dec. 9 by Alastair Cassels-Brown, Cathedral of St. John the Divine, and Dec. 16 by Thomas Richner, Fifth Church of Christ, Scientist, and Teachers College, Columbia University. The Vassar College choir, Donald Pearson, conductor, sang for the Dec. 9 service using music by Palestrina, Bach and Rosselli.

"GOLDEN ANNIVERSARY" division conventions of the Music Educators National Conference are being held in March and April in Atlantic City, N. J., Omaha, Neb., Denver, Col., Boise, Idaho, Pasadena, Cal., and Miami, Fla.



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I Heard Two Soldiers Talking	Marion Chapman	.20
Jesus, Fount of Consolation	Bach-Davis	.18

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Toronto Celebrates New Year's.

The new year's party, that annual event at which nothing is sacred and dignity is non-existent, was held Jan. 7 at the Heliconian Club. A large gathering of members and guests was regaled by a lengthy program of games and skits under the conensorship of Ronald Woollard, who also awarded prizes at intervals throughout the evening.

Alice Wilson opened the proceedings with a period of games and contests, followed by a rousing sing-song conducted by Joyce Bullick. The first skit of the evening lampooned a number of members of the centre through lyrics adapted to the music of a well-known song about Anne Boleyn interpreted by a "mixed" chorus of six voices. This was followed by an impression of Bach at work writing variations on "Pop Goes the Weasel." Many of the musical forms of the period found their way into his variations plus a couple that savored of a somewhat later era. Russell Crimp directed a quartet in some of his clever parodies on verses by Ogden Nash sung to familiar church music.

The final performer was the headliner of the evening: Dave Broadfoot, noted local stage and TV comedian, who delighted the audience with a variety act which included some of his more familiar characterizations. The evening ended with the serving of refreshments.

JOHN DEDRICK.

WINNIPEG CENTRE—The Winnipeg Centre held its second annual festival of carols in Knox United Church Dec. 10 with four local church choirs participating, assisted by four of our member organists. The program consisted of groups of carols and organ pieces which were interspersed with congregational singing of well-known carols. Attendance was not too encouraging; however, it is to be anticipated that with regular annual presentations this event will become more and more popular. Choirs taking part were: St. John's Cathedral, St. Jude's Anglican, Chalmers United and King Memorial United. Organists assisting were: Allan Borbridge, G. Barry Anderson, Miss Jacqueline Anderson and Clayton Lee.

The annual Christmas banquet of members and clergy was held in the Mikado Room of Moore's Restaurant Dec. 19 with about thirty-five in attendance. Chairman was Helen F. Young, and toasts to the clergy and College were made by Filmer E. Hubble and the Rev. C. H. Forsyth. Replies were made by Canon Nelson Smith and H. H. Bancroft. Films and carol singing concluded the very entertaining evening.

The centre held a regular monthly meeting Nov. 21 in St. Alban's Anglican Church. Major J. W. Duncan, command chaplain, Winnipeg, gave an illustrated lecture on cathedrals, palaces and castles of Europe. The lecture included pictures of the famous Bavarian village of Oberammergau with its picturesque murals and magnificent parish church.—CLAYTON E. LEE, Secretary.

MONTREAL CENTRE—The December program of the Montreal Centre took the form of three noon-hour carol services Dec. 18, 19 and 20 in St. James' United Church. Each day two members of the centre were responsible for accompanying and leading the congregation in the singing of well-known Christmas hymns. The response of those who shared in these noon-hour carol sings was good, and it is hoped that the services will be held annually.—CHRISTINA K. McLEAN, Secretary.

CHATHAM-KENT COUNTY CENTRE—The Chatham-Kent County Centre sponsored its second successful carol festival Dec. 16 in the Park Street United Church, Chatham. Each participating choir sang a carol and re-assembled to form part of the massed chorus whose conductor was Donald H. McGregor. Organists for the massed chorus were John Wignal for carols and Wilfred Woolhouse for excerpts from Handel's "Messiah."—BESS WISS, Secretary.

VANCOUVER CENTRE—The latest of several choral demonstrations under the active leadership of our centre's program chairman, Burton L. Kurth, took place in the Chown Memorial Church Dec. 2. Several city choirs took part, including the Grandview United Church under Howard Cross, St. John's United Church under Mrs. Marguerite Bason, St. James' United Church under Mrs. E. C. Henniger, Mount Pleasant Presbyterian Church under Herbert P. Fraser, the Central Christian Church under Mrs. Norma L. Stewart and the Chown Memorial Church choir under Mr. Kurth. Each choir sang two numbers, and then the massed choirs sang "Give Ear to Our Words, O Lord," Anderson, and "In Thee, O Lord, Have I Trusted," Handel. . . Alan Thompson gave an organ recital Dec. 11 in the Chalmers Church for the scholarship fund of the centre. . . A goodly gathering of members and friends arrived at the Baker Spring Gardens Dec. 28 for a fine turkey dinner. This dinner was appropriately opened by the "presentation of the boar's head" ceremony, ably prepared and given. Leslie Crouch proved himself an able master of ceremonies and was assisted by Mr. Kurth with Ronald Price at the piano.—G. HERALD KEFFER.

CALGARY CENTRE—An interesting and instructive meeting of the Calgary Centre was held in November when Gerald Bales gave a talk on registration for the small organ. The instrument used for demonstration was that of the Church of St. Michael and All Angels in which Mr. Bales' ingenuity found many resources to make effective some chorale preludes by Walther.

The Christmas party at the home of Dr. and Mrs. E. P. Scarlett was anticipated with great pleasure by all members of the Calgary Centre. A program, headed "musical offering to the Calgary Centre. . . most submissively dedicated by hi-fi invocation of the spirits and works of Mr. Johann Sebastian Bach and others," listed interesting and rare recordings which made fascinating listening for all present. These were interspersed with whimsical medico-musical anecdotes related by the host of the evening.—MRS. PHYLLIS C. CLARKE.

LONDON CENTRE—The London Centre's annual dinner was held at the Knotty Pine Inn Jan. 12. The smorgasbord and the fun and games which followed were arranged by the convenors, Mrs. J. L. McLatchie and Miss E. Jarvis. George Black, chairman, announced the Schreiner recital which the chapter will sponsor Feb. 19 in the Metropolitan United Church.

The chapter's twenty-ninth annual Christmas carol service was held Dec. 19 in the Metropolitan Church with choirs from twenty-one churches taking part. Lansing MacDowell was conductor and William Wickett was organist. With T. C. Chattoe at the organ the Detroit brass quartet provided special music. Half of the proceeds was given to the crippled children's treatment center.—MARGARET NEEDHAM, Secretary.

BAY OF QUINTE CENTRE—The Bay of Quinte Centre held its second meeting since its inauguration into the C.C.O. Dec. 9 at Christ Church, Belleville. J. B. Herdman, organist and choirmaster, gave a recital on the newly-installed Hill, Norman and Beard organ. A brief business meeting followed the recital after which lunch was served by the women of the guild.—LOIS NELLER, Secretary.

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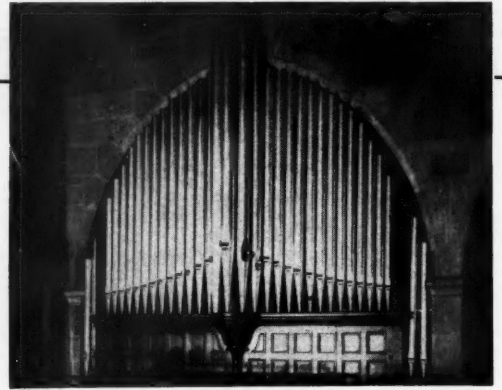
Holy, Holy, Holy
 Praise the name of the Lord
 Lord God of Hosts
 He is risen

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EDWARD H. HASTINGS



EDWARD H. HASTINGS celebrated his tenth anniversary Jan. 6 as organist and choirmaster of the Dudley Street Baptist Church of Boston, Mass. A special evening service featuring Mr. Hastings' own musical compositions was followed by an informal reception held in the church vestry.

A graduate of Wesleyan and Harvard Universities, Mr. Hastings received his musical training from Francis W. Snow and Joseph S. Daltry. Before coming to the Dudley Street Church, he served as director of music in several Connecticut churches including the Church of the Holy Trinity, Middletown, and the United Church of Chester, and as chapel organist at Wesleyan University.

In addition to his church duties, Mr. Hastings teaches English and music at Clark University, Worcester. Three of his anthems have been published, as well as an organ composition, "Noel in Olden Style," which J. Fischer issued last month. Two other anthems are scheduled for publication in 1957. Mr. Hastings is the nephew of Ernest M. Skinner, the well-known organ builder.

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Alas! They have taken Jesus	Morley	.15
All ye that pass by	Hutchings	.15
The Crown of Thorns	Naylor	.25
Hail True Body	Willan	.15
Hosanna to the Son of David	Vittoria-Wolff	.15
Introits	Willan	.35
Jesus, Priceless Treasure	Bach	.15
Jesu, Word of God Incarnate	Elgar	.15
Lo, the Earth did quake	Byrd	.15
O Blessed Jesu	Palestrina	.15
O Saving Victim	Rowley	.15
O Send out Thy Light	Chubb	.15
O Send out Thy Light	Warren	.15
The Reproaches	Willan	.20
Who would true valour see	Thiman	.20

EASTER:

Alleluia! The Disciples with wondering eyes	Byrd	.15
Alleluia! Tulerunt Dominum Meum	Palestrina-Ley	.25
Christ the Lord hath risen	Lang	.20
Christ the Lord is risen	Rowley	.15
Easter Sequence	Naylor	.30
He is risen	Phillips	.20
If ye then be risen	Gibbons	.40
O Christ, the heavens' Eternal King	Thiman	.20
O Sons and Daughters	Davies	.20
Spring bursts to-day	G. Shaw	.15
The Strife is o'er	Thiman	.20
This is the Day	Thiman	.15

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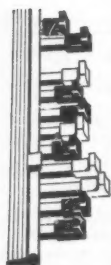
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St. Paul's Chapel Recital Is Played by Robert Clark

By **SETH BINGHAM**

A recital of outstanding excellence in Columbia University's 1957 series was given Jan. 8 by Robert C. Clark of the Baker University department of music, Baldwin, Kans. This brilliant young artist, whose assured technical mastery puts him in the virtuoso class, has, however, much more to offer the listener: a clear grasp of the musical structure, a keen perception of what it has to say and a communicative warmth of feeling which cannot be taught.

An expressive *cantio sacra* by Scheidt consisting of a chorale and six variations on "Why Art Thou Troubled, My Heart?" offers a spiritual challenge to the player's musicianship. The challenge was ably met through the right tempi, graded dynamics and a happy choice of baroque colors available on the Columbia instrument.

It was then most revealing to hear two chorale preludes, "Meine Seel' erhebt den Herrn" (tempo a bit too deliberate) and "Nun freut euch" (the *principal* tone of the fast sixteenths somewhat raspy) by Bach. There followed the Bach Passacaglia and Fugue, the opening theme very properly announced by a healthy *mf* foundation group, rather than the all-too-prevalent hush-hush *PP misterioso* idea (who dreamed that up, anyway?). Mr. Clark successfully negotiated the rhythm-troubling acoustics of St. Paul's Chapel. Registration, build-ups in volume and intensity combined effectively to bring out the "grand lines" of this architectural marvel.

Karg-Elert's "Jesu geh' voran" was mostly a coconut-frosted chocolate layer cake in tone. There were one or two tastes of red-blooded roast beef but not for long! To Mr. Clark's credit he did not unduly sweeten this saccharine dish.

With the exception of a new Fantasy by Orpha Ochse, the entire program was played from memory. The crowning glory was the Final from Vierne's Sixth Symphony. This is not too often heard in the New York area and those who lack Robert Clarke's swift and accurate pedal dexterity probably do well to avoid it. But as interpreted—and how superbly!—by this performer, the Final with its thrilling timpani-like pedal rolls, its wonderful lyric second theme against an inverted rhythmic pedal-point, the tremendously exciting development of both themes and typical Viennese coda, stands forth as a culminating point in this romantic master's organ symphonies—a work worthy of that great artist Lynwood Farnam, to whom the Sixth Symphony is dedicated.

Robert Clark's playing impressed the listener as having about everything it takes, unless it be ten more years of living, which will surely broaden and deepen an art already singularly mature.

MRS. MINNIE McNEILL CARR, prominent Birmingham, Ala., organist, is the new president of the Birmingham Chamber Music Society.

SISTER M. THEOPHANE, O.S.F., has been appointed director of the department of music at Alverno College, Milwaukee, Wis.

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(Continued from page 2.)

Sonata da Chiesa (Opus 1, Number 1), the Vivaldi A minor Concerto and the Poulenc Concerto, justly familiar to many through recordings. A sixty-pipe portativ by Steinmeyer proved an ideal instrument for the Handel Tunes for Charles Clay's Musical Clock. The delightful little instrument prompted a lot of experimentation, inspection and discussion at intermission and Mr. Kelsey's deft handling of it and the chapel organ brought grateful response.

Markey Heard in Recital

The coffee break at the hotel enabled the conclavers to hold their appetites until that late banquet which followed George Markey's recital at the Third Baptist Church. Here again the choice of organ seemed correct for the event. Largest and most brilliant of the organs heard, it adapted itself well to Mr. Markey's program, frankly virtuoso in character and played with ample dash, power and excitement. Possibly a fuller auditorium would have toned down the rather devastating full-organ and would have given some of its other sounds more subtlety. Listeners appeared very appreciative of Mr. Markey's performance of the Handel Concerto 5 and of his version of an air by the same composer often sung at Thanksgiving. The arrangement heard was reminiscent of that of a Bach song played often by one of Mr. Markey's fellow virtuosos. The player's Bach (Vivace, Sonata 2, and Prelude and Fugue in C minor), more romantic in conception than that of some other of our younger players, was big in style and brilliant in performance. The Roger-Ducasse Pastorale was properly orchestral in approach and a familiar Vienne Scherzo had great crispness and verve. Coke-Jephcott's Variations and Fugue on a Theme by Beethoven (the slow movement of Opus 57) impressed several listeners as something immediately usable. Dr. Coke-Jephcott maintains a consistent unity of feeling and style with his source. Sound writing and sensitive playing were evident right down to the warm autumn-flavored close.

A delicate Allegretto by Lucke, apparently unfamiliar to almost everyone present, brought out many pencils for checks on programs. Publisher, take warning! The way it was played will help the publisher, too. A stunning performance of the Reger Toccata in D minor brought demands for an encore and Mr. Markey played the Rinck Rondo for Flute Stop before the bus took the delegation to Ruggeri's for the conclave banquet and some hilarious "short-hair" entertainment. The spreading enthusiasm for the once-apparently-defunct "movie organ" was satisfied by Stan Kann, St. Louis TV organist at a "mighty Wurlitzer." TV personality Charlotte Peters drew even President Elmer into her act and her

FRANCKE C. MORLEY



FRANCKE C. MORLEY has been appointed choirmaster and organist of St. Patrick's R. C. Church in Philadelphia, Pa. Mr. Morley has served the Church of the Good Shepherd, Franklin, St. Martin-in-the-Fields, Church of the Epiphany, Germantown, St. Charles Borromeo, St. Martin of Tours and other Philadelphia churches.

Mr. Morley studied organ with Minton Pyne, James Dickinson and Ralph Kinder. The boy's voice and choral training was pursued under Ernest Felix Potter, Dr. G. Edward Stubbs, A. Gordon Mitchell and at the London College for Chorists with Dr. Harold Watts. He studied conducting with Rudolph Thomas.

Mr. Morley maintains a studio in Philadelphia specializing in voice and choral training.

"candle" story is likely to be imitated at many local chapter meetings. An 11-year-old "rhythm" organist was a third attractive feature.

Jack Fisher at St. John's Methodist

Jack Fisher, St. Paul, Minn., organist, opened the conclave's final day with a recital at St. John's Methodist Church. He provided an interesting contrast to the recitalist of the previous evening. Mr. Fisher gave us remarkably imaginative and consistently economical registration. This was especially happy in the five chorale preludes by Walcha, music of real insight and originality. The more-often-heard Honegger Fugue, whose chromatic lushness somehow comes as a surprise on every hearing, properly received a somewhat less objective treatment. Searle Wright's "Greensleeves," new but already familiar to almost every organist present, was played with delicacy and wit. An unfamiliar Pastoral Dance: "On Christmas Night" by Robin Milford was a delicate jig rising to joyousness and returning to its original character. Mr. Fisher realized its full effectiveness. Messiaen's "Les Bergers" was registered to give sense and style to its odd resonances. Brahms' Prelude and Fugue in A minor was ably given but still impresses as a contrived and uncomfortable work.

The remainder of the recital was on comparatively familiar ground: "Echo"

New Organ Music

Oxford University Press' "A Christmas Album for Organ" contains a set of six voluntaries, all but one based on carols. All of these are usable, well-made pieces; none is or pretends to be a masterpiece. Burton's "The First Nowell" and Bush's Carillon on "Lo, How a Rose" are especially likely to please. Thiman's Three Preludes on Themes by Gibbons are good service material. The first prelude in quiet, the second graceful and the third spacious and dignified. Francis Jackson's arrangement of a Minuetto and Polacca from a Bach Brandenburg Concerto is well-done but not very organistic.

Two volumes of "The Parish Organist," one for Lent, Palm Sunday and Holy Week and another for Easter, Ascension, Pentecost and Trinity, come from Concordia. The material, mostly based on the Lutheran chorale, consists of a number of short pieces, often on two staves, from Scheidt and Titelouze to contemporaries. All the music is worthy; its selection is designed for specific uses.

Elmore's Fantasy on Nursery Tunes (Flammer) is a clever recital piece using "Three Blind Mice," "Twinkle, Twinkle," "London Bridge" and "Pop Goes the Weasel." Marriott's Fantasie on a Sarum Plainsong gets interesting results with very economical variation tools. John Leo Lewis' Meditation on "St. Flavian" is a quiet service piece with a ritornello based on a curious ostinato figure.

A Suite for Organ selected from Bartok's "Mikrokosmos" (Boosey and Hawkes) is interesting music in a difficult idiom. It is not well-adapted for service use.

Fantasia, Sweelinck; Offertoire, "Messe Pour Les Convents," Couperin, and the Bach 9/8 C major Prelude and Fugue.

After the recital the title of Dr. Austin Lovelace's lecture, "Imagination at the Console," seemed particularly appropriate. Dr. Lovelace's warm personality, fine musicianship and good common sense made his contribution especially valuable. His ability to be specific and to express himself explicitly, his sense of humor and poise made the delegates regret that no more time could be allotted him. He discussed the role of imagination in over-all planning, in selection and registration of voluntaries and in rehearsing and accompanying choirs. Using three anthems for examples and the delegates as a choir (not a very good one!) he illustrated his exact points of emphasis. No time remained for a much-wanted question session because, again, that good St. Louis food awaited across the street at Temple Israel. Mrs. David Kriegshaber, veteran St. Louis organist, was hostess. After fried chicken an amusing performance of Bach's "Coffee Cantata," prepared and accompanied on the piano by Robert Cloutier, was sung. The delightful work needs to be heard much more often "live."

Those whose travel schedules permitted attended a rehearsal of the St. Louis Symphony under Vladimir Golschmann. Some interesting rehearsal techniques were observed as the "Egmont" Overture of Beethoven was dissected and reassembled. During the rehearsal of Mussorgsky's "Pictures from an Exhibition," the representative of THE DIAPASON was as grumpy as a "setting hen" to have to steal out during "Ballet of the Unhatched Chicks."

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The instrument is to be installed in two chambers in the balcony. The wing-type console will be placed in the center of the choir loft in the balcony. Installation is planned for the early spring of the year, pending the completion of the new church, with the tentative date for dedication set for May.

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- Bass Flute, 8 ft., 12 pipes.
- Rohrflöte, 8 ft., 32 notes.
- Blockflöte, 4 ft., 12 pipes.
- Plein Jeu, 3 ranks, 32 notes.
- Trompette, 8 ft., 32 notes.

ST. BARTHOLOMEW'S HEARS NINE DECEMBER RECITALS

Noonday recitals at St. Bartholomew's Church, New York City, in January featured programs of works by single composers. Harold Friedell played a Bach recital Jan. 2, a Handel recital Jan. 9, a group of English composers Jan. 16 and all-Franck Jan. 23. George Powers played Mulet's "Byzantine Sketches" Jan. 4, Handel and Mendelssohn Jan. 11 and the Eleven Chorale Preludes, Op. 122, by Brahms Jan. 30.

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For the third successive year Lucius H. Downer played the organ in the civic auditorium in San Francisco, Cal., for the firemen's ball Nov. 2. Mr. Downer is a member of the fire department, but is also organist for four Masonic lodges and a Christian Science church.

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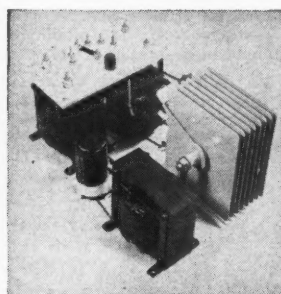
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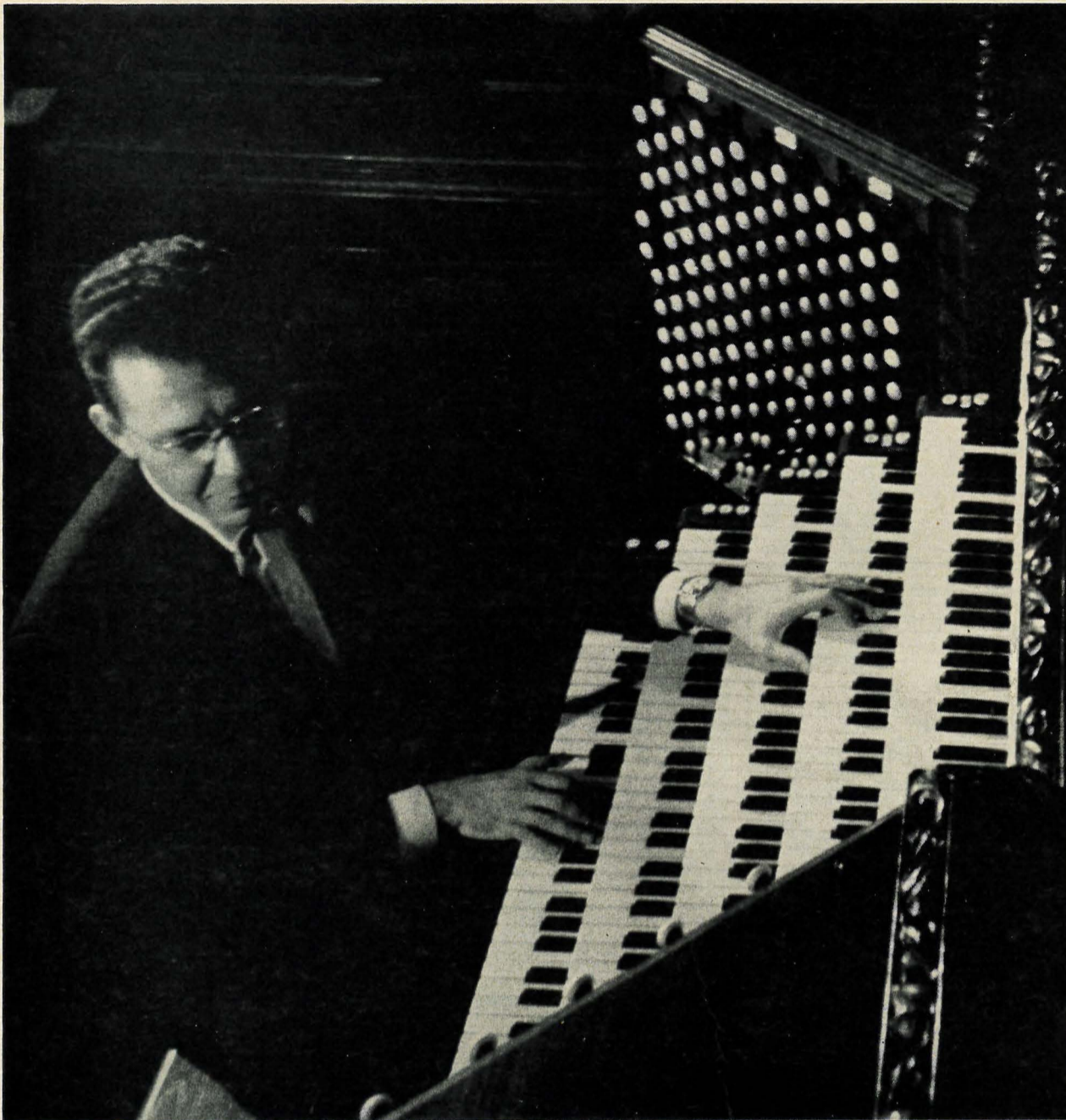
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