

THE DIAPASON

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SPRINGFIELD, OHIO, CHURCH GETS SCHANTZ

INSTALLATION UNDER WAY

Fourth Lutheran Will Have Three-manual Instrument—Tone Will Project from Space above Chancel through Chute.

The Schantz Organ Company is building a three-manual organ for the Fourth Lutheran Church, Springfield, Ohio. The chancel of the church is being remodeled and space for the new organ will be above the chancel with a tone chute projecting the tone.

Leroy Lynn, organist of the church, supervised the writing of the stoplist. Installation is in progress. The diapason chorus on the great will be unenclosed. The remainder of the great will be enclosed with the choir.

The specification:

GREAT ORGAN.

Gemshorn, 16 ft., 73 pipes.
Open Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 73 pipes.
Gemshorn, 8 ft.
Octave, 4 ft., 61 pipes.
Flute, 4 ft.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Chimes, 25 notes.
Harp, 49 notes.
Tremulant.

SWELL ORGAN.

Rohrbourdon, 16 ft., 85 pipes.
Diapason, 8 ft., 85 pipes.
Rohrflöte, 8 ft.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Principal, 4 ft.
Harmonic Flute, 4 ft., 73 pipes.
Flautino, 2 ft.
Mixture, 3 ranks, 183 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Viola, 4 ft.
Nachthorn, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Nachthorn, 2 ft.
Clarinet, 8 ft., 73 pipes.
Chimes.
Harp.
Tremulant.

PEDAL ORGAN.

Open Diapason, 16 ft., 12 pipes.
Bourdon, 16 ft., 44 pipes.
Gemshorn, 16 ft.
Rohrbourdon, 16 ft.
Octave, 8 ft.
Bass Flute, 8 ft.
Gemshorn, 8 ft.
Rohrflöte, 8 ft.
Quinte, 10½ ft.
Super Octave, 4 ft.
Double Trumpet, 16 ft., 12 pipes.
Trumpet, 8 ft.
Chimes.

DICKINSON LEADS CHORAL

EVENTS IN BRICK CHURCH

The Brick Presbyterian Church, New York City, is having a series of choral events in Lent under the direction of Clarence Dickinson. The series began March 17 with Mendelssohn's "Elijah." A festival of Moravian church music under the auspices of the Hymn Society of America celebrating the 500th anniversary of the Moravian Church was held March 24 with the choirs of the Crescent Avenue Presbyterian Church, Plainfield, N. J., the West Side Presbyterian Church, Ridgewood, N. J., and the Brick Church with bells, trumpets, trombones, Charlotte Garden, organ, and Edward Hart sharing the podium with Dr. Dickinson. Verdi's Requiem was sung March 31 and remaining dates will be the St. Matthew Passion by Bach April 7 and Stainer's "Crucifixion" Good Friday.

THIRD ORGAN FOR KIMBALL HALL



Dr. ARTHUR C. BECKER, dean of DePaul University's school of music, is shown at the console of the three-manual Möller organ donated anonymously to the school. The organ will be installed in Kimball Hall, 500-seat auditorium in the Kimball Building. The building in Chicago's loop, into which THE DIAPASON moved as one of its first tenants, will become the university's new downtown center.

ORGAN INSTITUTE OFFERS 10th ANNIVERSARY COURSE

The tenth anniversary of the Organ Institute, Andover, Mass., will be commemorated this year in a six-week summer session, climaxed by an organ festival in which outstanding artists who have studied at the institute in the preceding ten years will be heard in recitals. The first three weeks of the session, July 15 to Aug. 3, will include intensive study in individual lessons with extended practice facilities. The second three weeks, Aug. 5-24, will offer daily organ master classes and individual lessons.

The distinguished faculty will include Arthur Howes, director of the institute and member of the faculty of the Peabody Conservatory in Baltimore; Russell Hancock Miles, University of Illinois and noted Bach authority, and Arthur Poister of Syracuse University. The celebrated Hungarian pianist, Agi Jambor, will join the Organ Institute faculty to teach a limited number of piano students. Homer G. Mowe, well-known New York voice teacher and former president of the National Association of Teachers of Singing, will again teach voice fundamentals for choirmasters and individual singing lessons. Arthur Hall of the Rice Institute will teach keyboard harmony and improvisation.

The program of events of the organ festival will include recitals on Thursday and Friday evenings throughout the session and will be concluded by a final week in which there will be programs every evening. All of these will take place in the Methuen Music Hall, which will also be the scene of the master classes.

Located on the campus of Phillips Academy in Andover, the institute is convenient to points of historic and scenic interest in New England.

FESTIVAL IN KALAMAZOO PLAYS TO CAPACITY CROWD

The eleventh annual Bach festival sponsored by Kalamazoo, Mich., College filled Stetson Chapel to capacity March 15, 16 and 17. The now-traditional series featured the ninety-voice festival chorus, orchestra and soloists under the direction of Henry Overley.

The first concert was made up of two cantatas, "Christ lag in Todesbanden"

and "Bleib' bei uns," and the Magnificat. The second event was the Christmas Oratorio sung in its entirety. According to the *Kalamazoo Gazette*, "the chorus produced a brilliant tone, vital, clean and true, with attacks and phrasing of impeccable certainty. It sang with such assurance as to give the most involved passages not only the inner beauty Bach so masterfully interwove, but to project the message of the composer with complete clarity."

The closing concert was a recital of organ and chamber music featuring E. Power Biggs with chamber orchestra. Chorales were played from the Mandelle Library balcony by a brass quartet preceding each performance.

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GORE DECLARED CHAMPION ON POPULAR TV QUIZ SHOW

Organists the country over were among those who protested the first decision on "The \$64,000 Challenge" Feb. 24 which failed to recognize the besting of Teddy Nadler by Dr. Richard Gore, organist and professor of music at the College of Wooster, Ohio. Dr. Gore correctly listed the keys of the Beethoven symphonies; Mr. Nadler declared that Symphony 4 was in B flat minor. The storm of protest moved the sponsor to reconsider and a "committee of experts" awarded Dr. Gore \$8,000 and proclaimed him "champion" in the music category.

ORGANISTS DISCUSS CHOIR LOCATION FOR ARCHITECTS

At the annual joint conference of the Church Architectural Guild of America and the department of church building of the National Council of Churches meeting in St. Louis Feb. 26-28, one of the workshops was entitled "The Choir's Contribution and Location in the Church." Several organists took part: Dr. F. L. Whittlesey of Dallas, Tex., and Dr. Charles H. Heaton and Robert McGill of St. Louis.

MICHAEL SCHNEIDER, the famous recitalist from Detmold, Germany, touring this country under the management of Colbert-LaBerge, will appear April 28 at the St. John Lutheran Church in Forest Park, Ill., on the Aeolian-Skinner organ. His program will include works of Bach, Handel and contemporary composers.

NEW TEXAS EDIFICE ORDERS BIG MÖLLER

FOUR-MANUAL FOR HOUSTON

St. Luke's Methodist Church Receives Organ as Gift—Instrument Will Include Two-manual Antiphonal Division.

St. Luke's Methodist Church, Houston, Tex., with a membership of 3200 is building a new church which when completed will be one of the finest examples of colonial architecture in the Southwest. Mark Lemmon of Dallas is the architect.

In keeping with the progressive spirit of the congregation, St. Luke's is proud of its musical program under the leadership of Edward Action, minister of music, and Robert Bennett, organist. As a proper adjunct the church realized the need for an outstanding organ and Mrs. George E. Woods and her daughter, Mrs. Ronald E. Lee, have provided such an organ for the church to be built by M. P. Möller.

The selection of a four-manual instrument with two-manual antiphonal followed many months of research and study by Mr. Action and Mr. Bennett. The final specification was developed by them in consultation with Richard Helms, Möller representative, and H. M. Ridgely, vice-president in charge of sales for Möller.

The stoplist:

GREAT ORGAN.

Quintade, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Salicional, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Cymbel, 3 ranks, 183 pipes.
Chimes.
Tremulant.

SWELL ORGAN.

Flute Conique, 16 ft., 12 pipes.
Rohrflöte, 8 ft., 61 pipes.
Flute Conique, 8 ft., 61 pipes.
Flute Celeste, 8 ft., 49 pipes.
Viola de Gambe, 8 ft., 61 pipes.
Viola Celeste, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute Triangulaire, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Bassoon, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Gedeckt, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Erzähler Celeste, 8 ft., 49 pipes.
Lochgedeckt, 4 ft., 61 pipes.
Fugara, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Sifföte, 1 ft., 61 pipes.
Cymbal, 3 ranks, 183 pipes.
Schalmel, 8 ft., 61 pipes.
Sordun, 4 ft., 61 pipes.
Chimes, 21 tubes.
Tremulant.

BOMBARDE ORGAN.

Cornet, 3 ranks, 183 pipes.
Trompette Harmonique, 8 ft., 61 pipes.
Clarion Harmonique, 4 ft., 61 pipes.

ANTIPHONAL GREAT ORGAN.

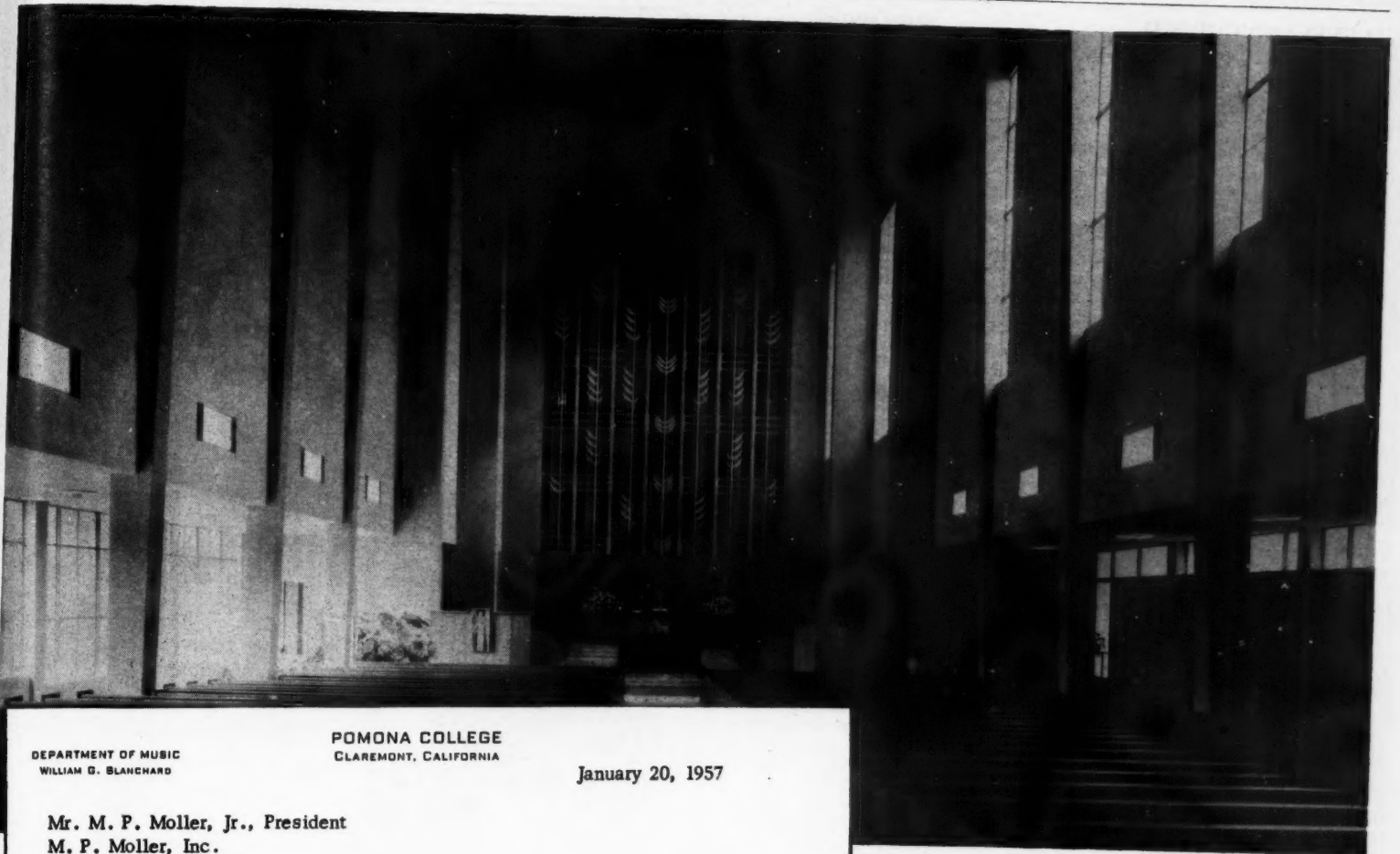
Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Grave Mixture, 2 ranks, 122 pipes.

ANTIPHONAL SWELL ORGAN.

Rohrgedeckt, 8 ft., 61 pipes.
Spitzgamba, 8 ft., 61 pipes.
Spitzgamba Celeste, 8 ft., 49 pipes.
Nachthorn, 4 ft., 61 pipes.
Hautbois, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Grand Cornet, 4 ranks, 32 ft., 32 notes.
Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintade, 16 ft.
Flute Conique, 16 ft.
Principal, 8 ft., 32 pipes.



Claremont Community Congregational Church
Claremont, California

DEPARTMENT OF MUSIC
WILLIAM G. BLANCHARD

POMONA COLLEGE
CLAREMONT, CALIFORNIA

January 20, 1957

Mr. M. P. Moller, Jr., President
M. P. Moller, Inc.
Hagerstown, Maryland

Dear Mr. Moller:

I am proud and happy to place my wholehearted stamp of approval on the magnificent Moller organ recently installed in the new sanctuary of the Claremont Community Congregational Church. Your staff has taken every advantage of the unusually fine chamber design and has matched superb voicing with meticulous craftsmanship to the end that the musical and aesthetic results have not only fully met but far surpassed our expectations.

The preliminary consultations we had with your Mr. Paul T. Gearhart, now retired, the final negotiations carried out by Mr. Eugene Poole, the installation by Mr. Walter Ortlep, and the final finishing by Mr. Poole and Mr. Ortlep, have led to a beautiful and unusual instrument, perfectly exemplifying the organ builder's art at its finest.

We were particularly gratified to find in your organization a real willingness to build an organ to the particular specifications which Dr. Joseph W. Clokey and I felt would result in an instrument best suited to the specific purposes an organ in this church must fulfill. Features which we felt quite vital and necessary in our overall design, and which might well have found scant interest if not opposition on the part of less sympathetic builders, were incorporated in this instrument willingly and with complete understanding of our reasons for such features.

In the twenty years I have been at Pomona College, I have grown to rely on Moller. Your Opus 6753, the 4-64 installed in Bridges Hall of Music shortly after I followed Dr. Clokey as college organist, the two small 2-manual practice organs, Opus 2113 and Opus 6479, and my own 3-manual residence organ, Opus 6798, all speak for themselves in reliability, satisfaction, and real musical worth. Now Opus 8929 joins them in forming a quintet of organs, each with a different personality, but each contributing admirably to the education of young organists, and to the musical culture of this unique community.

Cordially yours,

W. G. Blanchard

Organist, Pomona College, Claremont
Graduate School, and the Claremont
Community Congregational Church



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**CLEVELAND CHURCH
WILL HAVE SCHANTZ**

GALLERY INSTALLATION

New Church of the Gesu in University Heights Orders Three-manual—Specification Prepared by Dr. Louis Balogh.

A new three-manual organ will be installed in June in the Church of the Gesu, University Heights, Ohio, by the Schantz Organ Company. The organ will be placed in the rear gallery of the new, contemporary-style church with the great division exposed in the center.

A practical novelty being incorporated in the instrument is a mechanical reed organ playable from the choir manual. This will be available in case of emergencies and will also serve as a "regal" division for use with suitable registration. Albert Imhoff, console designer for the Schantz Company, developed the innovation.

The stoplist was written by Dr. Louis Balogh, organist of the church and instructor at John Carroll University, and is as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 61 pipes.
- Rohrflöte, 8 ft.
- Spitzflöte, 8 ft., 80 pipes.
- Octave, 4 ft., 61 pipes.
- Dolce Flute, 4 ft.
- Twelfth, 2½ ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Trompette, 8 ft.
- Chimes, 21 tubes.

SWELL ORGAN.

- Rohrbourdon, 16 ft., 85 pipes.
- Rohrflöte, 8 ft.
- Viola da Gamba, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 73 pipes.
- Flute, 4 ft.
- Octavino, 2 ft.
- Plein Jeu, 3 ranks, 183 pipes.
- Bassoon, 16 ft., 73 pipes.
- Trompette, 8 ft., 85 pipes.
- Oboe, 8 ft.
- Clarion, 4 ft.
- Tremulant.

CHOIR ORGAN.

- Gedackt, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 73 pipes.
- Dulcet, 4 ft.
- Nazard, 2½ ft., 61 pipes.
- Blockflöte, 2 ft.
- Tierce, 1½ ft., 61 pipes.
- Sordun Regal, 8 ft., 61 pipes.
- Tremulant.

PEDAL ORGAN.

- Contrabass, 16 ft., 12 pipes.
- Bourdon, 16 ft., 44 pipes.
- Rohrbourdon, 16 ft.
- Dulciana, 16 ft., 12 pipes.
- Principal, 8 ft.
- Flute, 8 ft.
- Rohrflöte, 8 ft.
- Dolce, 8 ft.
- Super Octave, 4 ft.
- Flute, 4 ft.
- Trombone, 16 ft., 12 pipes.
- Trompette, 8 ft.
- Clarion, 4 ft.
- Chimes.

**PERFORM LARGE NEW WORKS
AT ILLINOIS "U" FESTIVAL**

Three large new works for chorus and instruments will be given their first performances at the next-to-concluding concert April 12 of the University of Illinois festival of contemporary arts which began March 17 on the Champaign-Urbana campus. Robert Palmer's "Of Night and the Sea" for four voices and eleven instruments, Alan Hovhaness' "To the God Who Is in the Fire" for men's voices and percussion and Burrill Phillips' "The Return of Odysseus" for baritone, chorus and orchestra comprise the program. Bernard Goodman and Robert Shaw will conduct.

**TRENTON CHURCH ORDERS
NEW TWO-MANUAL CASAVANT**

The Blessed Sacrament Church, Trenton, N. J., has engaged Casavant Frères to build a large two-manual organ. The instrument will be divided into two sections, one on either side of the gallery. The detached console will be located about twenty-five feet from the organ.

Wilfrid Lavallée, Casavant representative, will supervise the installation.

**CAPITOL DRIVE
LUTHERAN
WILWAUKEE, WISCONSIN**



MAIN CHANCEL ORGAN SHOWING EXPOSED GREAT PIPEWORK

The design of the new three manual Reuter Organ recently installed in this leading Milwaukee Church is somewhat unusual in that the third manual, which is usually a Choir or Positiv Division, in this instance controls a Gallery Organ, the pipework for which is located approximately 100 feet from the Chancel Organ on the south side of the nave.

Such an arrangement was deemed advisable in this case for the proper accompaniment of Gallery Choirs and the complete support of congregational singing within this sanctuary, which is nearly 200 feet in length. This Gallery Division, containing its own ensemble and Pedal, is in reality a complete instrument and can be used independently or in conjunction with the main organ, which is located in the front Chancel area of the church.

This installation is but one more example of Reuter's ability to design and build each instrument in a versatile manner most appropriate to each situation. It is most gratifying to us to note that ever-increasing numbers of leading churches and educational institutions are choosing Reuter—confident that such a choice will bring to them an instrument of highest caliber built to fulfill their specific requirements.

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AEOLIAN-SKINNER GOES TO NATION'S CAPITAL

CHURCH OF VICE-PRESIDENT

Westmoreland Congregational Gets Three-manual Replacing Five-rank Unit. Harold Ash Is Organist and Director.

A three-manual Aeolian-Skinner organ is presently being installed in the Westmoreland Congregational Church, Washington, D. C. The new organ replaces a five-rank unit organ.

The Westmoreland Church, a fine example of colonial-style architecture, has an imposing location on the Westmoreland Circle where it can be seen for a distance of one mile down Massachusetts Avenue. Among the regular worshippers at the church is Vice-president Richard M. Nixon.

The organ is being installed on both sides of the divided chancel in chambers carefully prepared to reflect a maximum amount of sound. A marked acoustical improvement has been effected in the building by removal of the chancel carpet.

Organist and choirmaster of the church is Harold Ash, who holds a similar position at the Washington Hebrew Congregation where a large Aeolian-Skinner organ was completed last October.

The specification was drawn up by Joseph Whiteford in collaboration with Mr. Ash.

GREAT ORGAN.

- Quintaton, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Quint, 2 3/4 ft., 61 pipes.
- Fourniture, 4-6 ranks, 286 pipes.

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 12 pipes.
- Gedeckt, 8 ft., 68 pipes.
- Viole de Gambe, 8 ft., 68 pipes.
- Viole Celeste, 8 ft., 68 pipes.
- Flute Celeste, 8 ft., 131 pipes.
- Geigen, 4 ft., 68 pipes.
- Flauto Traverso, 4 ft., 68 pipes.

- Plein Jeu, 3 ranks, 183 pipes.
- Contre Hautbois, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Hautbois, 8 ft., 12 pipes.
- Rohr Schalmel, 4 ft., 68 pipes.
- Tremulant.

CHOIR ORGAN.

- Viola, 8 ft., 68 pipes.
- Nason Flute, 8 ft., 68 pipes.
- Erzähler, 8 ft., 68 pipes.
- Kleine Celeste, 8 ft., 63 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Larigot, 1 3/4 ft., 61 pipes.
- Cromorne, 8 ft., 68 pipes.
- Tremulant.

PEDAL ORGAN.

- Contre Basse, 16 ft., 32 pipes.
- Quintaton, 16 ft.
- Lieblich Gedeckt, 16 ft.
- Principal, 8 ft., 32 pipes.
- Gedeckt, 8 ft.
- Choral Bass, 4 ft., 12 pipes.
- Gedeckt, 4 ft.
- Mixture, 3 ranks, 96 pipes.
- Contre Hautbois, 16 ft.
- Hautbois, 8 ft.
- Cromorne, 8 ft.
- Hautbois, 4 ft.

ORGANIST GIVES LENTEN

TALKS IN ST. PAUL CHURCH

Eugene L. Nordgren, minister of music at the House of Hope Presbyterian Church, St. Paul, Minn., is giving a series of lectures on "Music in the Church of Today" for a study and interest group as a part of the Lenten program in his church. A Wednesday evening dinner each week in Lent is followed by a brief worship service and then six different groups meet for study. Mr. Nordgren's topics include: "How to Become Acquainted with the Hymnal," "Music for Special Services of the Church" and "The Evolution of the Modern Pipe Organ."

"Music for Church Weddings" by Mr. Nordgren was published in a magazine for Presbyterian ministers, called *Monday Morning*. He has had more than eighty-five requests for his list of wedding music as a result.

A youth choir music service was held in the House of Hope Church March 10. Richard Foss was guest organist.

Wedding Music

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Bunjes, Paul—WEDDING BLESSINGS (Med. High)	97-9238	\$2.00
—WEDDING BLESSINGS (Low)	97-9240	2.00
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Bach, J. S.—JESUS, SHEPHERD, BE THOU NEAR ME (Med. High)	97-9335	.75
—JESUS, SHEPHERD, BE THOU NEAR ME (Low)	97-9336	.75
Baumgartner, Leroy—LOVE IS OF GOD (Med. High)	97-9327	.75
Fetler, David—O FATHER, ALL CREATING (Med.)	97-9325	.60
Lloyd, H.—O CHRIST WHO ONCE HAST DEIGNED (High)	97-9237	.50
Markworth, H.—OH, BLEST THE HOUSE (duet)	97-9241	.50

ORGAN

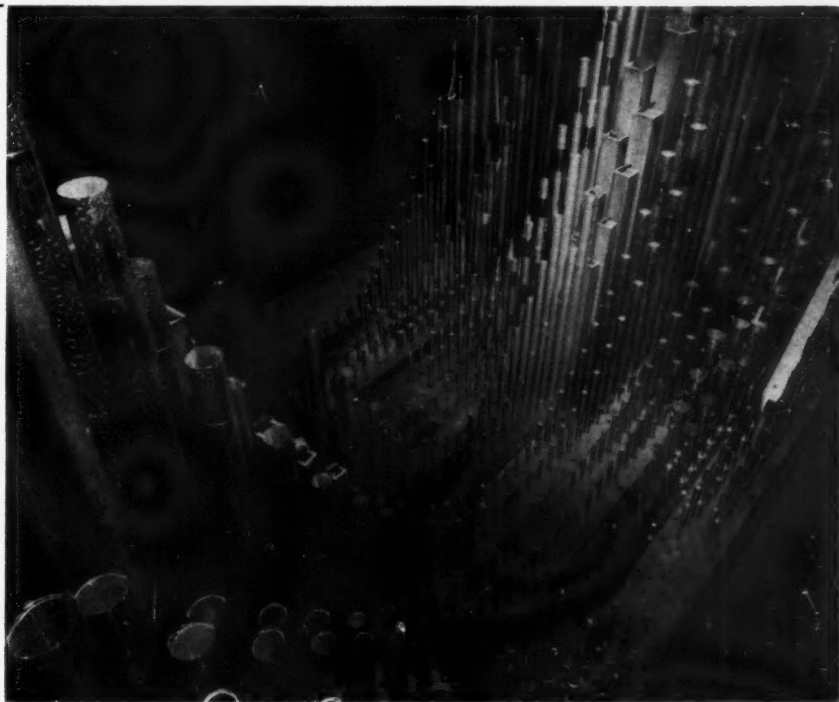
WEDDING MUSIC, Part I	97-1369	\$2.50
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WEDDING MUSIC, Part II	97-1370	2.50
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TWO TRUMPET TUNES—Purcell	97-4395	1.00
PROCESSIONAL ON "ALL GLORY, LAUD AND HONOR" Bender	97-1396	1.00
FANTASY IN G MAJOR—J. S. Bach	97-3056	1.00
PRELUDE ON CROFT'S 136TH—Blackburn	97-3946	.75

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**BERKELEY SEMINARY
DEDICATES MÖLLER**

JEWELL PLAYS FOR OPENING

Three-manual Instrument Is Installed in the New Chapel of the Great Commission at the Pacific School of Religion.

The dedicatory recital on the new three-manual Möller organ in the Chapel of the Great Commission, Pacific School of Religion, Berkeley, Cal., was given Feb. 5 by Kenneth W. Jewell, Mus. M., lecturer in music and seminary organist, and minister of music at the First Congregational Church, Berkeley.

Following the recital a reception honoring Mr. and Mrs. Jewell and Mr. and Mrs. Eugene Poole, western representative for Möller, was held in d'Autremont Hall on the campus. A capacity audience attended both the recital and reception following.

Mr. Jewell's organ numbers included: Prelude and Fugue in E major, Lübeck; "Elevazione," Zipoli; Introduction and Toccata in G, Walond; Three Chorale Preludes, Bach; Hymnus, Von Feilitz-Jewell; Sketch in D flat, Schumann; "Seelenbrautigam," Karg-Elert, and Toccata, Organ Sonata 1, Becker.

The stoplist of the new organ is as follows:

GREAT ORGAN.

- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Quint, 2 2/3 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.

SWELL ORGAN.

- Rohrgedeckt, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Gamba Celeste, 8 ft., 49 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Bassoon, 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Schalmei, 4 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Quintaton, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nazat, 2 2/3 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Terz, 1 1/2 ft., 61 pipes.
- Tremulant.

PEDAL ORGAN.

- Soubasse, 16 ft., 32 pipes.
- Erzähler, 16 ft., 12 pipes.
- Octave, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Erzähler, 8 ft., 32 notes.
- Super Octave, 4 ft., 12 pipes.
- Bassoon, 16 ft., 32 notes.

RONALD ARNATT will direct his choir at Christ Church Cathedral in St. Louis, Mo., in Schütz' "Seven Last Words" and Purcell's Psalm 3 at the Maundy Thursday evening service.

A DAUGHTER, Martha Faye, was born Feb. 20 to Dr. and Mrs. Robert Baker. The New York City organist reports: "Mother and daughter are doing fine. Daddy is pretty sleepy!"

KENNETH JEWELL AT NEW MÖLLER



**ESPLANADE TOUR OF ORGANS
ANNOUNCES FURTHER PLANS**

Plans are maturing rapidly for the third European organ tour under the guidance of Melville Smith, director of the Longy School of Music. All travel arrangements have been made by Esplanade Travel Service of Boston. Dr. Franz Herrenschwand, noted Swiss authority on organs, will meet the tour in Switzerland when it arrives July 9. Many historical instruments, such as the ancient organ at Valeria, said to be the oldest playable organ, will be heard in the five days in Switzerland. The three days' itinerary in north Germany, in Hamburg and vicinity, is also being arranged by Dr. Herrenschwand.

The group will arrive in Copenhagen July 19 where Finn Videro, well known in America for his many recordings, will receive tour members and will accompany the group to the many organs of interest. After four days in Denmark, the tour will continue to Holland, making its headquarters in Amsterdam. Here Dr. Hennie Schouten, professor at the Amsterdam Conservatory of Music, will make all arrangements for church visits on which he will accompany the group.

Finally, five days will be spent at the meetings of the international congress of organists in London. The congress banquet Aug. 2 brings to a close the twenty-eight-day tour.

**N. J. ORATORIO TO PERFORM
BEETHOVEN CHORAL WORK**

Beethoven's great masterwork, the "Missa Solemnis," will be the final offering of the Oratorio Society of New Jersey in its current season. With full chorus and orchestra conducted by the society's music director, Peter Sozio, the work will be performed May 11 at the Bloomfield high school. Soloists will be Violet Serwin, contralto; Howard Jarratt, tenor, and Paul Ukena, bass; the soprano will be announced.

**SPRINGER PLAYS ANNUAL
RECITAL SERIES IN LENT**

J. Herbert Springer is playing his annual series of Lenten recitals on the large Austin organ in St. Matthew's Lutheran Church, Hanover, Pa. His program March 17 was devoted to the works of Bach and Liszt. These numbers were included March 31: Prelude and Fugue in A minor, Böhm; "Whate'er My God Ordains Is Right," Kellner; "My Jesus I Shall Ne'er Forsake," Walther; Concerto in D minor, Handel; "Heures Intimes," Aria and "Flemish Rhapsody," Peeters. In the final recital of the series pieces by Mendelssohn, Franck, Purvis, Dupré, Messiaen and Lanquetuit were performed.

**ST. LUKE'S CHAPEL HEARS
THREE LENTEN PROGRAMS**

St. Luke's Chapel, Trinity Parish, New York City, heard two organ recitals in March. Carolyn Hawkins played March 17, featuring works by Telemann, Pachelbel, Bach and Langlais. Margaret Rae, contralto, and Kenneth Milford, flute, assisted.

Clifford Clark, organist at the chapel, played March 24, programming Buxtehude, Dandrieu, J. S. and J. C. Bach, Franck and Dupré. Bethany Beardslee, soprano, assisted.

St. Luke's Chapel choir will sing Cherubini's Requiem in C minor April 14.

**EIGHT RECITALS OF BACH
FORM CAMBRIDGE SERIES**

A series of eight recitals made up of the organ works of Bach is being heard at Christ Church, Cambridge, Mass. Charles Alan Romero opened the series March 11 and was followed March 18 by Albert Zemke and March 25 by Frederic Wells. Joseph Kitchen plays April 1, Lois Pardue April 8 and Rosamond Drooker April 22. Marion Boron, organist and choirmaster of Christ Church, closes the series with recitals April 29 and May 6.

**SEVEN PLAYERS ARE HEARD
IN MARCH AT COLUMBIA "U"**

The noonday recitals at St. Paul's Chapel, Columbia University, included the following programs in the month of March: Anne Frances Byrne, B.M., played Pachelbel's Praeludium in D minor, Sowerby's Fantasy for Flute Stops and Allegro Risoluto from the Vienne Symphony 2 March 5. David Drinkwater, assistant organist and choirmaster of the chapel, played Concerto 3 in B flat, Felton; "Ich ruf zu dir," Bernard Reichel and Walcha; "Kyrie Eleison," Karg-Elert, and Troisième Chorale, Andriessen, March 7.

Leonard Raver, A.A.G.O., was heard March 12 in these numbers: Fantasia on "L'Homme Armé," David; Partita "Praise to the Lord," Ahrens; Two Chorale Preludes, Donovan; "Eclogue," Wagenaar, and Canon, Chaconne and Fugue, Sowerby. The organist and choir-master of the chapel, Searle Wright, F.A.G.O., played Noble's Introduction and Passacaglia in G minor, Bingham's "Rhythmic Trumpet," the Sowerby Arioso and Rondo from Robert Russell Bennett's Sonata in G March 14.

Allen J. Sever included these works March 19: Prelude and Fugue in C minor, Bach; "Passion," "Das heilige Jahr," Ahrens, and the first movement of Sowerby's Symphony in G major. An all-German program was heard March 21 with Lawrence Robinson playing the Buxtehude Prelude and Fugue in F sharp minor, Bach's Trio-Sonata in C major and Reger's Fantasia and Fugue on "B-A-C-H." The program March 26 was played by John Huston, M.S.M., with "As Jesus Stood Beside the Cross" by Scheidt and Mr. Huston's Meditations from "The Seven Last Words from the Cross."

Mr. Drinkwater played again March 28 including works by du Mage, Perotin le Grande, Bach, Kee and Haines. Mr. Wright will conduct the Bach B minor Mass in the chapel April 7 at two sittings: 5:00 p.m. and 8:00 p.m.

**VARIED MUSICAL PROGRAM
DONE IN DELAWARE CHURCH**

The choir of St. Andrew's Episcopal Church, Wilmington, Del., of which Harrison Walker is choirmaster and organist, gave a program of seventeenth- and eighteenth-century music Feb. 24. They were assisted by Joanne Hutchinson, soprano, Gov Hutchinson, violinist, and Susanne Hamilton, cellist. Bach's Cantata 6, "Bide with Us," and Purcell's "O Lord, Rebuke Me Not" were sung and the organ and strings were heard in three Mozart sonatas. Also played were a Pugnani violin sonata, Bach's Canzona in D minor, "Come Sweet Death" and Sheep May Safely Graze" and Aria, Concerto 10, Handel.

THE CANTERBURY oratorio society, New Rochelle, N. Y., sang Gounod's "Messe Solonnelle" and Mendelssohn's "Festival Song of Praise" at Trinity Church Feb. 17. Mrs. Dorothy Flexner, Bronxville, was guest organist.

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**Danish Builders
Marcussen & Son
History Sketched**

By PAUL ROSEL

(Reprinted from Lutheran Education.)

The Marcussen & Son Organ Company celebrated 150 years of uninterrupted progress and activity in the art of organ construction Oct. 22, 1956. The firm, located in Aabenraa, Denmark, on the east coast of the Jutland peninsula, has been instrumental in providing organs for Germany, Norway, Sweden, Finland and Denmark. Throughout the years Marcussen & Son not only have built and restored numerous organs but also have pioneered the new organ movement in Scandinavia through an enlightened development of the mechanical, architectural and tonal aspects of the organ.

It was a personal privilege to have the opportunity to visit the Marcussen Company early in September, 1956, and to spend many delightful hours with the president of the firm, Sybrand Zachariassen. It affords me equal pleasure to set forth herewith a summary report of the knowledge gained from long hours spent in discussing current trends in European organs with Mr. Zachariassen, hearing and playing the Marcussen organs and, of course, going on the inevitable factory tour. Primary sources of added information have been the historical treatise "Marcussen & Son," prepared by Niels Friis for the 150th anniversary of the firm, and Mr. Zachariassen's article "Current Questions on Organ Construction," originally delivered in 1954 as a lecture at a music conference in Vienna. It is difficult to write about organs when the full understanding of the builder's conceptions can be gained only through the examination, hearing and playing of the Marcussen instruments. This article can only point up the important changes in organ construction which have exerted a wholesome influence upon the musical activity of churches in northern Europe.

Juergen Marcussen, founder of the company, was born in Schnabeck, North Schleswig, May 10, 1781. He became interested in organs at an early age, eventually leading to his serving as an apprentice under the organ builder Oppenhagen. After spending eighteen months with Oppenhagen he returned to his foster father's carpenter shop and began the construction of his first organ.

The early years were difficult. Despite the disruption of economic and cultural life by the Napoleonic wars, Marcussen continued to build and repair organs. In 1811 King Frederik VI of Denmark granted him a license as organ builder and it was this royal concession which opened the way for expanded activity. In 1827 Juergen Marcussen went into partnership with Andreas Reuter and the firm was known as Marcussen & Reuter.

The important work of the new firm was the building of an organ of thirty-eight registers for the chapel of the royal castle Christiansborg in Copenhagen. The size of instruments being built at this time made it necessary to move the factory to a new location. A suitable building was

found in Aabenraa. In the following years a great deal of time was spent in restoring and reconstructing organs, such as the Roskilde Cathedral organ and the Frauenkirche organ in Copenhagen. The instrument in the Frauenkirche had been built a short time before by Oppenhagen, but his work proved to be so unsatisfactory that Marcussen & Reuter were commissioned to build a new organ. The new Marcussen & Reuter organ proved to be an excellent instrument and enhanced the reputation of the builders. It was through the building of the Frauenkirche organ that the builders became acquainted with the musicians C. C. F. Weyse and I. P. E. Hartmann. The close friendship among the four men helped to further the creative work of the company. In 1836 the highest recognition was given to the Marcussen & Reuter Organ Company: they became "Organ Builders to the Royal Court of Denmark."

The organs of this period were under the ever-increasing romantic influence. Technical novelties were the wind regulator, invented by Marcussen, and the tuning slot, invented by Reuter. These inventions proved satisfactory and gradually found their way into general use in organ building. Andreas Reuter died in 1847 and Juergen Marcussen brought his son, Juergen Andreas Marcussen, into the firm. The company was now called Marcussen & Son.

The war of 1864 separated the dukedoms of Schleswig and Holstein from the Danish crown and thus Aabenraa became Prussian territory. This political change made it necessary to pay more attention to the sphere of work to the south. One of the highlights in the career of Juergen Andreas Marcussen was the restoration of the organ in St. Jacobi Church in Hamburg, the most famous of the Arp Schnitger organs.

Finland became a new market for Marcussen & Son through the installation of a Marcussen organ in Nystad by Jens Zachariassen, a nephew of Juergen Andreas Marcussen. Jens Zachariassen remained in Nystad and founded the organ firm, J. A. Zachariassen & Company. The Aabenraa and Nystad firms kept in close contact with each other.

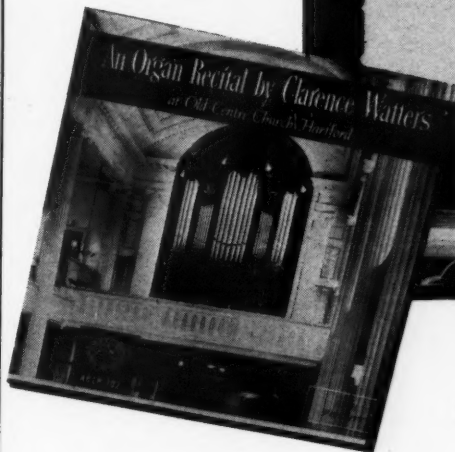
The inflation in Germany and the strict currency regulations following world war 1 permitted Marcussen & Son to build only a restricted number of organs for German churches. However, Marcussen & Son had retained a good reputation in the Scandinavian countries and it was comparatively easy to divert and enlarge activity in this direction.

Johannes Lassen Zachariassen died in 1922 and his son, Sybrand Zachariassen, became head of the firm. About this time the new organ movement began in Germany. Sybrand Zachariassen was one of the first in Scandinavia to recognize the musical potentials contained in the new ideas and a gradual change in organ construction began to take place. In 1929 Marcussen & Son built their first rückpositiv. A year later they used the first purely mechanical slider chest in the forty-four stop organ for the St. Nicolai Church in Copenhagen. The return to the slider chest and mechanical action opened the way for further technical and tonal developments.

(Continued on page 31.)

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Pittsburgh Organs Given by Carnegie Are Cultural Force

By MARSHALL BIDWELL

(Reprinted from Carnegie Magazine.)

As a lad in his native land, Andrew Carnegie was exposed to psalm-singing and the playing of bagpipes. He loved the Scottish folksongs, but not until he came to America had he ever heard a great organ. Carnegie always had a passion for music and even testified that listening to an organ was to him a devotional experience.

And yet Mr. Carnegie was never a habitual churchgoer. In his autobiography he tells with pride how his father arose and left the Presbyterian Church one day when the minister preached the doctrine of infant damnation. Andrew's father was a devout Christian, but he could not quite swallow the Calvinistic doctrines. In Andrew's words: "My father believed that all sects were agencies for good. He had discovered that theologies were many, but religion was one." Andrew's mother had Unitarian leanings but did not attend any church.

When the Carnegies emigrated to America and joined their relatives in Allegheny City, Andrew's father attended the meetings of the Swedenborgian Society. His Aunt Aitken had become interested and was one of the founders of this little church on the north side. So, at the age of 13 in old Allegheny City, Andrew's musical education began in the small choir of the Swedenborgian Church. He served as librarian and sang in the choir. It was here that his musical taste was aroused. In the appendix of the hymn book were short selections from oratorios and this whetted his appetite for the classics. The music was quite a departure from the dull psalm-singing of the Scottish Protestants.

It was in 1873 that Mr. Carnegie presented this church with the first of the 7,689 organs he gave away in his lifetime. His relatives requested funds to erect a new church, but he felt that a congregation of less than 100 did not need a new building. Instead he gave an organ costing \$2,000 and said, "I would rather vouch for what an organ would say than what the minister in the pulpit would say."

The pipes of this organ were taller than the roof so the ceiling had to be raised. It was a standing joke that Carnegie's gift had "blown the roof off the church."

News of this gift spread far and wide. It was not long before applications from other churches began to pour in. Thus was begun the provision for purchase of organs in churches all over the English-speaking world. Applications received from churches in the United States and Canada alone ran as high as 2,250 in a year. Of the 7,689 churches receiving help, 4,092 were in the United States and 1,351 scattered throughout Pennsylvania, with more than forty in Allegheny County. The total cost was \$6,248,000. At one period there were said to be more organs in western Pennsylvania than in any equal area in the world.

Back in the Scottish Highlands, charges were made that Mr. Carnegie was demoralizing Christian worship by giving organs to churches. Even to this day some Scottish Presbyterians denounce as wicked an attempt to worship God with "a kist fu' o' whistles" instead of using the human, God-given voice. After that the canny Carnegie decided that he should require a partner in sin and therefore asked each congregation to pay one-half the cost of the desired new organ.

Of course there were organs in Pittsburgh before Mr. Carnegie's time. Trinity Episcopal Church had imported one as early as 1807, and in 1832 an organ was transported by the old canal and portaged over the Allegheny Mountains for Christ Episcopal Church on the north side.

When Mr. Carnegie gave the Carnegie Hall and Library, now called North Side

Carnegie Hall, to the City of Allegheny in 1890, a fine organ was installed. The opening recital was given under the auspices of Allegheny City, now of course consolidated with Pittsburgh. Thus it can truly be said that the city of Pittsburgh has the distinction of having heard the first municipal organ recitals in America. These recitals have a long and distinguished history, having continued without interruption for sixty-seven years with more than 2,600 recitals given to date.

In 1891 President Benjamin Harrison came to Allegheny to dedicate the Carnegie Hall and Library. Members of the Pittsburgh City Council felt slighted, so they asked Mr. Carnegie if he would renew his former offer of a similar gift to Pittsburgh, provided the city would accept and agree to expend upon maintenance a larger percentage than he had previously asked. Accordingly he offered a million dollars, later augmented to five million, and thus was started Carnegie Institute, of which Mr. Carnegie later said: "The success of library, art gallery, museum and music hall—a noble quartet in an immense building—is one of the chief satisfactions of my life. This is my monument, because here I have lived and made my start."

The free organ recitals at Carnegie Institute were begun in an attempt to educate the people of a culturally backward steel town to appreciate fine music. It was Mr. Carnegie's expressed wish that the public be given an opportunity, free of charge, to come in contact with good music, and that they be met at their own level and led upward to an appreciation of ever finer music. Mr. Carnegie believed that the organ, because of its great variety of tonal possibilities, was ideal for such education as well as for entertainment.

The opening recitals were given the week of Nov. 5, 1895, by Frederic Archer, an eminent organist of English birth. This same season the Pittsburgh Orchestra was organized by the Art Society, and the first concerts were begun under Dr. Archer's direction, February of 1896. The number of recitals to date has reached a total of 4,285. Beginning in January, 1950, the recitals have been sponsored by the Arbuckle-Jamison Foundation.

In 1918 the original Farrand and Votey organ in Carnegie Music Hall was rebuilt by the Skinner Organ Company to conform to what was believed the ultimate in design for a concert organ. In 1925 the smaller Roosevelt organ at North Side Carnegie Hall was replaced by the present Skinner organ, an instrument of unusual effectiveness. The success of these installations provided an impetus for the leading churches of the city to improve their organs. Thus began a great renaissance in organ building in Pittsburgh. In one year alone almost \$800,000 was spent to install organs. It is no wonder that Pittsburgh became the envy of the organ world.

In 1933 the great organ in Carnegie Music Hall was modernized, a new console installed and about one-third of the 8,600 pipes replaced with new ones. Again in 1950 further improvements were made, thanks to the gift of an organ from the H. J. Heinz Company; part of this organ was incorporated in the present instrument. Thus, this world-famous organ in Carnegie Music Hall through successive stages of reconstruction has kept its place among the foremost organs of the world in grandeur and beauty of tone.

While it is difficult to determine to what extent the weekly organ recitals were instrumental in developing musical taste in Pittsburgh, we do know that in the sixty-one years since their inception millions have attended the recitals in Carnegie Music Hall.

One might properly ask, how has the scene changed since Mr. Carnegie's day, when there were no competing Sunday attractions? Since then radio and television have brought music and other at-

HOLD SECOND INSTITUTE OF CHURCH MUSIC AT COLBY

The second season of the Colby institute of church music will be held Aug. 26-31 at Colby College, Waterville, Maine. Directed by Professor Everett F. Strong of the college, former Waterville organist, the institute offers instruction in choral and organ techniques and in the practical knowledge necessary to the success of the church musician.

Last summer's session, a small beginning, brought together on the beautiful Mayflower Hill campus organists and directors from the Northeast, extending from Maine's Aroostook County to New Jersey. The institute is sponsored by the division of adult education and extension and is geared particularly to the needs of New England churches.

COLLEGE SINGING GROUP WILL APPEAR IN TOWN HALL

The Centenary Singers, Centenary College for Women, Hackettstown, N. J., under the direction of George Gansz, will give a spring concert in Town Hall, New York City, April 25. The performance, entitled "A Holiday in Song," will feature works by LeJeune, Lotti, Leising, Bach, Rachmaninoff, Villa-Lobos and will include Rheinberger's "Stabat Mater" and the premier performance of "Reflections," a new composition by Mr. Gansz. Guest artists for the concert will be violinists Lewis and Jean Eley.

GEORGE POWERS directed the Fauré Requiem March 10 at St. Mark's Church-in-the-Bouwerie, New York City.

tractions into every home. Sunday baseball games were introduced in 1934, and symphony concerts have been held regularly Sunday afternoons in the concert season since 1939. With the growing competition of various Sunday attractions, plus the increasing cost of transportation and lack of parking space, the attendance at these recitals could hardly fail to be affected.

Yet, in spite of such adverse conditions, the organ recitals have continued their hold on a considerable portion of the music-loving public. In the last season nearly 18,000 persons attended the recitals, an increase of thirty-seven per cent above the 1954-55 season.

What, then, is the secret of the continued interest in the organ recitals? The answer is found in the eclectic nature of the project. The programs are designed to appeal to a very wide diversity of tastes. In addition to the organ classics, we also play a large proportion of music of a semi-classical nature, neither high-brow nor low-brow, which the average listener can easily grasp.

No attempt is made to compete with or duplicate the symphony orchestra repertory. The music heard at the free organ recitals in Carnegie Music Hall runs the gamut from the great Bach Passacaglia to Batiste's "Song of Hope." There is an immense amount of good "middle-class" music that music-lovers enjoy, such pieces as Saint-Saëns' "Omphale's Spinning Wheel," Grieg's "Peer Gynt Suite" and Elmore's "Donkey Dance." Some find comfort and inspiration in Handel's Largo and Schubert's "Ave Maria" or the "Londonderry Air." Frequently guest artists are invited to play concertos with organ accompaniment. Occasionally the audience joins in the singing of well-known songs. Each program contains at least one item dear to the heart of the average person. In the last twenty years the project has taken on a new civic significance through its sponsorship of the great inter-cultural Christmas carol festival, a program of great importance to Pittsburgh.

And so the organ recitals attempt to satisfy these widely-differing needs. Mr. Carnegie planned better than he knew. The beneficial influence of his farsighted program continues to affect the lives of many people. His vision and foresight have given Pittsburgh the distinction of being a city of great organ music.

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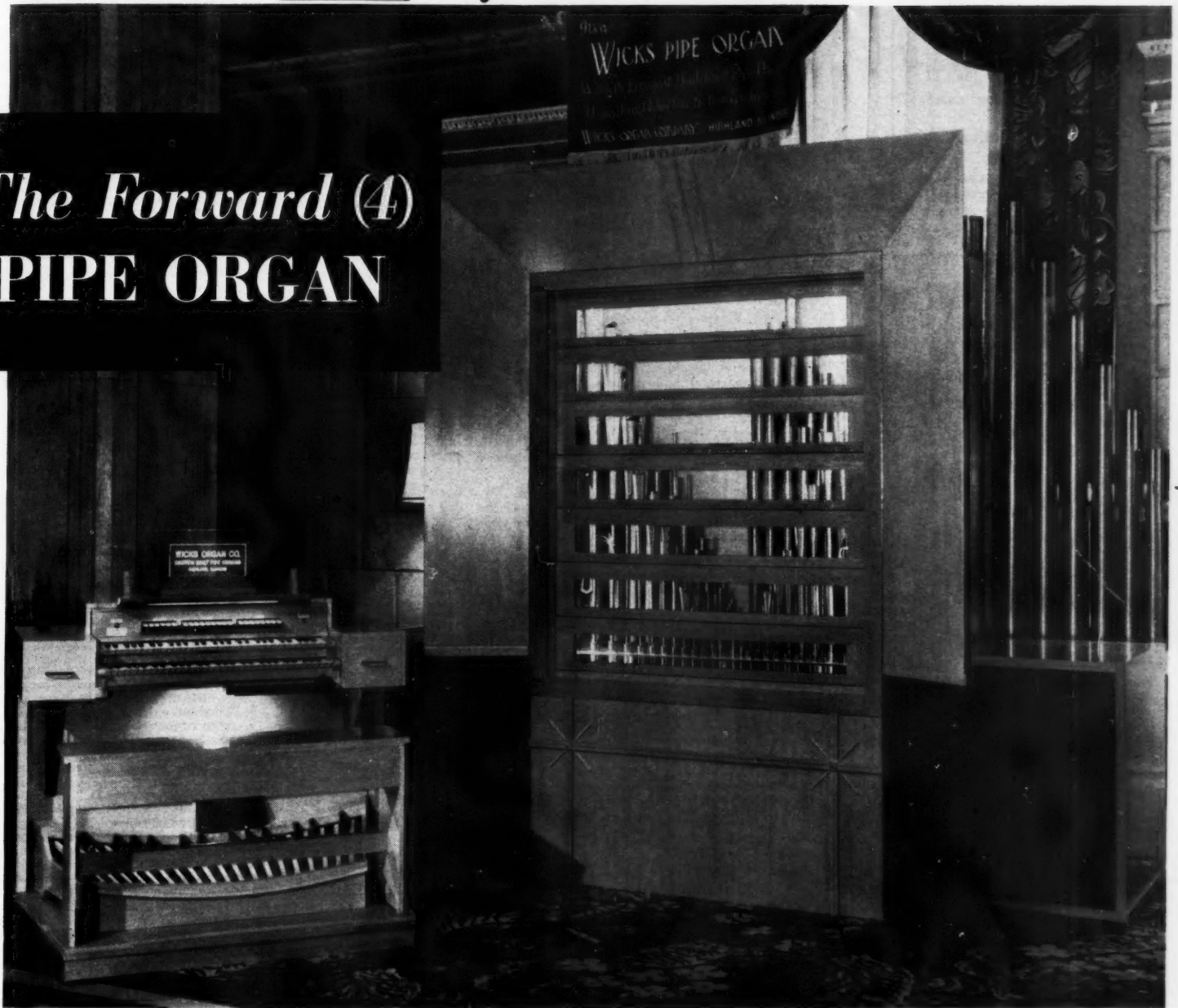
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Chaplain—The Rev. Julius Mark, D.D.

Candidates for council (eight to be elected) are:

John F. Cartwright, A.A.G.O., Church of St. James the Less, Scarsdale, N. Y.; Norman Coke-Jephcott, Mus.D., F.R.C.O., F.A.G.O.; Charles M. Courboin, Mus.D., St. Patrick's Cathedral, New York City; Clarence Dickenson, Mus.D., A.G.O., Brick Church, New York City; Alice V. Gordon-Smith, A.A.G.O., St. John's Lutheran Church, Bloomfield, N. J.; Donald McDonald, First Congregational Church, Montclair, N. J.; George B. Markey, Mus. D., A.A.G.O., Old First Church, Newark, N. J.; Clifford D. Maxwell, Trinity Lutheran Church, Brooklyn, N. Y.; Iris Okun; Robert Owen, Christ Episcopal Church, Bronxville, N. Y.; E. Bronson Ragan, F.A.G.O., Holy Trinity Church, New York City; Vaughan Ramsey, Flatbush-Tompkins Congregational Church, Brooklyn, N. Y.; Leonard Raver, A.A.G.O., All Angels' Church, New York City; Frank H. Scherer, F.A.G.O., St. Luke's Church, Montclair, N. J.; Joseph A. Surace, A.A.G.O., Ch.M., R. C. Church of St. Thomas the Apostle, New York City; Mary Louise Wright, A.A.G.O., St. Mary's Episcopal Church, Staten Island, N. Y.

JAMES PHILIP JOHNSTON, F.A.G.O.,
Chairman of Nominating Committee.

National Annual Meeting.

To all members of the American Guild of Organists:

Notice is hereby given that the national annual meeting of the American Guild of Organists will be held Monday afternoon, May 20, 1957, at 3 o'clock in the choir room of St. Bartholomew's Church, 109 East 50th Street, New York City, for the following purposes: (1) To elect national officers and councilors; (2) To transact such other business as may properly come before the meeting.

Every member of the American Guild of Organists is cordially invited to attend this meeting, but those who cannot attend in person are requested either to cast their ballots at the meetings held by their local chapters for this purpose or to sign the proxy attached to the national ballot and mail the ballot with proxy to national headquarters so that it will be received not later than May 20. National ballots are being sent in quantities to all deans and regents, thus enabling all members of chapters and branches to vote in the national election. A list enumerating the national A.G.O. activities, organ and choir positions of the nominees for council has been sent to deans and regents for the information of the members in voting.

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

M. SEARLE WRIGHT,
National Secretary.

Northwest Regional to Be in Spokane.

The Spokane Chapter on its tenth anniversary will be host to the seventh northwest regional convention April 29 through May 1. Convention headquarters will be at the Davenport Hotel.

The convention will open with a recital by Alexander Schreiner in the First Presbyterian Church. Regional Chairman Walter A. Eichinger, F.A.G.O., and Mrs. Edward Getoor, chairman of the welcoming committee, will greet delegates the morning of April 30 before a concert by Mrs. Ila Blake at the Estey organ, assisted by a harp and trumpet. Dr. Schreiner will lecture on "An Ideal Organ for Church Worship;" luncheon and a recital by Jo Anne Smolkowski will follow.

Professor George Scott, Washington State College and honorary sub-dean, will give a recital on the Möller organ at Westminster Congregational Church. A concert featuring old musical instruments by Professor Stanley Plummer, Whitman College, Walla Walla, will feature harpsichord, viola da gamba and viola.

The beautiful Cathedral of St. John will be the scene of the Guild service played on the Hammond electronic organ by Robert Kee, F.A.G.O., and utilizing the Whitman College choir. The convention banquet will follow at the hotel.

The dean's breakfast and high mass in St. Augustine's Roman Catholic Church will open events for May 1.

The regional student competition will be held at the First Baptist Church followed by luncheon. A demonstration of Jewish music at Temple Emanu-El on the Wicks organ, played by Mrs. Fred Stanton, and a panel discussion on medicine and music will be closing day features. Several physicians will be members of the panel. A piano quintet will be heard in the First Baptist Church followed by a recital by the competition winner.

The Central Lutheran Church will serve a smorgasbord. The closing highlight will feature Virgil Fox in the Westminster Congregational Church. Celebration of the tenth anniversary of the founding of the Spokane Chapter will signal the closing of the convention.

SPOKANE CHAPTER—The February meeting of the Spokane Chapter was held at the home of Dean V. McLaughlin. A program, including numbers by Bach, Karg-Elert, Vierne, Sowerby and Dupré, was played by Robert Kee, F.A.G.O., on a Hammond electronic concert model organ. The normal tone cabinets are augmented by two forty-watt hi-fi amplifiers driving three Karlson enclosures fitted with Jim Lansing speakers, giving the organ extended tone range on both ends of the frequency spectrum. The overall effect of this system is very pleasing and is of special value in the rendition of classical music.

NORTH LOUISIANA CHAPTER—The North Louisiana Chapter met at the First Evangelical Lutheran Church parlors for its annual minister-organist luncheon. The program was in the form of a panel discussion with Norman Fisher, organist of the First Presbyterian Church, as moderator. Many minister-organist problems were intelligently discussed.

The chapter held its annual Guild service at the First Baptist Church Feb. 5. The Rev. Arthur Bliese of the First Lutheran Church conducted the service, the fine youth choir directed by Ken Dooley of the First Baptist Church provided outstanding choir music and the organist of the First Baptist Church, Miss Marjorie Cassanova, presided most efficiently at the organ. It was a beautiful and uplifting service.—MRS. ARTHUR BLIESE, Registrar.

National A.G.O. Sunday

For the observance of national A.G.O. Sunday May 12 a special Sunday church bulletin form is now available at national headquarters. The outside pages are printed with Guild material, including the seal, statement of religious principles and a short history. The inside pages may be mimeographed or printed with the name of the church, the date and the regular order of service. The price schedule: 100 copies, \$2; 250 copies, \$5; 500 copies, \$8; 1000 copies, \$14; 2500 copies, \$32.

AUSTIN C. LOVELACE, Chairman,
Committee on A.G.O. Sunday.

Changes in Examinations

The attention of candidates for the associateship examination is drawn to the fact that this year questions A 13 and 14 will be combined. In other words the given material will be partly melody and partly bass. This will result in a saving of time for all candidates.

Candidates for the Ch.M. are required to send in their names to headquarters by May 22, as sufficient time must be allowed for the choirs to learn the music thoroughly.

T. FREDERICK H. CANDLYN,
Chairman, Examination Committee.

PATAPSCO CHAPTER—The Patapsco Chapter, Baltimore, Md., held its annual Christmas party at the home of Luther Mitchell, dean emeritus. The business session was brief so that we could enjoy the singing of carols. Dean Charles Parker called on us to tell of musical experiences in the holiday season. A wonderful supper was enjoyed by all and Santa Claus did not forget us.

Members met at the home of Mr. and Mrs. Powell for the February meeting. Mrs. Gladys W. Davis, who represented us at the June convention, gave a very fine report. She gave the chapter a recording of William Self and his choir.

Mrs. Gloria Stokes was hostess for our March meeting. Plans were discussed for the annual hymn festival on Guild Sunday. Mr. Mitchell gave a report on Madeleine Marshall's book, "The Singer's Manual of English Diction."—GRACE B. CASPER.

CHESAPEAKE CHAPTER—The meeting of the Chesapeake Chapter March 11 at the Church of St. Michael and All Angels, Baltimore, afforded members an opportunity to hear an unusual program for organ and strings. It was played by the Mount Vernon organ and string trio with Wilmer Hayden Welsh, Mount Vernon Place Methodist Church, at the organ, Anne Lane Wilson and Celia Sugang, violinists, and Suzanne Willard, cellist. The program: Sonata in E major, Handel; Sonatas 1 and 4, Mozart; Sonatina for violin and organ, Wilmer H. Welsh; Trio in G minor, Telemann, and Gigue, Sonata in C major, Bach. The participants combined to give a beautifully-balanced performance with an excellent blend of organ with the other instruments. Mr. Welsh's own composition made a very fine impression. A business meeting and St. Patrick's Day refreshments rounded out the evening.

ALEXANDRIA, VA., CHAPTER—The Alexandria Chapter held a senior choir festival March 3 at the Westminster Presbyterian Church. Choirs from twelve churches of six denominations participated. The following organists and directors took part: Miss Christine Church, R. Eugene Livesay, Mrs. O. W. Ward, Jr., Mrs. A. A. Garthoff, Dr. Edward R. Van Sant, Isaac and Dorothy Keith, Alice Campbell, Jennie Rickard, Joan Houston, Mrs. Rolfe A. Haatvedt, Richardson Douglall, Mary C. Adams, E. C. Pattishall, Mary K. Brown, Robert Dawson and Alice M. Walker.—ALICE CAMPBELL, Registrar.

Delaware Chapter Plans Regional.

The Delaware Chapter met Feb. 25 in the Lower Brandywine Presbyterian Church hall. Harland A. Carpenter, director of the Wilmington Institute free library, discussed library service given to the public. Dean Sarah Hudson White, chairman for the regional convention for Pennsylvania, central and south New Jersey and Delaware, gave a full report on the program and publicity arrangements. More than 1600 members have been contacted. The three-day convention will be held in Wilmington June 18, 19 and 20. All committees responded with detailed reports. Our chapter looks forward to this first regional convention in our city or state. As host chapter we hope it may be a happy and helpful one. Mrs. Clara Taylor was in charge of refreshments.

CAROLYN CONLY CANN.

HUNTINGTON, W. VA., CHAPTER—The Huntington Chapter gave a program Feb. 18 on "Music through the Ages as an Aid to Worship" at the First Methodist Church. The following styles of music and selections were heard: Early Venetian festival music, "Canzona noni toni," Gabrieli, by a double brass choir directed by Professor Wilbur Pursey of Marshall College; Roman a cappella style, "Adoramus Te" and Gloria Patri, Palestrina; early German music, Sonata from Bantelangerlieder, Anonymous, 1684, played by the brass choir; northern baroque cantata, "Jesu, meine Freude," Buxtehude; two arias from cantatas by Bach were sung by Miss Genevieve Darden accompanied by Mrs. Wilbur Pursey, violinist, and Miss Catherine Mallatis, organist; music from the Russian liturgy of St. John Chrysostom, "Cherubic Hymn," Gretchaninoff, and modern American music, "Glorious Everlasting," Cousins, sung by the church choir, and Concerto for organ and brasses, Lockwood. All choral selections were sung under the direction of Miss Catherine Mallatis, minister of music of the host church, who arranged the program. A social hour followed in the church parlors with Mrs. Robert Knight and Mrs. E. C. Watts as hostesses.

The chapter held an open meeting Jan. 21 at St. Paul's Lutheran Church. Dr. Miriam P. Gelvin, associate professor of music at Marshall College, gave a review of "The Chorale through 400 Years" by Edwin Liebmohr. The Marshall high school small choir of twenty voices, directed by Dr. Gelvin, also gave demonstrations of the development of the chorale of the Lutheran Church as described by the author. Selections sung by the choir included: "Ecce Vidimus," Palestrina; two Bach chorales, "Beside Thy Cradle Here I Stand" and "Break Forth O Beauteous Light;" "Midwinter," Holst, and a chorale from the cantata, "A Boy Is Born," Brittain, to illustrate the modern form. Following a short business meeting conducted by Dean F. Paige Allred, delicious refreshments were served by Mrs. Allred.—ALMA N. NOBLE.

NORFOLK, VA., CHAPTER—The first Guild service sponsored by the Norfolk Chapter was held at the Epworth Methodist Church Feb. 24. Choirs from all parts of the city filled the choir loft and three balconies and were directed by Dean John Halvorsen in singing the "Hallelujah Chorus" from Handel's "Messiah" and some of the great hymns arranged with descants. Music for the service included: Chorale in A minor, Franck, played by Lillian Secrest; Toccata in F. Buxtehude, played by Anne Lee Burcher; music from the Jewish liturgy, conducted by Rosa Belle Albright, and "Happy and Blest Are They" from Mendelssohn's "St. Paul," sung by choirs from the Talbot Park and First Baptist Churches under the direction of Raymond Herbek.

A joint organ recital by Marilyn High and Anetha Porter at the Park Place Methodist Church was sponsored by the chapter in January.—ETHEL BROWN, Registrar.

News of the American Guild of Organists—Continued

N. Y. City Chapter Gives 1956 Regional Winners Recital Opportunities

The New York City Chapter, at the incentive of Dean Edward Linzel, recently embarked upon a new program to make it possible for last year's winners of regional contests, who performed at the national convention of 1956 in New York City, to play full recitals on large organs in New York churches in the course of this year. It is felt that the interest which they aroused last year should be furthered in every way, their incentive stimulated and the New York organ-loving public be given a chance to become better acquainted with the young artists. It is hoped that this undertaking may serve as an example for other chapters throughout the United States to follow and thus contribute materially to the aims of the Guild to serve its members in every way possible.

The first of these recitals was arranged by the New York City Chapter for John Weaver, who gave a brilliant performance Feb. 27 in St. Thomas' Church. His interesting program comprised compositions by Bach, Mozart, Vienne, Karg-Elert, Dupré and Messiaen, whose "Outburst of Joy," "Ascension" Suite, formed a fitting conclusion. Mr. Weaver was a pupil of the late Richard Ross of the Peabody Institute in Baltimore, and he has since been studying at the Curtis Institute in Philadelphia with Alexander McCurdy.

OSWALD SATZINGER, Treasurer.

MONTGOMERY COUNTY, MD., CHAPTER—The newly-formed chapter for organists of Montgomery County, Md., and suburban Washington, D. C., met Feb. 23 at the Self-Realization Church, Washington. Dean Paul D. Gable presided and introduced Otello Mucci who told of his experiences in music therapy at St. Elizabeth's Hospital, Washington. Marvin Fizzell reviewed the book, "Music Therapy" by Dr. Irving Podowski, and a panel discussion followed. —WILFRED BRIGGS, Registrar.

ROCKINGHAM CHAPTER—The February meeting of the Rockingham Chapter, Harrisonburg, Va., was held at the Evangelical and Reformed Church. Miss Edna Shaeffer, dean, presided over a short business session. Four members of the chapter played. George Raymond Hicks led a discussion on the chorale prelude. The following organ numbers were heard: "Dearest Jesus, We Are Here" and Prelude and Fugue in E minor, Bach, Lowell Watkins; "A Sabbath Melody," Mueller, Mary Wine Zigler; "Romance sans Paroles," Bonnet, and Fanfare d'Orgue, Shelley, Ruth B. Spitzer; "O Man, Bemoan Thy Grievous Sins," Bach, and Chorale in A minor, Franck, George Raymond Hicks. —RUTH B. SPITZER.

CUMBERLAND VALLEY CHAPTER—The regular monthly dinner-meeting of the Cumberland Valley Chapter was held Feb. 16 in the Zion Evangelical Lutheran Church, Middletown, Md., Mrs. Mary Hoffman, organist. The program featured the ever popular "Suite Gothique," Boellmann, played by Norman Lindsay, organist-director of St. Paul's Methodist Church, Hagerstown, on the new Schantz organ. The plans for a children's choir seminar in March were discussed. —IDA MAE BECKLEY, Secretary.

DISTRICT OF COLUMBIA CHAPTER—The District of Columbia Chapter was again the guest of the New York Avenue Presbyterian Church for its March meeting. Stephen Prussing, choir director, introduced us to a new choral group, the Washington fellowship choir. Though formed only a few months it has accomplished much under his guidance. In an informal question and answer session we heard the following program: "Now Let Us All Adore Thee," Bach; "Born Again," Negro spiritual; "Since All Is Passing," Hindemith; "The Lonely Ashgrove," Jacob; "Blake's Cradle Song," Robertson, and "Why My Soul Art Thou So Vexed?" Mendelssohn. Mr. Prussing demonstrated his choral warm-up period in which he lays great emphasis on humming as a technique calculated to aid in voice placing and good dynamic control.

Late in February the chapter again sponsored its annual organ festival. This fine event was under the direction of a committee headed by Joseph Rancourt and brought forth much favorable comment from those in attendance. The festival was played in St. Paul's Roman Catholic Church; participants were: Leroy L. Merring, organist, and Mildred I. Cloney, assistant organist of the church, Ruth F. Dyke, Lutheran Church of the Reformation, and Mark Fax, Howard University. —ROBERT L. WYANT, Registrar.

ATLANTIC CITY DINNER FOR ELLSASSER



THE ATLANTIC CITY CHAPTER gave a dinner for Richard Ellsasser at Hackney's on the occasion of his recital on the Baldwin electronic organ in St. James' Episcopal Church, sponsored by the

Strawbridge & Clothier department store of Philadelphia. On Mr. Ellsasser's right is Joseph S. Lilly, Ch.M., dean of the chapter. Fourth from the left standing is Senator Emerson Richards.

PORTSMOUTH, VA., CHAPTER—Mrs. John B. Edmonds, dean of the Portsmouth Chapter, entertained members and their guests at a musical in her new studio in February. Featured were both organ and vocal numbers. The quartet of the Court Street Baptist Church choir, where Mrs. Edmonds serves as organist and choir director, delighted the group of music lovers with a number of selections. Mrs. Marian Whitehurst Rawles presided at the punch bowl when refreshments were served. —CEDRIC E. LYON, Secretary.

LEHIGH VALLEY CHAPTER—The Lehigh Valley Chapter held its annual pastor-organist dinner-meeting at Walp's restaurant, Allentown, Pa., Feb. 9. Dean Willard U. Baum presided and welcomed the pastors and organists in attendance, numbering about sixty. The speaker of the evening was the Rev. George Litch Knight, West Side Presbyterian Church, Ridgewood, N. J., editor of The Hymn and chairman of the national committee on members' interest of the A.G.O. Mr. Knight spoke on the purposes of the Guild and their importance to organists and clergymen alike. In his discussion he dealt in part with the "Care and Feeding of Organists." The meeting was thoroughly enjoyed by the members and friends in attendance. —SUE F. ENRIGHT, Secretary.

WILKES-BARRE, PA., CHAPTER—The regular monthly meeting of the Wilkes-Barre Chapter was held March 4 at the parish house of St. Stephen's Church. Richard Lindroth of Shawnee Press discussed new choir anthems and played recordings of them. Copies were distributed. Miss Jean Eichelberger of College Misericordia reported on current events in the music world and also gave a summary of her attendance at the music conference in Chicago. A social hour followed the meeting and refreshments were served.

Eighty-four clergymen and members of the chapter attended the clergyman-organist dinner sponsored jointly by the Wyoming Valley council of churches and the chapter. The dinner was in the form of a smörgåsbord and was held at the Firwood Methodist Church Feb. 18. The speaker was Dr. F. Lawrence Curry, minister of music at the Germantown Methodist Church and editor of the Westminster Choir series. He stressed the high calling of the dual ministry of pulpit and choir loft and the desire to make both ministries more effective. A discussion period followed, at which Dr. Curry answered many questions regarding music for various church functions. Mrs. Ruth Turn Reynolds was chairman of the dinner. —MARJERIE L. REID, Secretary.

WESTERN PENNSYLVANIA CHAPTER—The Western Pennsylvania Chapter met for dinner at the Sheridan Methodist Church Feb. 25 with Mrs. Earl Dubas as host-organist. The business meeting, called by Dean Nan Neugebauer, opened with greetings from the Rev. J. H. Breakiron, minister. After Membership Chairman Beatrice Ferrero reported new members, Mrs. Gertrude Waters announced the results of the nominating committee's work. The election will take place at the May meeting. Joseph O'Brien, organist-director of the First Presbyterian Church, Crafton, lectured on choral techniques, particularly pertaining to diction. There was a short discussion of "The Singer's Manual of English Diction" by Madeleine Marshall. Mr. O'Brien suggests three steps in volunteer choir training: the first is pitch and rhythm, second is the melody line and third is articulation. A demonstration followed with a few volunteers with the anthem, "Behold Thy Tabernacle" by Willan. —ANN LYNN YOUNG, Registrar.

NORTHEASTERN PENNSYLVANIA CHAPTER—The Northeastern Pennsylvania Chapter held an open meeting at St. Luke's Episcopal Church, Scranton, Feb. 20 and heard Clifford Balshaw, organist of St. Stephen's Episcopal Church, Wilkes-Barre, talk on organ registration.

Harrisburg Hears Ernest White.

An informative meeting of the Harrisburg Chapter was held Feb. 5 in the Messiah Lutheran Church. Members had the good fortune to hear Ernest White, musical director of the Church of St. Mary the Virgin, New York City. Sponsored by the M. P. Möller Company, for which he is consultant, Mr. White spent a part of the evening in demonstrating techniques in registration, showing especially how to achieve a satisfactory ensemble from the somewhat "romantic" organs which many of us play. He furthermore demonstrated the advisability of repeating all notes as written when playing hymns instead of "tying over" similar consecutive notes as many have been taught to do. Mr. White demonstrated his points in the following numbers: Passacaglia, Pachelbel; "Schmücke dich" and "Nun komm, der Heiden Heiland," Bach; Partita: "Alas, What Must I, a Sinner, Do!," Pachelbel; Prelude and Fugue in C, Bach; "Messe des Convents," Kyrie (complete) and Elevation, Couperin.

The chapter held its first meeting of the new year Jan. 15 at the Redeemer Lutheran Church. This church has recently installed a new Möller thirteen-rank organ. The organist, Mrs. John Urban, gave a short recital and Dr. Thomas E. Wagner, recently returned from Korea and Japan, showed slides of pictures he had taken of those countries. Mrs. Urban played the following numbers: Fugue in C major, Buxtehude; Adagio in E flat major, Frank Bridge, and Toccata, Yon.

WILLIAMSPORT, PA., CHAPTER—Dexter Weikel, organist of the Messiah Lutheran Church, played a recital in that church assisted by a vocal quartet of chapter members, under the direction of Dean Leland Mallet, singing Buxtehude's cantata, "Command Thine Angel to Appear." Mr. Weikel played the following: Adagio and Allegro, Handel; "Our Father" and Fantasie and Fugue in G minor, Bach; "Legende," Clokey; "Litanies," Alain; Magnificat, Dupré, and "Joy of the Redeemed," Dickinson.

LONG ISLAND CHAPTER—The Long Island Chapter held a junior choir workshop March 10 at the Rockville Centre Congregational Church. Mrs. Dietrich is organist. Mrs. Anna Shoremount Rayburn, F.A.G.O., Ch.M., was guest director. The members of the chapter brought members of their junior choirs to serve as a demonstration group. About 100 juniors accepted the invitation. With this large group to work with, Mrs. Rayburn demonstrated techniques in ear training, tone production, vowel sounds and the art of following directions. The juniors enjoyed the experience and the members learned much they could take back with them to their respective choirs. Following the workshop refreshments were served to the choir members while the chapter met with Mrs. Rayburn.

NORTHERN VALLEY, N. J., CHAPTER—The March meeting of the Northern Valley Chapter was held at the First Reformed Church, Rochelle Park, March 11 with Gertrude and Douglas Christie as hosts. A short service was directed by Mrs. Christie, organist and choir director. The youth choir, a fine group of young singers, sang four anthems of contrasting nature. The main feature was a lecture on organ construction by D. Fouma, Paterson. Mr. Fouma explained the main features of the organ. His audience was most interested in the samples of pipes he brought along, as well as part of a chamber mechanism reduced to scale size. His detailed explanation of various actions for the organ was illustrated by sketches on the blackboard. There was a lively exchange of questions and answers on organ building, after which all adjourned to Van Wyk fellowship hall for refreshments. Dean Ruby Thompson awarded past-dean pins to John W. Harvey and William D. Caldwell. —MARIE LAMBERT, Secretary.

CENTRAL NEW YORK CHAPTER—The monthly meeting of the Central New York Chapter was held March 5 at the Munson-Williams-Proctor Institute, Utica, Dean Nellie Snell presiding. Many members reported most favorably on the Carl Weinrich recital at St. Joseph's Church Feb. 18. The treasurer's report showed seventy paid members of the chapter to date. The coming international congress in London was stressed and material distributed. Plans were furthered for the junior choir festival in May. Sixteen choirs are registered at present. Music for the festival was reviewed under the direction of Horace Douglas, festival chairman, John Baldwin, Hamilton College, Clinton, N. Y., was the speaker of the evening, giving a talk on European organs with recordings from the E. Power Biggs collection. A social hour followed.

WESTCHESTER CHAPTER—The Westchester Chapter held its Feb. 19 meeting in Christ Episcopal Church, Bronxville, N. Y. The dean of chapter, Mrs. Alinda B. Couper, conducted the meeting. One of the founders of the chapter, Robert Owen, gave a recital as one of the features of the evening. Another feature was the institution of the student group from the high school of Pleasantville, N. Y., as part of the Westchester Chapter. A nominating committee was appointed. —ALLEN C. ALBEE.

News of the American Guild of Organists—Continued

Suffolk Branch Becomes Chapter.

The regular meeting of the Suffolk Branch was held in the Presbyterian Church, Setauket, L. I., N. Y., March 3. After the business session the group welcomed Dr. S. Lewis Elmer, national president, who was present to officiate at the promotion of the branch to the status of chapter. He conducted the ceremony of inauguration and the installation of the following officers who serve until June 30: Mrs. Catherine Margeson, dean; Mrs. LeRoy Heinz, treasurer; Ernest A. Andrews, secretary, and the Rev. David Evans, chaplain.

Dr. Elmer told of the growth of the A.G.O. from a small group in 1896 through chapters until it now numbers 15,000 members with chapters in all forty-eight states. The group then retired to the dining room where a delicious covered-dish supper and social time were enjoyed. Mrs. Ralph, organist of the church, invited the members to play the organ.

ERNEST A. ANDREWS, Secretary.

LOCKPORT, N. Y., BRANCH—The Lockport Branch held its fourth annual choir festival March 3 in the First Presbyterian Church. Churches of six Protestant denominations sent youth and adult choirs to participate. Vernon Christman, Kenmore Methodist Church, Buffalo, was director of the festival and Miss Marie Shoemaker the accompanist. Two-hundred junior choristers sang from upper balconies and 180 adults filled the chancel. The juniors sang: "All Things," Lewis; "Christ the Lord Is Risen," Davis, and "Carol of Beauty," French. The adults sang: "Praise Ye the Lord," Vulpius; "Richard de Castre's Prayer," Terry; "Brother James' Air," Jacob; "How Lovely Is Thy Dwelling Place," Brahms; "O Taste and See," Vaughan Williams, and Te Deum, Titcomb. The combined choirs sang "Praise the Lord, Ye Heavens Adore Him," Prichard-Malin. Organ numbers were played by Mrs. Herman Einsman, Cecil Walker and Mrs. Ferrin Flaser.—LORRAINE MADRISKA, Regent.

BUFFALO CHAPTER—The annual minister-organist meeting is an event always anticipated by Buffalo Chapter members. It is held each year Feb. 22. The host for the meeting this year was Grace Lutheran Church. Miss Edna L. Springborn, organist of the church, was at the console for the service, playing: "Nun danket alle Gott," Karg-Elert, and Largo, Concerto in D minor, Bach. The music so ably performed set the mood for an inspiring devotional service. A panel discussion followed the service. The panel, moderated by Roy Clare, Parkside Lutheran Church, discussed "Leading Roles and Bit Parts." After the service and discussion, the altar guild served luncheon. One-hundred ministers and organists experienced a delightful fellowship throughout the day.

A choral festival with Miss Helen Hosmer, Potsdam, as guest director was sponsored by the chapter Feb. 11 at St. Paul's Cathedral. The six choirs participating sang the motet, "Jesu Priceless Treasure," Bach, and "The Hymn of Jesus," Holst. The chorus consisted of the following choirs: First Presby-

terian, Squire Haskin, director; the women of the First Unitarian-Universalist choir (antiphonal semi-chorus), David Gooding, director; Kenmore Methodist, Vernon Christman, director; Lutheran Motet Choir, Clara Mueller Pankow, director; Trinity Episcopal, Reed Jerome, director; Westminster Presbyterian, Hans Vigeland, director. Mr. Haskin accompanied the choirs and played "Vive Le Roy," Raison. Miss Hosmer rehearsed the choirs on the evening before the festival with chapter members attending and taught a master class in choral techniques.

BINGHAMTON, N. Y., CHAPTER—The Binghamton Chapter sponsored a junior and youth choir festival in the First Presbyterian Church March 3. Newton Pink of the host church was director of the festival and Harold C. O'Daniels, Christ Episcopal Church, was organist for the service. Organ numbers included: Prelude in G major, Purcell; Melody, Suite, DeLamarter; Adagio, Symphonie 2, Widor, and Chorale and Fugue, Sonata 6, Mendelssohn. Also heard were these anthems: "Come Together Let Us Sing," Bach; "The Heavens Are Telling," Beethoven; "Come, Lord, and Rule the Earth," Thiman; "Lord, for Thy Tender Mercies' Sake," Farrant, and "Jesus, Blest Redeemer," Grieg. The following churches participated: Christ Episcopal Church, Trinity Episcopal Church, St. Andrew's Episcopal Church, Vestal, Church of the Good Shepherd, Episcopal, Congregational, Endicott, Calvary Baptist, Conklin Avenue Baptist, High Street Methodist, Ogden Hillcrest Methodist, First Presbyterian, North Presbyterian and West Presbyterian. About 700 attended, including 280 choir members.

A dinner-meeting of the chapter was held at the Tabernacle Methodist Church Feb. 18. Nearly 125 persons were in attendance. The group was made up of organists, choirmasters, clergy, music committee members and choir members of the Tri-city area. Dr. Seth Bingham, national vice-president, was guest speaker. His topic was "Organ Personalities." He also gave many interesting sidelights regarding his work at the Madison Avenue Presbyterian Church with the late Dr. Henry Sloane Coffin. Mrs. Jeffers D. Richardson, organist-director at the host church, was the chairman for the meeting and introduced Dr. Bingham. The only item of business which was transacted was the presentation of the slate of officers for next season.—HAROLD C. O'DANIELS, Acting Secretary.

ST. LAWRENCE RIVER CHAPTER—A regular meeting of the St. Lawrence River Chapter was held Feb. 12 in the Trinity choir room, Watertown, N. Y. The program for the evening was a talk on church music very ably given by H. Winthrop Martin, organist and choirmaster at St. Paul's Episcopal Church, Syracuse. Mr. Martin's coverage of the subject was comprehensive and helpful. He touched on various phases and problems of the organist and choir director of many religious denominations. Mr. Martin passed out copies of several anthems for our examination and he gave each one two lists of good anthems compiled by the Choir Directors' Guild of Boston and by St. Paul's Church. He concluded with a recording of choir music. A social hour with refreshments was enjoyed after the program.—KATHRYN PILLMORE, Registrar.

EASTERN NEW YORK CHAPTER—Thirty-three members of the Eastern New York Chapter assembled Feb. 19 in the choir room at the Cathedral of All Saints, Albany. Dean H. Wellington Stewart conducted a business meeting which revealed that preparations for the May regional convention are absorbing the enthusiasm and time of more and more chapter members. Winifred Wagner reported a total of \$800 already received through the work of the advertisement committee. Judson Rand was thanked for his efforts: the distribution of about 300 letters informing area organists of the coming convention and the importance of belonging to the A.G.O. Helen Henshaw reported that she expected some thirty different choirs with a total of about 400 singers to participate in the choir festival scheduled for the second night of the convention. Miss Jeannette Rafter, chairman of the promotion committee, reported that the channels of radio, TV, newspapers and verbal communication would be utilized to the fullest extent in order to keep the convention before the eyes of the public. She urged all to acquaint the clergy and congregations of our churches with the importance of our convention. Brief reports were also given by Grace VanDemark, chairman of registration; Everett Glines, chairman of hospitality; Walter Marland, convention treasurer; George Bayley, editor of convention program booklets, and Thomas Finch, in charge of compiling data on area organs of interest. Dean Stewart appointed Mrs. E. Henry Rector as chairman of a committee to nominate a slate of officers for next season. At the conclusion of the business session Mr. Bayley, our host for the evening, invited us into the cathedral where he demonstrated the new Aeolian-Skinner organ. After explaining and illustrating the contrasting characteristics of the various pipes and chorus combinations, Mr. Bayley performed Buxtehude's Prelude and Fugue in G minor and "The Primitive Organ," Yon. The scope and versatility of the organ was aptly revealed in this music.—CAROLYN EYLESIMMER, Registrar.

CANACADEA CHAPTER—The March meeting of the Canacadea Chapter was held at Alfred, N. Y. Dinner was enjoyed at the home of Dr. and Mrs. S. R. Scholes, after which Dean Lois Boren Scholes conducted a business meeting. Plans were discussed and committees appointed for a spring choir festival in May at Christ Episcopal Church, Hornell, under the chairmanship of Glen Sprague, music director of that church. The faculty and tentative plans for the church music institute at Alfred University July 14-19 were announced by Dean Scholes. Members adjourned to the Village Church for a program by Dr. David Johnson of the university faculty.—MARTIN CARLSON, Publicity Chairman.

ELMIRA, N. Y., CHAPTER—The Elmira Chapter sponsored Mrs. Wilma Hoyle Jensen, of Westfield, N. J., in an outstanding recital Feb. 6 at Grace Episcopal Church. Her audience was impressed by her excellent command of a well-chosen program and by her imaginative and deft handling of registration. This was the second program sponsored since last fall by this chapter. Other activities have included fall and Christmas banquets, a program on hymns and one on Jewish music and liturgy.—MARILYN PENNER, Secretary.

ROCHESTER, N. Y., CHAPTER—The Rochester Chapter met Feb. 26 at the West Avenue Methodist Church. A brief business meeting was held. Dean Steensma announced that Mr. and Mrs. David Berger will attend the London congress this summer with David Craighead who will play. After the business meeting Dean Steensma introduced Mr. Craighead, of Eastman School of Music, who spoke on repertory for the small organ. He had prepared a mimeographed list of music for use in church services and gave each member a copy. Mr. Craighead played to illustrate the registration that could be used and commented briefly on the pieces. He answered questions about problems in service playing. The members adjourned to the dining room for refreshments served by Dean Steensma, Mrs. Berger and Mrs. Lois Van der Stowe. A large display of music, choral and organ, sent from the British American Music Company of Chicago, was looked over. Mr. Craighead had arranged for the display.—RUTH FAAS, Registrar.

AUBURN, N. Y., CHAPTER—Morning musicals of Auburn called upon the Auburn Chapter to put on a program of French organ music. This was done Feb. 26 in the First Baptist Church. Mrs. Fred Klumpp and Mrs. Glenn Morse planned the program. Mrs. Morse wrote the historical notes read by Mrs. Leslie Eryant, dean. The program was as follows: Grand Jeu, DuMage, played by Miss Diane Bockes; "Piece Heroique," Franck. Mrs. Morse; Andantino, Chauvet, Mrs. Klumpp; Adagio, Gault's Sonata 5, Mrs. Carson McCall; Tocatta, Widor's Symphony 5, Louis S. McCarthy; Pastorale and Carillon, Vierne, Mrs. Morse; Arabesque for the Flute Stops, Langlais, and "Celestial Banquet," Messiaen, Miss Bernice Ranf, sub-dean.—MRS. LESLIE ERYANT, Dean.

ROCKLAND COUNTY, N. Y., CHAPTER—The Rockland County Chapter sponsored William C. Smith, basso of Nyack, in a song recital at the School of the Holy Child, Suffern, Feb. 26. He was assisted by Joseph Ballo, pianist, in a Chopin group. The March meeting at St. Joseph's Church, Spring Valley, began with a complete service, followed by a demonstration of vocal technique and service music by Father Whitson with the St. Joseph's school choir participating. The nominating committee offered a slate of officers for the following year to be voted on at the May meeting.

The chapter heard Allan Sever, assistant organist at St. Bartholomew's Church, New York City, in recital at the Suffern Presbyterian Church March 24.—PEGGY RENOUR.

ALLEGHENY CHAPTER—The Feb. 26 meeting of the Allegheny Chapter was held in the parish house of St. Stephen's Episcopal Church in Olean, N. Y. Dean Harriett E. Lange, organist of this church, presided at the business meeting preceding the evening's program. Dean Lange again stressed the need for a spring membership drive and told the group that she already has been working on two prospects and further suggested that each member try to secure two more before the summer recess. An invitation from the Chautauqua Chapter to the March 19 Jamestown recital appearance of E. Power Biggs was read and it was urged by our officers to try to get several car loads to attend this recital. For the program each member was asked to bring his favorite record. The subject chosen for the evening was this: "Do organists and choir directors confine themselves strictly to the purchase of organ and sacred choral music when enlarging their own record libraries, or do they secure orchestral and symphonic music for a variety?" The answer to this question was found at the end of the program, for we began with Berlioz' "Roman Carnival Overture" and concluded with some anthems by the choir of the Baptist assembly at Green Lake, Wis. In between we had oratorio excerpts, a Biggs tour of European organs and the John Hays Hammond organ played by Richard Ellsasser.—PHILIP F. SMITH.

METROPOLITAN NEW JERSEY CHAPTER—The Metropolitan New Jersey Chapter had the pleasure of being the guest of Dean Earl B. Collins and his excellent choir at the Munn Avenue Presbyterian Church, East Orange. Under Mr. Collins' direction a most enjoyable choral program was sung by the choir with its customary precision, beautiful tone and fine interpretation. The program included: "O Lord, Increase My Faith," Gibbons; "The Pharisee and the Publican," Schütz; "Light Everlasting," Christiansen; "A Blessing," Shaw; "Prayer of St. Francis," Wright; "All Creatures of Our God and King," Chapman, and the "Gloria" Mass, Vivaldi. Appearing on the program with Mr. Collins and his choir was Mildred Brannon, whose interesting and well-played numbers included: Prelude and Fugue in F sharp minor, Buxtehude; Partita on "Jesu, Dulcis Memoria," Peeters; Prelude on "Song 46," Sowerby, and Fantasy on "Wareham," Wright. A social hour and refreshments in the chapel provided a delightful end to a fine meeting.—LEAH DAVIS MEAD, Registrar.

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News of the American Guild of Organists—Continued

Elmore Is Heard in Hartford.

Robert Elmore was sponsored in a recital by the Hartford Chapter at the First Church of Christ, Congregational, in West Hartford, Conn., March 11. The Austin organ in the church provided a wide scope for Mr. Elmore to display his artistic talents. He plays with great skill, yet with restraint and strength. In the following program he was assisted by a brass quartet: Sonata Pian' e Forte, Gabrieli; "My Spirit Be Joyful," "In Dulci Jubilo" and Toccata, Adagio and Fugue in C, Bach; "Chimes of St. Mark's," Russolo; "Roulade," Bingham; Pavane, Elmore; Prelude and Fugue on "B-A-C-H," Liszt; Festival Procession, Richard Strauss; Rhapsody for Organ and Brass, Elmore.

The chapter met in the First Church of Christ, Congregational, in New Britain for the annual election of officers Feb. 19. Those elected to serve for the 1957-58 season are: Dean, Mrs. Esther Nelson Ellison; sub-dean, Frank K. Honey; registrar, Mrs. Wayne H. Webster; secretary, Mrs. Milton F. Jones; treasurer, Malcolm Humphreys; members-at-large, Edward H. Broadhead, Mrs. Allen R. Hyde and Frederick L. Mitchell. Following the business meeting there was a social party. The program consisted of a brief outline of the history of organ music in demonstration with compositions of three periods played. Florence Hyde played pre-Bach music: "Domine Deus," Couperin, and the C minor Chaconne, Buxtehude. Mr. Honey played Bach's Prelude and Fugue in D major and Albert Russell played selections by Langlais. An extra attraction was Mr. Honey's hi fi set which was wired into the church. A social hour followed.

ELMA PINNEY CAFKY,
Publicity Chairman.

Crozier to Headline Regional.

Catharine Crozier has been engaged to play a program of contemporary music at the northeastern regional convention Aug. 13 at Burlington, Vt. Miss Crozier will also give a talk on contemporary music preceding her recital.

Other organists to be heard are Mrs. Harriet Dearden, Harriette Slack Richardson and John Weaver; they will cover other periods. It will be an unusual opportunity to hear a big-name recitalist play a program made up entirely of contemporary music. Burlington is on Lake Champlain in northwestern Vermont.

ERROL SLACK, General Chairman.

PORTLAND, MAINE, CHAPTER—Ministers, organists, choir directors and music committee members sat down together to dine and discuss at what has come to be a highlight in the program of events, held this year in the attractive parish house of Trinity Episcopal Church, sponsored and promoted by the Portland Chapter. Following a delicious dinner Dr. G. Wallace Woodworth, Harvard University, gave a very interesting lecture on human problems of the organist-choir director: the relation of the modern church musician to his position, his standards and aims, his minister, hymns, music committee, congregation and the choir. He offered specific suggestions to promote and maintain a healthy and happy church music program. Following his lecture an informal and very frank discussion period brought further information and help.

Another profitable evening was spent at the modern Temple Beth-El where the chapter, as guest of the organist, Russell Gray, attended a service in this recently-built edifice. This occasion coincided with a district youth convention and the service included appropriate special music under the direction of Rabbi Lewis B. Grossman and Mr. Gray to the added pleasure of the visiting musicians. A tour of the organ followed. At the short business session plans were considered for a combined workshop and choir rehearsal as special preparation for the annual Guild service.—MAUD H. HAINES, Publicity.

YOUNGSTOWN, OHIO, CHAPTER—Edward Berryman, organist of the University of Minnesota, played the following program at St. John's Episcopal Church Feb. 24 for the Youngstown Chapter: Concerto in G minor, Handel; Adagio, Vivaldi; Fugue a la Gigue, Bach; Sonata on the 94th Psalm, Reubke; Canon in B minor, Schumann; Prelude to "Irmelin," Delius, and "Thou Art the Rock," Mulet.

The annual clergy-organist dinner was held Feb. 25 at the First Covenant Church. After dinner Mr. Berryman spoke on selecting, playing and singing good hymns.—PAUL B. BATSON, Jr.

BROCKTON, MASS., CHAPTER—The Brockton Chapter held its February meeting at St. Paul's Episcopal Church. Dean Carl Bertram Swanson conducted the business meeting which included reports from the registrar and treasurer. Francis L. Yates gave an enthusiastic report on the forthcoming Guild service. A recital was given by Mrs. Karen Johnstad, organist of the host church. Information about composers and compositions was given by Arnold Johnstad as he introduced the numbers on the program which included: Concerto in G, Vivaldi-Bach; Fantasie in C, Franck; Toccata, Knute Nystedt, and Trio-Sonata in C, Bach. Much appreciation was shown for this difficult program.

The Guild service March 3 was given at the First Baptist Church. Ten choirs, four organists, two conductors and several ministers took part in the impressive service. A large congregation attended. The musical part of the program was as follows: Prelude and Fugue in F sharp minor, Buxtehude, played by Karen Johnstad; introit—"Deo Decamus Gratias," Homilius; anthems—"Jesus Is My Joy, My All," Bach, Credo, "Imperial" Mass, Haydn; "Surely He Hath Borne Our Grievs," Handel; "Bow Down Thine Ear," Morgan; "Eternal Praise," Titcomb, and "God Be in My Head," Matthews; offertory—Pastorale in A, Gullmunt, played by Barbara Packard; postlude—Chorale, Jongen, played by William J. Peterson.—MAS. C. W. BURRELL, Publicity Chairman.

WORCESTER CHAPTER—The February meeting of the Worcester Chapter was held at the Wesley Methodist Church Feb. 26 with Frederick Kinsley as host. The membership committee reported sixty-eight active members and twenty-four subscribing members in the chapter. Committees for the Virgil Fox recital Feb. 13 reported it an extremely successful undertaking. Mr. Kinsley has been appointed chairman of the committee for the spring student competition. Sub-dean Richard Johnson announced that Pierre Cochereau will conduct a chapter-sponsored master class at All Saints' Episcopal Church May 3 and 4 followed by a recital May 6. Following the business meeting Dr. S. Lewis Elmer, national president, gave a very interesting and informative talk on the founding of the A.G.O. and its purposes. Mr. Kinsley, founder of our chapter, demonstrated the Aeolian-Skinner organ at Wesley Methodist Church. This program was followed by a social hour.—LOIS M. PARKER, Secretary.

STAMFORD, CONN., CHAPTER—The Stamford Chapter met Feb. 18 at St. John's Episcopal Church for a program of different and suitable music for weddings. Nelson Close, organist of Temple Israel, South Norwalk, and the Christian Science Church, Greenwich, was chairman of the event. He distributed mimeographed copies of the program for us to follow. Samuel Walter, organist-director of the host church, played and his wife, soprano Janet Wheeler, sang the solos. The program was: "Water Music" Suite, Handel; "Du bist bei mir," Siciliano and "Jesu, Joy of Man's Desiring," Bach; Wedding Song, Schütz; Scherzo, Symphony 4, Widor; Adagio in E, Bridge; "Lord, Who at Cana's Wedding Feast," Buxtehude; Voluntary in D, Stanley, and "A Perfect Love," Lowerly. Following the recital Mr. Walter held a short discussion and members were served refreshments.

BRIDGEPORT, CONN., CHAPTER—The annual pastor-organist dinner of the Bridgeport Chapter was held Feb. 18 at the Town House with 108 attending. After a delicious turkey dinner Mrs. Florence Beebe Hill, program chairman, introduced Miss Madeline Marshall who gave a most interesting and entertaining talk on "How Much Exaggeration is Needed in Choral Diction? and the Effect of Diction on Tone and Rhythm." Miss Marshall, who was a participant in a panel discussion on choral techniques at the national convention last June, cited many amusing examples of diction faults in singing. From her vast experience with coaching famous singers and her teaching experience at Juilliard and at Union Seminary she was able to bring much of value to the assembled group. Dean Phyllis McCurry presided.—PATRICIA YOUNG BROWN, Publicity.

BOSTON CHAPTER—The Boston Chapter was privileged to sponsor Heinrich Fleischer in a recital March 12 in the Harvard Memorial Church, Cambridge. More than 300 chapter members, Harvard students, faculty members and the general public were present. Dr. Fleischer opened his program with an interesting performance of the Bach Passacaglia in C minor, followed by Buxtehude's Prelude and Fugue in F sharp minor. "Outburst of Joy" by Messiaen, Langlais' "Chant Herolique" and "Chant de Paix" were climaxed by the Fantasie and Fugue on "Wake, a Voice Is Calling" by Reger. The organ itself, with all its severe handicaps of placement and acoustical treatment, has rarely sounded as good. This recital was a fine close to the three "sponsored" events of the chapter's season.—MARSHALL SUMNER WILKINS, Registrar.

Chapter Holds Workshop on Exams.

The Indianapolis Chapter met at Butler University Feb. 12 for a workshop on Guild examinations. Dean Harry W. T. Martin presided and State Chairman Lawrence Apgar was in charge of the workshop. Others on the staff were: Arthur Carkeek, A.A.G.O., De Pauw University, George Wilson, A.A.G.O., Indiana University, William Giles, Ch.M., Middletown, Ohio, and Arnold Bourziel, Lafayette, Ind. Organ students from Earlham and Jordon Colleges and De Pauw and Indiana Universities worked out solutions to Guild exams. Pieces for the associateship and fellowship requirements for the current year were played. A demonstration for the choir-master test and a talk on paper work were also given. Mr. Apgar urged the students and chapter members to study for the examinations. Dr. S. Lewis Elmer sent his congratulations to the chapter on its extensive program. A dinner and business meeting followed the workshop.

MRS. FLORENCE MILLETT,
Public Relations.

CENTRAL IOWA CHAPTER—The regular monthly meeting of the Central Iowa Chapter was held March 11 at the University Christian Church, Des Moines. The meeting was called to order by Robert Speed, dean. The chapter has an established annual scholarship award of \$100 for an organ student studying in one of the colleges or with a private teacher in the area. This year the contest will be held April 7 and will be judged by Marilyn Mason. The group is also looking forward to the recital of Miss Mason which is to be given April 8 at the University Christian Church. It was reported that seventy-five were in attendance at the master class conducted by George Faxon from Trinity Church, Boston, Feb. 19. Mr. Faxon brought many worthwhile thoughts and ideas to the group. After the business meeting a repertory clinic to discuss materials from various periods and countries was conducted. Mrs. Edith Schmitt offered French compositions; Russell Saunders, German compositions, and Larry Grooters, American compositions. After the program refreshments were served by the hospitality committee.—DORIS FRIEDMEYER, Secretary.

KENOSHA, WIS., CHAPTER—The Kenosha Chapter held its regular meeting at Kemper Hall, Kenosha, Jan. 28. Ronald K. Englund explained and demonstrated the American classic organ built by Walter Holtkamp in 1949. The instrument stands in a gallery in the chapel where it is primarily used for accompanying school services and the canonical offices for the Sisters of St. Mary. All but the swell of the organ's fourteen ranks are exposed. Mr. Englund briefly described the organ to the members and friends of the chapter before playing: "Gelobet seist du, Jesu Christ," Bach; "Agincourt Hymn," Dunstable; "Vom Himmel hoch," Pachelbel; Elevations 17, 18 and 30, Benoit; Prelude and Fugue in G minor, Bach. Mr. Englund, choir-master and organist of St. Andrew's Episcopal Church, was once employed by Mr. Holtkamp. Mrs. Harry Ostlund, program chairman, arranged for the evening's program.

FORT WAYNE CHAPTER—The Fort Wayne, Ind., Chapter gave an instrumental, choral and organ program in the chapel of Trinity English Lutheran Church Feb. 26 to which the public was invited. A chorus, directed by Richard Carlson, minister of music of the church, sang the Buxtehude cantata, "Jesu, Meine Freude," and "Praise the Lord" from Bach's Cantata 137. Strings and Darwin Lertz at the organ accompanied the chorus. Bach's Flute Suite in B minor and Handel's Violin Sonata in E major followed. There were three organ solos on the program. Frederick Jackisch played Chaconne, L. Couperin; "When in the Hour of Utmost Need," Pachelbel, and Sonata, Zipoli; Delbert Johnson played "Dearest Jesus," Walter, and Donald Allured played a Bach suite. A reception in the room at the rear of the chapel followed the program.—FLORENCE H. FIFE, Publicity.

ST. JOSEPH VALLEY CHAPTER—The St. Joseph Valley Chapter sponsored the Notre Dame Student Group in an organ recital at the Grace Methodist Church, South Bend, Ind., Feb. 17. The organ students study under Daniel H. Pedtke. The program: Prelude, Clerambault, and Sarabande, Corelli, William Reider; Prelude in G major, Bach, and "Fanfare d'Orgue," Shelley, Walter Janes; "Herr Gott, nus sei gepreiset" and "Alle Menschen müssen sterben," Bach, and "Peece Herolique," Franck, Thomas Plofchan; Toccata in D minor, Bach, and "Greensleeves," Purvis, Edward Soehlen; Prelude and Fugue, Pachelbel, "Fax Vobiscum," Edmundson, and Toccata in D (Dorian), Bach, John Rockne Guinn; Prelude in B minor, Bach, and Finale, Symphony 1, Vierne, Brother John Gaffney, C.S.C.—RUTH ANN LEHRMAN, Registrar.

KANSAS CITY CHAPTER—A St. Patrick's evening with shamrocks, Irish harp motifs and members and guests "wearin' o' the green" was the theme of the March 13 dinner-meeting of the Kansas City Chapter at the Second Presbyterian Church. After the dinner a short business meeting was held, including initiation of new members. Irish songs were sung by "Flanagan's Four" and were joined in by the entire assembly. Guest of honor was Mildred Andrews, recitalist and organ teacher from the University of Oklahoma. Her recital, the last on the chapter's subscription series, was given following the dinner-meeting. Miss Andrews gave a talk to the members the previous evening on the organist-and-choir-master's responsibility in raising standards. More than 200 were present at each of the evening events. Her program appears on the recital page.—HELEN SIMMONS, Reporter.

NEW HAMPSHIRE CHAPTER—The Feb. 25 meeting of the New Hampshire Chapter was held in Murkland Hall of the University of New Hampshire. Professor Irving Bartley, chairman of the evening, introduced the officers of the student group from the university, of which he is the advisor. Richard Gaudette, an electrical engineering student and organ minor, is president of the group and offered a word of greeting on its behalf. The meeting began with a film on organ building by the Wicks Organ Company. This was followed by an informal talk on the 1955 summer session of the Organ Institute given by Miss Ruth Sisson of Manchester. Some organ recordings were played and a second film shown on organ construction, this time by Casavant Frères. Though in French, the film proved most enlightening and educational. Refreshments were served by the student group, following which most members headed upstairs to try out the new Möller studio organ.—RUTH SISSON, Registrar.

OMAHA CHAPTER—The Omaha Chapter held its regular monthly meeting March 4 at the First Congregational Church. Richard M. Litterst, M.S.M., was host for the evening and members of the Lincoln Chapter were guests. Mr. Litterst played the following program on the Aeolian-Skinner organ: Prelude and Fugue in D major, Bach; Sonata on the 94th Psalm, Reubke, and Prelude and Fugue in G minor, Dupré. After the recital members, guests and friends were given an opportunity to participate in handbell ringing. The thirty-two bells were made by the Whitechapel Bell Foundry in England for the newly-organized handbell choir now playing regularly for the First Congregational Church. Mr. Litterst, minister of music at the church, is arranging the music that is being used. Members learned how to produce the chime-like music and greatly enjoyed playing several selections. The social hour which followed gave members an opportunity to renew old acquaintances.—MRS. LEROY STENLUND, Secretary.

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News of the American Guild of Organists—Continued

Chapter Announces Composer Award.

The Tallahassee Chapter announces Yehudi Wyner, New York City, as the winner of its organ composition contest. Dr. Robert Crane, Madison, Wis., was given honorable mention. The judges were Dr. Ernest Von Dohnanyi, Florida State University, Dr. Warren D. Allen, formerly of the university, now of Seattle, Wash., and Arthur Howes of the Organ Institute.

The winner's composition was performed at a meeting of the Florida Composer's League the latter part of February. Its title was "Vom Himmel hoch." The chapter expresses appreciation to those who entered this contest.

DANA W. MCKINNON, Dean.

UPPER PINELLAS CHAPTER—The Upper Pinellas Chapter featured a choir workshop Jan. 21 at the First Methodist Church, Clearwater, Fla. Floyd Eaddy, minister of music at the Fifth Avenue Baptist Church, St. Petersburg, discussed choir procedures and problems and conducted a model choir rehearsal. A large group of choir directors and choir members were present and were given printed material.

The chapter sponsored William Weaver, choirmaster and organist of Holy Trinity Church, Decatur, Ga., in an organ recital Feb. 3 at the First Methodist Church. Mr. Weaver will be the Georgia representative in a four-state recital at the southeastern regional convention in Atlanta in May. His program was: "Aginocourt Hymn," Dunstable; Fugue in G, "My Heart Is Filled with Longing," "Salvation Now Is Come to Earth" and "Blessed Jesu, at Thy Word," Bach; Prelude and Fugue in G minor, Buxtehude; Dialogue for Mixtures, Prelude on the "Kyrie" and Epilogue, Langlais; Noel with Variations, Balbastre, and Symphony 5, Widor.

The February meeting was held at the Largo Methodist Church. Mrs. Robert Grow gave a most interesting and informative review of A.G.O. pamphlets. Following the meeting refreshments were served.

The chapter held its fifth annual hymn festival Feb. 24 at the Peace Memorial Presbyterian Church. Choirs from eleven churches sang under the direction of Frederick Hubbard, music director of Peace Church. The program was "The Apostles' Creed in Song" and included hymns of all churches and climaxed with the "Hallelujah Chorus," Handel.

TAMPA, FLA., CHAPTER—The Tampa Chapter met March 5 in the Arthur Smith Auditorium. Graham Smith gave us a cordial welcome and graciously offered the use of the auditorium for future meetings. Our hostess was Mrs. Ruth Shrader of the Shrader Music Co. Dean Dobson presided at a short business meeting and called special attention to the southeastern regional convention in Atlanta in May. C. David Mitchell was named chairman of the nominating committee. The program was concerned with building the organ library. Mrs. Shrader selected the best in each field to make a wonderful display. Mrs. Dobson played on the Hammond electronic organ several contemporary things, such as: Communion, Purvis, Peeters' Aria and excerpts from "Flandria," Maekelberghe. From the earlier period she used the Fugue in D minor, Lasceaux.—ZENDA M. SHIRK.

BIRMINGHAM, ALA., CHAPTER—The Birmingham Chapter met Feb. 11 for a study of contemporary organ music led by Gordon and Grady Wilson and contemporary choral music led by Hugh Thomas. The evening was one of profitable enjoyment at the Highlands Methodist Church.—LAURA JACKSON LEMMON.

ATLANTA CHAPTER—The Atlanta Chapter met Jan. 21 at the Morningside Presbyterian Church for a dinner-meeting. After an excellent meal the members heard varying reports of activities looking toward the southeastern regional convention in Atlanta May 13, 14 and 15. Mrs. Walter Spivey, convention chairman, reported plans to send 2,500 cards inviting every organist in the entire region. The musical offering of the evening was an interesting recital of early music and the choir's performance of the Vivaldi Gloria. Of special interest was the large new Wicks organ recently installed in the church. Julian Edwards, organist and choirmaster of the church, played selections and accompanied and directed the choir.

The chapter sponsored Robert Elmore in a recital Feb. 11 at the First Baptist Church, Decatur. Mr. Elmore's program included well-known masterworks and lesser-known contemporary works and was followed by a reception.

The chapter met Feb. 26 at the Peachtree Road Methodist Church for a dinner-meeting. A fine chicken dinner was served. General plans for the forthcoming convention were announced in THE DIAPASON for February. The local preliminaries of the student playing competition comprised the musical program for the evening. Miss Frances Cook, student of William Weaver, was judged the local winner and will represent the Atlanta Chapter in the regional competition at the convention in May.—WILLIAM WEAVER, Registrar.

FORT MYERS, FLA., BRANCH—The Fort Myers Branch of the St. Petersburg Chapter sponsored its first hymn festival Feb. 22 in the First Methodist Church with an enthusiastic singing audience of 500 and a vested chorus of sixty members from eight local church choirs. Dan Harlacher, choir director of the Community Congregational Church, conducted and read the script written by Scott Hough on "The Christian's Response to God." Mrs. Hubert C. Myers, regent and organist of the same church, and Mrs. Charles S. Angell, secretary-treasurer and organist of the First Methodist Church, were accompanists assisted by a small orchestra. Mr. Hough, assistant organist of the First Presbyterian Church, played an organ hymn prelude, and the postlude, "O God, Our Help in Ages Past," Diggle, was played by Mrs. Charles H. Staples, organist of St. Luke's Episcopal Church.—BEATRICE K. STAPLES, Publicity.

ST. PETERSBURG CHAPTER—The St. Petersburg Chapter met March 4 at the Allendale Methodist Church for a musical program and panel discussion on the relationship of the clergy to the Guild. The forum was open to the public. Moderator of the panel discussion was the Rev. Henry W. Tuttle of the Pilgrim Congregational Church; Dr. E. F. Carwithen was the host minister. Three compositions by Mrs. Erma Hoag Miranda, wife of Dean Max G. Miranda, A.A.G.O., were sung by Miss Esther Howarth. Gerard Haft was the accompanist. Preceding the program was a board meeting and a covered-dish supper with Dean Miranda presiding.—MARGUERITE FOSTER.

MIAMI CHAPTER—The February meeting of the Miami Chapter convened at Trinity Episcopal Church Feb. 18 to hear Arden Whitacre give a superb and inspiring recital. His program: "Litanies," Alain; Aria, Peeters; Carillon, Sowerby; "Berceuse," Vierne; Toccata, Symphony 5, Widor; Chorale in A minor, Franck; Prelude and Fugue in G major, Fugue in G major and Toccata and Fugue in D minor, Bach. After the recital, members enjoyed meeting Mr. Whitacre in the parish house where refreshments were served. The meeting adjourned after a short business session.—JOSEPHINE HANSEN, Registrar.

National Convention Plans Underway.

The Houston Chapter is already making plans for the national convention to be held in Houston in June, 1958. The January meeting was concerned with preliminary discussions. After the dinner for organists and clergy, Roy Perry, Kilgore, spoke on the general topic of proper standards for church music. His pungent wit and occasional barbed comments pinpointed a number of common weaknesses and offered corrective remedies. His sound and sincere approach made his remarks most beneficial. The chapter heard four members in a program of organ and strings Feb. 11. Fifteen players of the Houston Symphony under the direction of Jack Ossewaarde supported the members in the concert at Christ Church Cathedral. Herbert Garske, Trinity Lutheran Church, played Handel's Concerto in F (Cuckoo and Nightingale). Charles Pabor, First Presbyterian Church, followed with three Mozart sonatas. Mary Ellen Bond, St. Mark's Methodist Church, played Davies' "Solemn Melody" and Anthony Rahe, Trinity Episcopal Church, closed the program with Sowerby's "Classic" Concerto.

HERBERT GARSKE

LUBBOCK, TEX., CHAPTER—The Lubbock Chapter met Feb. 12 at the Shepherd King Lutheran Church. The program featured a talk on the liturgical service by Mrs. Pollyanna Cavett, music director of the Episcopal Church of Plainview, Tex. Mrs. Cavett gave a history of Episcopal liturgy and demonstrations of the music used in the church service. Cecil Bolton accompanied her on the organ. Mrs. G. N. Atkinson, dean, presided at a business meeting which followed. Plans for an organ contest for students to be held in April were discussed. Mrs. H. W. Wylie, Mrs. Gettys Tucker and Mrs. Leta Ashlock were appointed to serve on the nominating committee.—LETA ASHLOCK, Corresponding Secretary.

TEXARKANA CHAPTER—The Texarkana Chapter met at the First Presbyterian Church Feb. 23. At the business session, presided over by Dean Wendell Blake, plans were discussed for sponsoring Pierre Cochereau in a recital May 13. The program opened with a brief review of current events by Miss Dorothy Elder. Mrs. E. S. Couch traced the history of hymn singing in the church. Mrs. William Hibbits played three organ selections: Carillon, Roberts; Scherzo, Commette, and "Benedictus," Reger. Mrs. Beulah Lewis, organist of the First Presbyterian Church in Wake Village, was welcomed as a new member.—DOROTHY ELDER, Secretary.

TULSA, OKLA., CHAPTER—The Tulsa Chapter held the regular monthly dinner-meeting at the First Methodist Church March 5. The dinner was followed by a brief business meeting, after which the group went into the church to join with other Tulsa music lovers in listening to a recital by Jerald Hamilton, Washburn University, Topeka, Kans. Mr. Hamilton directs the university choir and the Washburn singers and is organist and choirmaster at Grace Cathedral. His program was as follows: Prelude, Fugue and Chaconne, Buxtehude; Noel Grand Jeu et Duo, Daquin; "My Young Life Hath an End," Sweelinck; "Rejoice, Beloved Christians," "Wake, Awake, for Night Is Flying" and Prelude and Fugue in G major, Bach; "Te Deum" and Arabesque for the Flutes, Langlais; Four Preludes and Intermezzi, Schroeder; Three Chorale Preludes, Brahms; "God with Us," Messiaen.

FORT WORTH, TEX., CHAPTER—The Fort Worth Chapter held its March 11 meeting at the newly-completed First Presbyterian Church. After the dinner a short business meeting was presided over by Dean Elza Cook. The program was given in the chapel where the merits of Hammond, Wurlitzer and Baldwin electronic organs were discussed and demonstrated by Oliver Ross, Gene James, Jack White, Mrs. C. L. Bowden and Miss Gwen Goodrich. After the program William Barclay, minister of music of the host church, conducted a tour of the new edifice.

William Watkins gave the concluding program of a most successful organ recital series Feb. 18 at Ed Landreth Hall, Texas Christian University. Emmett Smith, head of the organ department of T.C.U., gave a noteworthy program March 3 to a large audience in Ed Landreth Hall. This followed Mr. Smith's return to his teaching post after a year of study in Paris.—IMOGENE EICKHOFF, Reporter.

TEXAS CHAPTER—The Texas Chapter met in regular session Feb. 18 at Christ the King Church in Dallas. Nearly seventy-five were served at dinner in the parish hall. Dean Ellsworth conducted the business meeting. Robert Miller and Robert Ekblad stressed the coming Virgil Fox recital and the Augustana Choir concert. The program for the evening was called "The Spirit of the Motu Proprio" and was planned to illustrate the types of music sanctioned by the Motu Proprio, observing both its letter and spirit. A choir of forty boys and men under the organist-director Arthur Smith sang in a highly satisfactory manner. The beauty of the edifice provided a fitting background for such a program. The pastor made a short speech of welcome to the members and guests.—ALICE KNOX FERGUSON, Reporter.

OKLAHOMA CITY CHAPTER—The Oklahoma City Chapter met at the First Baptist Church for the annual clergy dinner March 4. Guest speaker for the program was George Bragg, director of the Denton, Tex., civic boy choir and founder of the choir school. He discussed some of his interesting experiences in connection with the school and the vocal problems which arise in working with a boys' group. A brief discussion period followed which was most helpful in meeting the problems in choir work with children. The concert of the boy choir with the Oklahoma City symphony orchestra March 5 was sponsored by the chapter.—MRS. PAUL FORSYTHE, Corresponding Secretary.

BATON ROUGE, LA., CHAPTER—The Baton Rouge Chapter held its regular monthly meeting at the First Methodist Church Feb. 25. The motet choir of the host church, under the direction of Marvin C. Genuchi, and three organists gave a joint organ and choral concert for chapter members and guests. The organ numbers were: Prelude and Fugue in C minor, Bach, William Earl Gray, Jr.; Prelude in B minor, Bach, Janice Irvin; "Thou Art the Rock," Mulet, and Adagio, Symphony 6, Widor, Earny Hotard. Choral selections were: Gloria in Excelsis, Mozart; "Alleluia," Thompson; "His Yoke Is Easy," Genuchi, and "The Creation," Richter.—EVELYN R. DROUET, Secretary.

FORT SMITH, ARK., CHAPTER—The Fort Smith Chapter sponsored Emily Ann Cooper in recital March 11 at the First Methodist Church. We are most pleased to have a fellow Arkansan win the national competition. Her program included: Chaconne in G minor, Couperin; "In Thee Is Gladness," "Come, Saviour of the Gentiles" and Fantasie and Fugue in G minor, Bach; "Te Deum," Langlais; "In Paradisum," Mulet; "Rhythmic Trumpet," Bingham, and "Outburst of Joy," Messiaen.—MRS. CHARLES W. McDONALD, Secretary.

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News of the American Guild of Organists—Continued

Hold Regional in Pasadena in June.

The far-western regional convention will be held June 17-20 with the Pasadena and Valley Districts Chapter as host. Ronald M. Huntington is dean and general chairman is Walter H. Cates. Headquarters will be the Huntington-Sheraton Hotel, Pasadena. The program highlights include recitals and lectures by Pierre Cochereau, Robert Noehren and Dr. Orpha Ochse. M. Cochereau, organist of Notre Dame Cathedral, Paris, will be heard on the new Möller organ recently installed in the First Congregational Church, Long Beach.

Lectures by prominent organists and directors, bus trips to churches in the area, a recital on the new Austin organ at St. Luke's Episcopal Church, Long Beach, and a Guild service at the Westminster Presbyterian Church, Pasadena, with the Kirk Choir under the direction of Howard Swan are special features.

There will be excellent exhibits in the ballroom of the hotel and numerous events of an educational nature. On the lighter side there will be a dinner around the swimming pool of the hotel and other opportunities for enjoyment and fun. The program also includes the regional contest for young organists and a recital by the winner.

Craighead Plays at Pasadena.

Jointly sponsored by the Pasadena and Valley Districts and Los Angeles Chapters, David Craighead played a recital on the Skinner organ in the First Methodist Church, Pasadena, Feb. 12. More than 1,000 attended. His program included: Sinfonia, Cantata 146, and Prelude and Fugue in D major, Bach; Song Variation "Under the Green Linden," Sweelinck; Introduction, Passacaglia and Fugue, Willan; Variations on Psalm 8, van der Horst; Two Movements, "Baroques," Bingham, and Prelude and Fugue in G minor, Dupré. Mr. Craighead's playing showed not only technical perfection but consummate musical sense, artistry and controlled power. After the recital a reception was held at the nearby Pasadena Presbyterian Church, of which Mr. Craighead was formerly organist.

Pasadena Honors Rogers Centenary.

At the meeting Feb. 18 at the Holliston Avenue Methodist Church, Pasadena, more than sixty were present for an excellent dinner. February marked the 100th anniversary of the birth of the well-known composer and long-time resident of Pasadena, James H. Rogers, whose daughter and granddaughter were among the honored guests. Dean Huntington suggested that every member of the chapter play some of Mr. Rogers' compositions on the last Sunday of the month in commemoration of the occasion. Mr. Rogers was one of the founders of the chapter. The guest speaker was William Goldsworthy who gave interesting personal reminiscences and anecdotes regarding well-known organists, past and present. After the meeting a recital was given in the church by Lloyd Holzgraf, organist of the First Methodist Church, Glendale, and winner of the far-western regional young artist competition in 1956. His program included: Offertoire sur les Grands Jeux, Couperin; Variations on a Chorale, Sweelinck; Prelude and Fugue in A minor, Bach; Sonata on the 94th Psalm, Reubke; "Rouade," Bingham, and "Resurrection," Passion Symphony, Dupré. Mr. Holzgraf used to full advantage the new Schantz console. The organ was originally built by Spear and subsequently rebuilt and enlarged by Spencer.

G. S. FREESTONE, Registrar.

RIVERSIDE-SAN BERNARDINO COUNTIES CHAPTER—The annual luncheon with ministers was held by the Riverside-San Bernardino Chapter and the Choral Conductors Guild at the University of Redlands Feb. 22. The main feature of the program was a panel on recording techniques and sound amplification for churches. Panel members were: Kenneth Folsom, recording expert of Custom Music; J. William Jones, University of Redlands; the Rev. Merrill Jensen, assistant to the president, Redlands University, and Margaret Bray, dean of the local chapter. Mr. Folsom made a recording of an anthem sung by the group on a moderately priced hi-fi recording instrument. This proved to be a very interesting experiment. Honored guest at this luncheon was

BIGGS PLAYS FOR CHICO CHAPTER



E. POWER BIGGS is shown with the string ensemble under the direction of Warren van Bronkhorst at a concert Jan. 25 to a packed house in the Bidwell Memorial Presbyterian Church sponsored by the Chico, Cal., Chapter. The program: "Balletto del Granduca," Sweelinck; Con-

certo 3, Soler; Fantasie and Fugue in G minor, Bach; Three Sonatas for strings and organ (11, 13 and 15), Mozart; Sketch in D flat and Canon in B minor, Schumann; "Litanies," Alain; "Heroic Piece," Franck.

Wilma Hoyle Jensen, concert organist from New Jersey now on tour of the west coast. The chapter sponsored Mrs. Jensen in a recital at the Calvary Presbyterian Church, Riverside. This program was well attended and was the first of three recitals for this season.

The annual sacred music festival was given March 3 at the University of Redlands. Guest conductor was Dr. Charles Hirt, University of Southern California and the First Presbyterian Church, Hollywood. Organist for this program was Dr. Roberta Bitgood, Calvary Presbyterian Church, Riverside. The prelude and postlude were played by Leslie Oakley. Choirs represented were from various churches in Arlington, Corona, Redlands, Riverside, San Bernardino and Yucaipa.—AVA IRICK, Registrar.

ALBUQUERQUE, N. M., CHAPTER—The February meeting was planned to conform to the theme set by the Federation of Music Clubs: "Parade of American Music." A program of music written entirely by Albuquerque composers was heard at St. John's Episcopal Cathedral. Composers represented were: J. D. Robb, dean of fine arts at the University of New Mexico; the Rev. Alfred Trudeau, S.S.S., director of music of the archdiocese; Joseph W. Grant, F.A.G.O.; John Wiening, Immanuel Lutheran Church, and Wesley Selby, St. John's Cathedral.

Also in February members were invited to hear a benefit recital played by one of its members, the Rev. William Homola, demonstrating the Allen electronic organ. His excellent choice consisted of: Prelude and Fugue in E minor; "Have Mercy, Lord, My Sin Forgive" and "Lord, for Thee My Spirit Longs," Bach; Prelude on the "Ave Verum," Mozart; "O! Esca Viatorum," Rinck; "Aria Popolare del Paese di Ath," author unknown; "Le Christ-Roi," Benoit; "Jesus, Thou Art Coming," McGrath; "I Am Black but Comely," Dupré; "From Depths of Woe I Cry to Thee," Reger; Two Fantasies, de Klerk; "Creator of the Starry Skies," Lemmens; Nuptial and Low Mass Suite, Nieland; "Veni, Creator Spiritus," Nibelle; Postludium on "Orbis Factor," Goller, and Six Compositions on Gregorian Themes, Lode van Dessel.

The January meeting of the Albuquerque Chapter was held at the Albuquerque School of Music. A discussion of the problems of choral diction was led by Goodsell Slocum, organist-choir director of the First Presbyterian Church. After a short business meeting refreshments were provided.—ANN E. DIETZ.

CONTRA COSTA COUNTY, CAL., CHAPTER—The Contra Costa County Chapter gave its first public program at the First Presbyterian Church in Concord with Dean Frederick Freeman playing an organ recital, assisted by Margaret L. Price, soprano. There was a very appreciative audience present and the event was most useful in introducing the new chapter to residents of the county. It is hoped that all church organizations will be shown that the organ is an essential means of adding to the church's offering to the congregation.

A meeting of the chapter March 24 was held at the same church at which time Barbara Kaeding and Dawn Davis each played organ numbers which are suitable for church preludes and postludes. One of the important objects of this chapter is to prepare for the associateship and fellowship examinations. Some are already studying for that purpose. Also there is a committee formed to give advice to any church which wishes it regarding the choice of an organ.—JOSEPHINE SHOPTAUGH, Registrar.

Californians Hear N. J. Organist.

Mrs. Wilma Hoyle Jensen was sponsored by the Sequoia Chapter in a recital at the First Methodist Church in Fortuna, Cal. The program, in two parts, ranging from the works of Bach's predecessors to modern American works, was a stimulating challenge to the music lovers of this remote area. Mrs. Jensen's interpretation of the majestic "St. Anne" Fugue was a tour de force with detail properly subordinated to the total monumental effect. The Couperin Elevation and the Buxtehude Gigue Fugue were appropriately contrasting and colorful. Franck's Chorale in A minor preceded the contemporary group which included the Alain "Crucifixion Scene," revealing the full impassioned impact of its setting, Sowerby's "Requiescat," DeLamarter's "At the Fountain" and Garth Edmundson's "Gargoyles." Mrs. Jensen's comments and her playing isolated themes before certain works were helpful.

JAMES T. MEARNS.

TACOMA, WASH., CHAPTER—Members of the Tacoma Chapter visited two churches of interest Feb. 11. The group first met at St. Paul's Lutheran Church where they examined the historic organ. The hydraulic action has been abandoned recently, but the apparatus is still very much in evidence. The chapter then proceeded to the beautiful new Sacred Heart Church where the assistant pastor, Father Lane, showed and explained the architecture and various facilities of the new building. The Guild also examined the organ there. Mrs. Kenneth Oas opened her home for the business meeting and social hour. Mrs. M. R. Hornum was the assisting hostess. Dean Charles Adams called upon Miss Elinor Holmes, chairman of the nominating committee, who read the nominations for officers for the coming year.—MRS. JAMES EURANKS.

CENTRAL CALIFORNIA CHAPTER—The March 4 meeting of the Central California Chapter was in the form of an interesting talk by Cantor Ben Peri of Temple Israel, Stockton. The subject was the history of Jewish music. After the interesting and informative talk Cantor Peri ably demonstrated with familiar and not-so-familiar vocal numbers, such as Kol Nidrei, Eli Eli and Yiddish folk songs. He was accompanied by Mrs. Alma Simpson, organist at the temple.

A member recital was given Feb. 22 at the Lodi Central Seventh-Day Adventist Church with the following members taking part: Mrs. Velma Guptill, Maude Wolfe, Fred Tulan, Allan Bacon, Walter Kiesz and William Meeske. The Lodi Academy madrigal group, directed by Norman J. Roy, sang a number of madrigals. Louane Keim was accompanist.—GWYN GRAY CLARE, Publicity Chairman.

LOS ANGELES CHAPTER—The Los Angeles Chapter held its March meeting at the White Memorial Church preceded by dinner in the cafeteria of White Memorial Hospital. Dean Frank Owen opened the meeting by welcoming the membership and introducing guests. Treasurer Lee Burns and Sub-dean Richard Unfried reported. Unfortunately James Vall was too ill to attend and did not send the report of the nominating committee. The dean turned the meeting over to Program Chairman Unfried who introduced Lee Marsh of the host church who told about the new buildings and the musical activities of the church under the fine leadership of the minister of music, Mrs. Gladys Rue. The Estey organ was installed by Marvin Blake of our chapter. The meeting then adjourned to the church for the program by Clarence Mader, Immanuel Presbyterian Church and Occidental College. His program appears in the recital page.—HELEN MACEY, Registrar.

LONG BEACH, CAL., CHAPTER—John Hamilton, the versatile young musician from Washington, appeared in recital at the Immanuel Baptist Church March 5, the third in a series sponsored by the Long Beach Chapter. His program consisted of a group of harpsichord numbers, a harpsichord and organ duet, Concerto 3 in G, Soler, in which he was ably assisted by Donald L. Yelton, organist of the church, and a group of varied organ numbers. The audience enjoyed this concert, not only because of Mr. Hamilton's delightful music, but also because of his personal charm in narrating program notes.—ELIZABETH C. LOOMIS, Reporter.

COLORADO SPRINGS CHAPTER—At the meeting March 12 in Shove Chapel of Colorado College, the chapter listened to three contestants compete for a place on the young artist competition for the regional convention being held here April 1, 2 and 3. Miss Sharon Wesley, 17, honor student and senior at Colorado Springs high school, was the winner. She plays violin in the high school orchestra and is organist at St. Andrew's Episcopal Church, Manitou Springs.—AGNES MARTIN, Secretary.

Chapter Observes 35th Anniversary.

The San Diego Chapter held its annual minister-choirmaster dinner at the Kensington Community Church March 4. Past-deans of the chapter were invited as guests to help celebrate the thirty-fifth anniversary of the establishment of the San Diego Chapter. The following past-deans were present: Austin Thomas, Katherine Andrews, Marguerite Nobles, Charles Shatto, Nyla Lawler, Olive Requa, Howell Lewis, Mary Henson, Bertha Parrette and Helen Gilchrist. Ethel Kennedy, also a past-dean and only active charter member of the chapter, was unable to attend because of illness.

The program consisted of short talks by three ministers, with responses by several organists, on the general subject of how ministers and organists or organist-directors can best supplement each other's work in conducting worshipful church services. Many of the remarks were serious, but a good many were given in a humorous vein. A hilarious note was interjected by Sub-dean Paul Ruth who gave an imitation of a well-known entertainer. Charles Shatto preserved the decorum of the gathering by putting an end to the imitation. Ministers represented on the program included Father Richard C. Willars, chaplain of the chapter. Organists represented were: Inez Davenport, Miss Nobles, Harold Chaney, Carl Haywood and Miss Henson. Dean Isabel Tinkham gave a speech of welcome and remarked that all three San Diego civic organists have been deans of our chapter: Humphrey J. Stewart, Royal A. Brown and Mr. Shatto. She also called attention to the exhibit of mementoes, charter and scrapbook of the chapter and invited those present to look at them.

MADELINE TERRY, Historian.

ROCKY MOUNTAIN CHAPTER—The January meeting of the Rocky Mountain Chapter was held at the Church of the Ascension, Denver, Col. Robert Hoague, organist-choirmaster, was host. After a business meeting David Pew and Miss Helen Neuman played organ numbers and Mr. Hoague's choir sang choral selections.

The February meeting was held at the Wellshire Presbyterian Church where Mrs. Magdalene Havekost is choir director. Mrs. Havekost gave a demonstration of the multiple choir system. The January and February meetings were most enlightening as to different choral techniques.

The South High a cappella choir under the direction of Richard Eichenberger gave a most welcome return performance at the Montview Presbyterian Church.

Claire Coci played a recital at St. John's Cathedral Feb. 11 to a large audience. Miss Coci has played in Denver several times and her fans are numerous; she played with her usual fire and interpretation and was most gracious with numerous encores. The chapter gave a reception in the parish hall following the recital.

The chapter's senior choir festival was held at St. John's Cathedral Feb. 24 with Mr. Eichenberger directing the seventeen participating choirs. The service was played by Mrs. Annabelle Tippet, and David Pew played a recital preceding the service, as well as the offertory and postlude.—DAN L. RAINS, Correspondent.

News of the American Guild of Organists—Continued

"Gemutlichkeit" at Milwaukee Convention.

The Milwaukee Chapter is now planning the regional convention to be held in the Wisconsin city June 17 to 20. Centered on practical aspects, the chapter has taken for a theme, "What every church musician should know." Performers will be drawn primarily from the four-state area comprising the region. Fun and fellowship (Milwaukee's own "gemutlichkeit") will feature the meeting.

Recent recitals appearing under chapter auspices include Robert Noehren Feb. 10 and Donald McDonald March 3. Mr. Noehren appeared at Emmaus Lutheran Church, playing a Bach group including the Fantasia and Fugue in G minor and chorale preludes on "Wachet auf," "Das alte Jahr vergangen ist," "In dir ist Freude," and "Christ lag in Todesbanden." Other works were Vierne's "Divertissement," "Epitaph" and Scherzetto, de Maleingreau's "Tumult in the Praetorium," Karg-Elert's "Reed-Grown Waters," Messiaen's Symphonic Meditation for Ascension and his own Fugue. At a dinner following the recital Mr. Noehren discussed his new career of organ building, recommending that all organists try their hands at it. His remarks on the art of small organ building and the organization of organs evoked much comment from chapter members and guests.

Mr. McDonald's recital at St. Mary of Czestocowa Church was the first played for the chapter on the new church's two-manual Casavant. Bach numbers were "Kyrie, God, Holy Spirit," "We Thank Thee, God," Adagio Cantabile, Violin Sonata 3 and Passacaglia and Fugue in C minor. Kellner's "What God Does Is Well Done," Langlais' "Song of Peace" and Dialogue for Mixtures, plus the Roger-Ducasse Pastorale, Bingham's "Roulade" and Dupre's Prelude and Fugue in G minor, rounded out the program. The ingenious Mr. McDonald explored all tonal possibilities of the small instrument, demonstrating that large works can be successfully played on small organs.

MARIAN MANDERY, Secretary.

DUBUQUE, IOWA, CHAPTER—The Dubuque Chapter met Feb. 24 in St. Luke's Methodist Church for a program of solos, trios and anthems. Miss Helen Stuber, director of St. Luke's choir, read a paper and was program chairman. Mrs. Samuel Rath and Miss Stuber furnished the organ accompaniments. A business meeting followed with Miss Doris McCaffrey, dean, presiding. Announcement was made of a recital played March 23 by Dr. Joseph Burns, director of music at Iowa State Teachers College. In the First Congregational Church, Dubuque. As an exchange recital, Miss McCaffrey and the Rev. Gerhard Bunge, Iowa state chairman, played in Waterloo March 31.

LORAIN COUNTY, OHIO, CHAPTER—The Lorain County Chapter met Feb. 18 in the Christian Temple Church with a dinner for ministers. After a few brief announcements by the dean, Mrs. Robert Fountain, the meeting was turned over to the program chairman, Mrs. Jack Siegfred, who introduced William Wagner, the Old Stone Church, Cleveland, who gave a most inspiring talk on church worship and music. He suggested a number of anthems that he had found appropriate for both senior and youth choirs.—LEOLA SIGLER, Registrar.

Faxon Plays for Waterloo Chapter.

The Waterloo Chapter's Feb. 18 meeting was a recital by George Faxon. This event was sponsored jointly by the Waterloo Chapter and the music department of Iowa State Teachers College, Cedar Falls, and took place in the college auditorium. There was a tea in honor of Mr. Faxon in the faculty rooms following. The program: Allegro, Concerto in A minor, Vivaldi-Bach; Toccata "Transportata," Frescobaldi; Allegro Imitazione, Pescetti; Ciaconna, Aria and Variations, Pachelbel; Sonata 1 and Fantasia and Fugue in G minor, Bach; "Deck Thyself, My Soul, in Gladness," Brahms; Study in B minor, Schumann; Introduction and Allegro, "Ad Nos," Liszt; Adagio in F major, Nancy Plummer Faxon; Allegretto, Sonata in E flat minor, Parker; "The Day Thou Gavest," McKinley; "Divertissement," Vierne; "O Quam Tristis," "Stabat Mater," Poulenc; Improvisation on "Adeste Fidelis," Dupre; among several encore numbers was "Thou Art The Rock," Mulet.

TED A. HANKNER, Publicity Chairman.

WATERLOO, IOWA, CHAPTER—The March 4 meeting of the Waterloo Chapter was held in Immanuel Lutheran Church school. The program was a panel discussion on children's choirs by Mrs. F. E. Martindale of Cedar Falls and Harold Schmidt of Immanuel Church, both directors of children's choirs. Mr. Schmidt's group sang several numbers. Chapter members promoted attendance at the meeting by directors of children's choirs as well as others interested. Coffee was served following the program by the P. T. A. group of the host school.—TED A. HANKNER, Publicity.

CEDAR RAPIDS, IOWA, CHAPTER—The Feb. 4 meeting of the Cedar Rapids Chapter was held at Bethany Lutheran Church. Miss Ella Hempel served as hostess. At the business meeting the chapter's attention was called to several coming musical programs: a recital by Claire Cocci at Cornell College and a concert of choral music by the Gustavus Adolphus choir at the First Lutheran Church Feb. 14 and the Concordia choir at Coe College Feb. 15. The program, headed by Miss Eleanor Taylor, was based on well-known German chorales. Preludes on these chorales were played by Mrs. Ella Hempel, Mrs. J. B. Hungerford and Miss Rose Theiss.

Harry Christiansen has been elected dean of the chapter.—ALLAN BIRNEY, Registrar.

WESTERN IOWA CHAPTER—The morningside College conservatory of music gave a program of music for organ and brass at the Western Iowa Chapter's meeting March 12. Miss Sally Lease and Miss Lois Grammar were the featured organists assisted by brass instrumentalists under the direction of James Hustis. The program included: Three Chorales, Bach; "Musical Clocks," Haydn; "Alleluia," Bach; "Tower" Sonata 7, Gottfried Reiche; Chaconne, Couperin; Trumpet Tune and Bell Symphony and Voluntary, Purcell; Psalm 19, Marcello; "O Welt, ich muss dich lassen," Brahms; "Providebam Dominum," Lasso.—JOHN EITZNER, Secretary.

CHICAGO CHAPTER—The Chicago Chapter co-sponsored an organ vespers March 10 at Moody Bible Institute with Richard Enright, assisted by Clara Mae Enright, soprano. Organ numbers included: Chorale Prelude on the Passion Chorale, Telemann; Fantasia and Fugue in G minor, Bach; "Death and Resurrection" and "Song of Peace," Langlais, and Chorale in A minor, Franck. Mrs. Enright sang pieces by Greene, Handel, Bach, Marx and Wolf.

Chapter Has Forum on Acoustics.

The Minnesota Chapter met for a seminar on church acoustics March 2 at the new Prudential Building, Minneapolis. Sponsored jointly by the chapter and the Twin City Choirmasters' Association, the meeting featured Ray Berry, New York City, acoustics consultant for the A.G.O.

Following the afternoon session and dinner, a panel discussion was heard in the building auditorium. Members of the panel included: John Rauma, well-known church architect, the Rev. Paul Obenauf, the Wooddale Lutheran Church, Clark Angel, First Congregational Church, Eau Claire, Wis., and D. Byron Arneson, organ builder and representative for the Hillgreen-Lane Organ Company.

Each panelist expressed his views in relation to problems of acoustics. Stating that the layman must not interfere with the architect and his planning and that building committees should never hesitate to seek professional assistance, Mr. Angel suggested all representatives work together for the common goal. Mr. Berry remarked that "the organ is an instrument to aid in the glorification of God" and should be given ample consideration when planning a new church edifice. Further commenting, Mr. Arneson said the tonal success of an organ "is probably due fifty per cent to the organ itself and fifty per cent to the building structure." Unified planning was exemplified in a remark given in the afternoon session: "We must 'let the Lord's house be the crowning achievement of our efforts.'"

LEXINGTON, KY., CHAPTER—The Lexington Chapter motored to Danville to hold the March 12 meeting in the Weisiger fine arts building on the campus of Centre College. The Centre College Student Group, under the supervision of Mrs. Sam R. Cheek, Jr., arranged a program of organ music and three numbers by the Tudor Singers, an excellent choral group under the direction of Bertram Kelso. Organ numbers were: Canzona, Gabrieli; Chorale and Minuet, Suite "Gothique," Boellmann; Movement 2, Sonata in F minor, Mendelssohn; "Vom Himmel hoch," Karg-Elert; Prelude, Fugue and Chaconne, Buxtehude; Finale, Variations on a Noel, Dupre; "Now Thank We All Our God," Karg-Elert. The organists were Billy Jean Potter and Linda Curtright. Following the program a business meeting was held with Mrs. Paul T. Westcott, dean, presiding. Plans are complete for the preliminary student competition at Christ Church in early May. Mrs. Cheek and the student group were hosts for a social hour.—MARY E. LYONS, Secretary.

ROCKFORD, ILL., CHAPTER—The Rockford Chapter has had several meetings this season. Those who gave informal programs were: Paul Waters at the Court Street Methodist Church, Kay Newman at Westminster Presbyterian, Joan Peterson at First Church of Christ, Scientist, Audrey Friend at First Presbyterian, Belvidere, Jo Ann Clark at Grace Methodist and Clarence Helsing at Zion Lutheran. Mr. Helsing's program included several harpsichord numbers played on an instrument built by him.

The February meeting consisted of the examination of two Conn electronic installations (Centennial Methodist chapel and Central Christian Church) as well as a demonstration of modern teaching techniques of the amateur home organist. Allen Elmquist, local dealer in electronic organs and former church organist, was host.—JOAN PETERSON, Secretary.

Lemons Conducts St. Joseph Workshop.

A church music clinic and workshop directed by William W. Lemonds, minister of music at the Second Presbyterian Church of Kansas City, was the February project of the St. Joseph, Mo., Chapter and the highlight of the year's activities. Mr. Lemonds, a pupil of Seth Bingham, Mack Evans and Madame Gemain at the American University, Biarritz, France, is a graduate of the Westminster Choir College.

The workshop opened Feb. 25 at the First Christian Church with discussion periods for organists and choir directors and with a demonstration rehearsal period for choirs conducted by Mr. Lemonds. The workshop closed after two days with a Guild service and concert. Mr. Lemonds directed a combined choir in numbers which had been demonstrated in rehearsal. Organists and directors from the St. Joseph area were enthusiastic in their praise.

UNIVERSITY OF MINNESOTA STUDENT GROUP—A student group was organized at the University of Minnesota Jan. 29 with twenty-two charter members. The following officers were elected: Paul Emch, president; E. Lyle Hagert, vice-president; Priscilla Lovholm, recording secretary-historian; Judith Petersen, corresponding secretary-reporter; Richard Akhurst, treasurer; Peter Van Zanten and Carol Grossbach, program co-chairmen; Mary Hanson and Floydene Litsstrom, social co-chairmen. Supervisors of the group are Edward D. Berryman, professor of music and university organist, and Paul O. Manz, instructor. . . . The group was entertained Feb. 11 by Richard Akhurst at his home in an evening of informal organ playing and listening to records. Refreshments were served by the social committee and future programs were discussed. . . . A student recital was given on the four-manual Welte organ at the Cathedral Church of St. Mark, Minneapolis, March 3, sponsored by the group. The following played: Paul Emch, Carol Grossbach, Mary Ann Lahti, Helen Garvey, Alan Willis and Floydene Litsstrom. . . . Dr. Rupert Sircom demonstrated the Westminster Presbyterian Church four-manual Kimball organ March 9. This organ is to be rebuilt and the group had the opportunity of hearing the "before," and will hear the "after" results of the work. . . . The group co-sponsored a recital by Emily Cooper March 31.—JUDITH PETERSON.

ST. LOUIS CHAPTER—"A Worship Experience in Music" was the subject of the February meeting of the St. Louis Chapter. The program in the form of a Guild service took place Feb. 25 in the Webster Hills Methodist Church. Vernon D. Johnson, minister of music, was host for the meeting and in charge of the service. The sermon on the use of music in the church service had the intriguing title "Te Deum Laudamus?" and was delivered by Dr. Paul W. Hoon, Union Theological Seminary, New York City. The Rev. T. Cecil Swackhamer, pastor of the host church, was the liturgist. Three of the anthems used in the service were from the "Early American Moravian Church Music" series edited by Dr. Clarence Dickinson. Other musical numbers used included the following: "We Pray Now to the Holy Spirit," Buxtehude; "Beautiful Saviour," Christiansen; "The Lord Bless You and Keep You," Lutkin; Variations on "Old Hundred," Bristol, and "The Heavens Declare the Glory of God," Marcello. The Webster Hills Methodist Church is one of the newest churches in the St. Louis area; the organ is a three-manual Möller which was completed only a few days before the Guild service.—WILLIAM A. DAVIDSON, Publicity Chairman.

MADISON, WIS., CHAPTER—More than 300 voices sang to an overflow audience in the annual massed choir festival Feb. 24 at the Luther Memorial Church. Russell Paxton, University of Wisconsin, conducted the festival chorus; Mrs. Laura Klein, Randall School, directed the children's choir, and Mrs. Helen Paxton, organist of the church, accompanied. The following works were sung: "Now Let Every Tongue Adore Thee," Bach; "O Jesus, Grant Me Hope and Comfort," Franck-Stein; "Joy Fills the Morning," Lotti; "How Shall I Come before the Lord?," Demarest; "Let Thy Holy Presence," Tschernokoff; "Christ Whose Glory Fills the Skies," Willan; "Hallelujah Chorus," Handel; "Love Is Come Again," Fusner, and "Let All Things Now Living," Katherine Davis.

AKRON CHAPTER—The Akron Chapter met March 4 at the Westminster Presbyterian Church. After a short business meeting members were informed by the convention chairmen of the progress and plans being made for the regional convention to be held in Akron in June. The speaker of the evening was Dr. Wilbur Held, head of the organ department at Ohio State University. He spoke on baroque registration and illustrated his talk with examples and selections. Refreshments and a social hour followed.—RUTH L. VRSULECZ.

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News of the A.G.O.—Continued

STUDENT GROUP AT LOUISIANA COLLEGE



THE CENTENARY COLLEGE STUDENT GROUP is shown grouped around the organ in the Brown Memorial Chapel on the Shreveport, La., campus. Seated on the bench are faculty sponsors Norman

Fisher and William C. Teague. The group recently sponsored a series of recitals to provide relaxation and entertainment for fellow students the week of semester examinations.

Cleveland Sponsors Choral Workshop.

Dr. Ifor Jones, distinguished conductor of the world-famed Bach festivals at Bethlehem, Pa., and lecturer on choral conducting at the School of Sacred Music, Union Theological Seminary, New York City, conducted a most successful choral workshop and festival March 9 and 10 under the auspices of the Cleveland Chapter. All sessions took place at the Church of the Covenant.

At the opening seminar-type workshop class, Dr. Jones enumerated the requisites of a successful choir director. He stressed the fact that directors must memorize the material they are to conduct and that they must teach their singers to read music. And also singers should be required to make penciled notes on their music copies as reminders of various instructions necessary to the performance thereof. Dr. Jones strongly emphasized the importance of enthusiasm on the part of the director so as to infect the singers with this vital quality. Succeeding sessions found the organists and directors practicing the art of conducting. Under the keen scrutiny of Dr. Jones not one inefficient turn of a hand nor one feeble signal escaped attention and correction. All present gained new zest and conducting techniques as a result.

The final session was the choral festival program performed by the massed chorus composed of directors and singers from various church choirs throughout the city. Under Dr. Jones' direction the chorus gave a superb performance, thrilling the large audience.

Three most capable organists added to the musical enjoyment of the program: Miss Joy Lawrence and Boies Whitcomb, prelude and offertory, and Dr. Henry Fusner, accompaniments and postlude.

A social hour brought this memorable and musically invigorating workshop and festival to a close.

VALENTINA FILLINGER.

Chapter Hears Interfaith Program.

An interfaith choral program Feb. 22 marked the observance of brotherhood week in the Detroit area. The program was heard at Temple Israel after the Sabbath evening service. Members of the Detroit Chapter attended the service at which music of Jewish composers was performed.

After the service the massed choirs of Temple Israel, Christ Church, Cranbrook, Central Methodist Church, First Presbyterian Church, Birmingham, Mount Zion Lutheran Church, St. Paul's Episcopal Cathedral, St. Paul's Evangelical and Reformed Church, Warren, and Westminster Presbyterian Church sang Mendelssohn's "Hymn of Praise" accompanied by members of the Detroit symphony orchestra. Karl Haas, musical director of Temple Israel, conducted the performance. Lois Dorsett was organist.

Following the performance we were invited to the reception in honor of the Bar Mitzvah of Richard Parkans. This had not only read the Hebrew at the service but also did portions of the service usually sung by the cantor.

The orchestra was furnished through the music performance trust fund and the Detroit Federation of Musicians.

JEANNE HURST, Recording Secretary.

WESTERN MICHIGAN CHAPTER—

More than 400 children from eleven Grand Rapids churches of five denominations appeared in the junior choir festival at Trinity Methodist Church March 10 under the sponsorship of the chapter. Co-chairmen of the festival committee were Dorothy Goossen and Henry Rose. The festival was conducted by Edith Lovell Thomas, Union Theological Seminary, New York City, nationally-known director of children's choir workshops and author of "Music in Christian Education" and "Singing Worship."

A luncheon and choral workshop for choir directors, music educators and Christian education directors was held March 9 at Trinity Methodist Church with Mrs. Alyce Chapman, chairman of the hospitality committee, Eric Weaver, choirmaster of Trinity Church, and Helen Hawes, festival organist, in charge. The church was filled to capacity for the event.

The Mayfair Christian Reformed Church of Grand Rapids was the entertaining church for the March 3 meeting of the Western Michigan Chapter. John Hamersma, organist and choirmaster, was host. Following the dinner Miss Doris James, dean, discussed plans for the annual choral service and the recital of Dr. Michael Schneider April 26 at the Fountain Street Baptist Church. May 10 has been set as the date for the student competition recital. Following this business meeting Mr. and Mrs. Robert Sheets entertained with a most interesting and informative travel talk and slides on their "musical trip" to Europe.

Members and guests of the Western Michigan Chapter gathered Feb. 1 for their meeting at the Westminster Presbyterian Church, where Robert Gallagher, organist and choirmaster, served as host. After a hearty dinner and a business meeting members heard the three-manual Aeolian-Skinner organ played by students of John Hamersma, Calvin College, and Roger Rietberg, Hope College, Holland, Mich. Mr. Gallagher concluded the evening's program by reading a complete and informative paper on organ repertory for Lent and Easter.

The chapter sponsored the first of the artist series with David Craighead Jan. 23 at the Park Congregational Church. A reception was held in the church parlors following. Funds raised by this artist series are used for the student scholarship fund.

The chapter met at St. Mark's Cathedral Jan. 7 with Henry J. Hungerford, organist and choirmaster, as host. Following the dinner and business meeting the chapter was favored with an interesting and informative speech on "The Thirteenth Century: Cradle of Western Music" by Miss Joan Boucher, musicologist. Records were played to illustrate the singing and its development. Many members took advantage of the opportunity to play the recently-rebuilt Austin organ.

—MRS. GARRET LANTINGA.

TOLEDO CHAPTER—The Toledo Chapter met at the Queen of the Holy Rosary Cathedral Feb. 19 for a program of organ and choir music by Claude P. Lagace, A.A.G.O., organist and choirmaster, assisted by Hugh L. Murray, Ch.M. Organ music included: Allegro, Symphony 2, Vierne; "O Man, Bemoan Thy Fearful Sin," "Christ Lay in the Bonds of Death" and Toccata and Fugue in D minor, Bach; Pavane, Byrd; Adagio, Vivaldi, and Finale, Symphony 1, Vierne. Choral numbers were four Gregorian chants; "O Salutaris," Perosi; "Ave Verum," Vidana; "Cantate Domino," Hassler; "Ave Maria" and "Jesu Dulcis Memoria," Vittoria, and Gloria, Refice. After the excellent program the chapter retired to the choir room for a business meeting and refreshments.—JOHN J. FRITZ, Registrar.

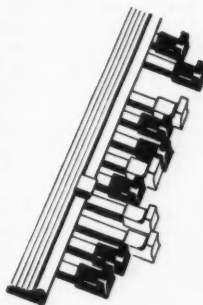


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Three-manual for Chicago Congregation Is Designed by Beard, Moore and Keesey—Opening Program Played in February.

The new three-manual Möller organ in the Sauganash Community Church, Chicago, was opened Feb. 3 with a dedicatory recital by Dr. Wilbur E. Keesey with the assistance of the church quartet and choir. Dr. Keesey played: Rigaudon, Campra; "Sheep May Safely Graze" and Toccata and Fugue in D minor, Bach; Air and Gavotte, Wesley; Andantino and Chorale in A minor, Franck; "Reve Angelique," Rubinstein; Meditation in E flat, Francis Moore; "Harmonies du Soir," Karg-Elert, and Festival Toccata, Fletcher.

The instrument was designed by Henry Beard of the Möller Company in consultation with Dr. Francis S. Moore, Dr. Keesey and the music committee. The organ is installed in a loft west of the chancel; the console is of the English drawknob type.

The stoplist:

GREAT ORGAN.

- Quintade, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Bordun, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Grave Mixture, 2 ranks, 122 pipes.
- Chimes.
- Tremolo.

SWELL ORGAN.

- Rohrflöte, 8 ft., 61 pipes.
- Viola Pomposa, 8 ft., 61 pipes.
- Viola Celeste, 8 ft., 61 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Bassoon, 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Rohrachmel, 4 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Lochgedackt, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Erzähler, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Nasard, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Terz, 1 3/4 ft., 61 pipes.
- Tremolo.

PEDAL ORGAN.

- Sub Bass, 16 ft., 32 pipes.
- Quintade, 16 ft.
- Gedackt, 16 ft., 12 pipes.
- Spitzprinzipal, 8 ft., 44 pipes.
- Quintade, 8 ft.
- Gedackt, 8 ft.
- Quint, 5 1/2 ft., 32 pipes.
- Oktav, 4 ft.
- Gedackt, 4 ft.
- Bassoon, 16 ft.
- Bassoon, 8 ft.
- Bassoon, 4 ft.

BUILDER OF MANY NEW YORK ORGANS DIES IN FLORIDA

Harry A. DeBold, 58, organ builder for over forty years in the metropolitan New York area, died suddenly at his home in Fort Lauderdale, Fla., Feb. 4. He had been in excellent health; his death was attributed to a coronary thrombosis.

Mr. DeBold became interested in organs in his early teens and apprenticed himself to the trade. In the early twenties he went into business for himself, after having been associated with Gustav Doering, Ernest M. Skinner and the W. W. Kimball Co. He played an important part in the building and installation of a number of the large church organs in New York City as well as with organs in the homes of wealthy individuals. For over twenty-five years he was closely associated with the late Mrs. Andrew Carnegie in her various charitable contributions in the field, as well as maintaining the organ in the Carnegie mansion.

During the last war, Mr. DeBold became interested in the electronic organ field and spent much time in experimental work toward the development of a tonally accurate instrument. For a time he represented the Conn Company in New York.

Mr. DeBold was a long-time member of the American Guild of Organists, having been closely associated with many of the founders of the organization. With his wife, he was co-founder of the National Nephrosis Foundation, Inc. Shortly after the death of his youngest son from nephrosis, Mr. DeBold retired, and within the last year had moved to Florida. Surviving are his wife, Ada, and son, Paul, of Fort Lauderdale, and a son by a previous marriage, Harry, Jr., of Little Neck, N. Y.

CHRISTIANSEN SESSIONS

LISTED FOR SUMMER 1957

The Paul Christiansen Choral School will offer summer courses in three states. From July 7-17 Illinois State Normal University, Normal, Ill., will be host school. July 21-31 will be the dates for sessions at the State Teachers College, Bemidji, Minn., and Aug. 4-14 at Thiel College, Greenville, Pa.

Paul J. Christiansen, Concordia College, Moorhead, Minn., will specialize in voice and choral techniques, Richard Hoffland, Sioux Falls, S. D., will give work in the church choir and elementary conducting and Carl O. Thompson of the Bemidji school will teach school music materials and procedures. Each of the colleges is offering under-graduate and graduate credit for the courses.

PROFESSOR PAUL G. JONES heads the University of Wisconsin's church music conference Aug. 1-2 which seeks to provide church musicians with new ideas and practical suggestions with particular attention to problems in smaller churches. Professor Jones and his staff also provide technical help for directors, organists and vocal soloists.

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D. STERLING WHEELWRIGHT, on sabbatical leave from San Francisco State College, flew westward March 28 for a spring tour around the world. He is making plans for future music and art tours and taking pictures for his lectures on the arts. He will return in time to conduct his summer tours to Europe, which will take organists and music lovers to festivals and galleries abroad.

LUTHERANS END SEASON'S NEW YORK STUDY SESSION

The Lutheran church music school of New York City, James Boeringer, director, has completed its eight sessions of study in sacred music for the 1956-57 season. Six lectures by Charles Jacobs, the Holy Family Church, Union City, N. J., were devoted to the history and repertory of Gregorian chant. "The Shape and the Spirit of the Lutheran Liturgy" was discussed in six lectures by Dr. Berthold von Schenk, Our Saviour Lutheran Church, New York City. With the help of trumpet, violin and recorders, Mr. Boeringer, organist of Our Saviour Church, played three programs of instrumental music.

Other faculty members were: Stanton Althouse, Whitestone; Wayne Fenstermacher and Mrs. Detlaf Kraft, Flushing; Mrs. Helen Rippe, Long Island City, and Mrs. Elsa Schmitz, New York City. The group plans next year's meetings for more widely-spaced intervals and at various churches.

CHURCH IN ARLINGTON HEARS TWO GIRLS' GROUPS, ORGAN

Lenore Floyd, organist, and the Washington and Lee girls' chorus and girls' ensemble under the direction of Mary Lou Alexander gave a program Feb. 17 at St. George's Episcopal Church, Arlington, Va. Vocal numbers included works of Bach, Jacob, Mozart, Perti, Arcadelt, Beobide and Liszt. Mrs. Floyd played Bach and Vierne.

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| 20. Thou Hast Given Us Bread from Heaven | J. Christian Geisler | .25 |
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CHICAGO, APRIL 1, 1957

Evaluating Gospel Hymns

It was bound to occur. Whenever two or three—or 200 or 300—church musicians are gathered together there is great likelihood that gospel hymns will become a subject of discussion. So it happened at the recent convention of the Music Teachers' National Association, held in Chicago. Dr. William C. Rice, chairman of the fine arts division at Baker University, Baldwin, Kans., introduced the subject with criticism of the era which brought these hymns into being. One must concede to Ira D. Sankey and other composers and singers who gave us gospel hymns that their product had vitality, for after all these years it is still living and a subject of use and of discussion. This fact is very evident to the musical editors of the hymnals published in recent years, for an attempt to omit any of the old favorites has always led to controversy and eventually in most instances to inclusions of the hymn that the editors wished to omit.

In the preparation of several new hymnals the resourceful editors have taken advantage of a new technique. They have grouped a number of gospel hymns that had to be included by placing them at the end of the book under various classifications such as "Evangelistic Hymns," instead of dignifying them by placing them under their natural headings. This method of compelling certain old favorites to go to the kitchen door to obtain entrance hardly deserves comment from THE DIAPASON. To give this treatment to "Day Is Dying in the West," "I Need Thee Every Hour," "What a Friend We Have in Jesus," "Lord, I Hear of Showers of Blessings" or "Tell Me the Old, Old Story" may be rendering a service to hymnody, but there may be doubts on this point.

The M. T. N. A. discussion seems to have brought out notice of P. P. Bliss' "Let the Lower Lights Be Burning," but that hymn and the story behind its composition will live a long time.

There are hymns for every mood and for every experience in life. We remember Thanksgiving Day in a mid-western church when at a union service of all the Protestant churches in the city the hymn announced was "True-hearted, Whole-hearted Faithful and Loyal," which was about as appropriate for the day as it would have been at a first-class funeral service.

New Choral Music

The turn of the season is apparently a period of doldrums for the publishers of church music. Most directors have completed this season's plans and spent this year's music budget; they are much too heavily involved in their Lenten and Easter programs to give much thought to new material for next year. Only four publishers sent us material for this month. Many of their anthems are too late for their intended occasions this year.

For example, Lorenz sends a new Easter cantata, "The Crown of Life," by its editor, Rob Roy Peery. Based largely on familiar hymns this long work is designed for average volunteer groups with many solo bits and passages for trios and male and treble choirs. Also for Easter are Peery's "Christ Is Risen" and Wilson's "The Living Christ" and "An Easter Alleluia," all intended for choirs with comparatively limited skills. Haydn Morgan's "O Come and Mourn" is a simple but agreeable strophic setting of the familiar poem, one stanza set with solo and chorus, another for trio and two for chorus. Peery's "Rest Thou with Me" is a small meditative a cappella bit with many uses.

A sizable packet of anthems sent us from England by Novello was found largely to duplicate material already reviewed in these columns. Two we do not recall noting are Dyson's *Benedicite*, *Omnia Opera* and Bush's "Praise the Lord, O My Soul," both well-made anthems in an English style.

An even larger stack from Flammer also contained numerous repeats. Among new works is a short Easter cantata, "Christ the Risen Lord" by Frances Williams, a work in a mixture of styles which makes only reasonable demands on choir or soloists. The same writer's "Praise the Lord, Ye Heavens," her hymn-anthem on "Holy Lord of All" and her Palm Sunday "O Glorious King in Triumph Ride" are all easy, noisy festival material. Her "Give Thanks" might be useful for male chorus and harp on a program. Elinor Davies' children's choir book, "With Happy Voices Singing," selects its materials from standard sources. Also by Davies for juniors is a Palm Sunday "Sing Hosanna" from Sullivan and a routine "Tis Easter Day."

Others for Palm Sunday from Flammer are Harter's "Blessed Be the King" and Licht's "Hail, Hosannah" for combined choirs and Cain's arrangement of "All Glory, Laud and Honor" with band or orchestra. For Easter are Katherine K. Davis' folk-like "All in the Morning," Ruth Bampton's "Triumph of the Cross," using narrator, and Cain's "Christ Triumphant" with trumpets. Roberta Bitgood's "Except the Lord Build the House" is good dedicatory service material. Also from Flammer are: "We Thank Thee Lord for Mother Love," arranged by

One cannot override the lifelong feelings and tastes of church people. We remember an occasion in which the pastor of a church of 1,000 communicants decided to change from an old hymnal to a modern one sponsored by its denomination. The move aroused great opposition from a large group of members. One man with whom the writer discussed the subject said in effect: "I have settled the matter easily and quickly. I examined the new hymnal, looked at its index to see if 'Jesus, Saviour, Pilot Me' was included. It was. That being the case I was satisfied. I could never approve a book which omitted that hymn."

We are ever in the midst of changing fashions. Not many years ago the Negro spirituals were put to use by choirs the country over. It is not a wild guess that gospel hymns may be adapted in the same way not many years hence. This should not mean that those songs whose words are as rapid as their music should be placed in oxygen tents and made to live regardless of their demerits. It will not mean that we shall be shouting "That Will Be Glory for Me" or claim that "The Ninety and Nine" was inspired by Dwight L. Moody, who persuaded Sankey to set it to music overnight, but may lead many a critic to separate the wheat from the chaff and recognize the worth of many of these popular compositions.

Riegger, "When Jesus Spake," Emig, a bright "Sing unto the Lord a New Song," Gordon, a unison "We Praise Thee, O Our God," Sistrunk, the SSA "A Song Prayer for Peace," Seitz, and two SSA's by Denise Mainville—"In the Beginning Was the Word" and "My Soul Doth Magnify the Lord."

From Oxford Press comes a considerable variety. A Good Friday "He Is the Lonely Greatness" by H. K. Andrews is a dialog requiring a good tenor or soprano and a choir capable of fine nuance. For Easter are carols, "Now from Every Christian Steeple," Chapman, "That Eastertide with Joy Was Bright," Ley, and "Round the Earth a Message Runs," Aldridge. For next season are a harvest season "O Sing the Glories of Our Lord," Andrews, a Christmas anthem, "Sing We the Birth," Wadely, and two carols by Fricker on ancient texts and with a specialized appeal. "Be Merciful unto Me," John Blow, is much more than a period piece; Andrews' transcription of the thirteenth-century "Blessed Be Thou Heavenly Queen" is mainly for the scholar. "Rise, O My Soul" and "Of One That Is Fair and Bright," Stanton, are motets for disciplined special groups. A fine choir will enjoy singing Vaughan Williams' "A Choral Flourish" as a festival item. For liturgical groups Tallis' "Five-part Litany" and a *Benedictus* and *Jubilate* by Willan are recommended for attention. Rapley's "Let All the World in Every Corner Sing" is bright and has a big ending.—F. C.

New Organ Music

Twenty-five Preludes by Alec Rowley based on famous hymn tunes, distributed here by Boosey and Hawkes, head new organ music received. These preludes are printed five to the volume and are for (1) Lent, (2) Easter and Ascensiontide, (3) Christmas, Advent, Passion, Whitsuntide and harvest, (4) general use and (5) occasions including saints' days and weddings. Not all the basic tunes are as familiar in America as in England but Rowley's usual skill and taste make them worth attention. All are designed for average service use and are of practical length and considerable variety.

Two volumes from Oxford Press—"A Festive Album" and "An Easy Album"—each contain six useful service pieces by contemporary church composers: Jackson, Gibbs, Guest, Bush, Coleman, Campbell, Thiman, Watson, Darke and Willan. The "easy" album is immediately usable; the "festive" one may also be serviceable. "Three Eighteenth-Century Voluntaries" are pieces by Greene, Stanley and Boyce. In the fashion of the period each has a slow section followed by a lively vivace. Only manuals are indicated. "Exultate" by Sidney Campbell is a bright postlude or recital piece. Vaughan Williams' "Two Preludes on Welsh Folk Songs" are well contrasted. The "Romanza" is lyric and meditative; the Toccata on "St. David's Day" ends full organ.

Langstroth's "At the Cradle" (Novello) would repay agile performance and delicate registration.—F. C.

SETH BINGHAM FILLS MANY SPEAKING ENGAGEMENTS

The Binghamton, N. Y., Chapter of the A.G.O. sponsored Seth Bingham, vice-president of the A.G.O., in a talk March 4 on "Choir Rehearsal Techniques and Repertory." There was a record attendance. At the closing session March 8 of the University of Michigan's week-long campus conference on religion, Dr. Bingham delivered an address, "The Wings of Music," and commented on choral selections of Jewish, Eastern Orthodox, Roman Catholic and Protestant music sung by the Michigan Singers directed by Maynard Klein before an audience of more than 1,000. The program included the speaker's new "Missa Salvatoris" and his Concerto for Brass, Snare Drum and Organ conducted by George Cavender with Marilyn Mason as organ soloist.

Dr. Bingham appeared March 19 before the Westchester, N. Y., Chapter of the A.G.O. in a lecture on "Modern Composition and the Church." He is scheduled to speak on this topic May 6 at the New York-New Jersey regional convention in Albany and to lecture at Michigan State University's church music workshop July 5-10.

Looking Back into the Past

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

THE DIAPASON established a department of news of the American Guild of Organists, giving that organization the benefit of special attention for its activities.

The University of Toronto commissioned Casavant Freres to build a large four-manual for its convocation hall.

J. C. Deagan, manufacturer of chimes and other percussions for organs, moved into his new factory, a large five-story building on Berceau Avenue, Chicago. The structure was erected at an expenditure of \$240,000 and was surmounted by a handsome tower, in which were installed Deagan tower chimes.

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

Charles H. Doersam, F.A.G.O., was nominated for warden of the American Guild of Organists.

A four-manual organ for the new Y.M.C.A. in Jerusalem was under construction at the factory of the Austin Organ Company in Hartford, Conn.

Of outstanding importance among organs under construction was a large Aeolian-Skinner four-manual for the new East Liberty Presbyterian Church, Pittsburgh, Pa.

Seth Bingham described for the benefit of readers of THE DIAPASON the great new organ in Westminster Cathedral, London, built by Henry Willis & Sons.

More than 200 persons, including fellow organists, former pupils, clergymen and members of his church, attended a dinner March 17 at the Hotel Brevoort in New York to mark the fortieth anniversary of Dr. William C. Carl's incumbency at the First Presbyterian Church.

Dr. Harold W. Thompson, New York State Teachers' College in Albany and a contributor to THE DIAPASON, was honored by election to membership in the Royal Society of Edinburgh in recognition of his research work in Scottish literature.

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

The farewell recital by Dr. T. Tertius Noble, under the auspices of the A.G.O., was played at St. Thomas' Church in New York City.

Arthur Scott Brook, prominent organist and designer of organs, died in Atlantic City, N. J.

Kalamazoo, Mich., had its first Bach festival.

Harold W. Friedell was appointed permanent successor of Dr. David McK. Williams at St. Bartholomew's Church, New York City.

Jan P. Sweelinck and his contribution to early organ music was the subject of an article based on the translation from a Dutch volume by K. Mulder Schuil, M.S.M.

M. P. Möller was to build a large organ for Trinity Episcopal Church in Portland, Ore.

The new Holy Ghost Catholic Church in Denver was to have a large Kilgen organ.

FOREIGN CATALOGS REACH OFFICE OF THE DIAPASON

Some interesting music catalogs have reached us in recent weeks. From Knud Larson, Copenhagen, came the new catalog of the society for publishing Danish music with full descriptions of the material in English and an "antiquaria" catalog of rare and early Danish editions. Musica Rara, London, lists music of many periods for almost every instrument and combination of instruments.

FREDERICK A. SNELL, organist at St. Mark's Lutheran Church, Williamsport, Pa., appeared Feb. 5 with the Williamsport Symphony Orchestra, playing Yon's Concerto "Gregoriano" on an Allen electronic organ.

"LIFE MEANS MORE with Music!" will be the theme of the thirty-fourth observance of national music week to be celebrated this year May 5-12.

Letters to the Editor

Agrees with Dr. Gore.

Kalamazoo, Mich., March 6, 1957—
Dear Mr. Gruenstein:
The recent letter submitted to THE DIAPASON by Dr. Gore regarding the "feel-for-the-pedals" school expresses my sentiments exactly. I can only commend him for being able to break the habit in his students within the period of six weeks.
Whoever deserves the dubious distinction of having initiated the practice of locating pedal keys by kicking the black ones I cannot say. It is true, however, that Stainer in his organ method advocates inserting the feet into the openings between D sharp and F sharp and between A sharp and C sharp in order to feel for the adjacent white keys.
My own device for demonstrating the folly of the "feel" approach is to show that a coloratura pedal passage, such as that in Bach's Toccata in F major or in the Fugue in D major, cannot be successfully negotiated unless an articulated ankle movement is employed culminating in decisively slapped pedals.
Sincerely,
ARTHUR BIRKEY.

And in the Other Corner!

Urbana, Ill., March 14, 1957—
Dear Mr. Gruenstein:
In the March issue Richard T. Gore characterized any attempt to encourage beginning organ students to "feel for the pedals" as "charlatan procedure." He claimed "no reputable performer has ever played this way or taught this way." He threatened, "I would like to find out who started this method of alleged teaching and personally inject a lethal dose of NaF into his soup."
I do not know who started this method but I do know of a top-ranking organist-teacher who uses it. On page eighty of the first volume of his "Ars Organi" (1953) Flor Peeters writes, "To acquire accuracy on the pedals without looking at them, the following recommendations should be observed." Heading this list is the following: "Place the foot in the spaces between E flat and F sharp, or between B flat and C sharp. By gently touching the side of these keys, any note adjacent . . . can be played accurately."
Since the martyrdom of such a distinguished musician as Flor Peeters would attract international attention, the propriety of the occasion would seem to demand a dignified lethal agent such as hemlock rather than poisoned plebeian potage.
Mr. Gore alleges that students are taught to learn by "kicking the F sharp." Mr. Peeters instructs the beginner to touch its side gently. The secret lies in the quiet swinging of a small, graceful arc, the note wanted being found en passant and not by an awkward, angular and time-consuming detour. After reading the complete list of

Peeters' recommendations, it becomes apparent that this is not a method in itself but rather a supplement to standard procedure. He believes that beginning students should develop some feeling for the pedal board as an area that contains landmarks and not as a flat surface to be pedipulated strictly by geometric procedures. He takes into consideration the personal equation that, under the tensions of public performance, often affects the robot-like accuracy achieved in the practice room.
The faster the runner, the greater the pleasure for the pitcher who "picks him off first base." In view of Mr. Gore's outstanding reputation everyone, including himself, must know that I write this letter, not in a dour chuff, but with a friendly chuckle.
Very truly yours,
RUSSELL HANCOCK MILES.

Dow Identifies "Feel-for-Pedals" Origin.

Redlands, Cal., March 11, 1957—
Dear Mr. Gruenstein:
Tell Mr. Gore to look into any old copy of Stainer (before Mr. Gore's day evidently) and he will see who started the "feel-for-pedals." In old copies of my acquaintance certain pages are marked X . . . X . . . X. But they still bear bad fruit—handed down from generation to generation.
MARGARET WHITNEY DOW.

Comments on DIAPASON Articles.

Newport, R. I., March 8, 1957—
Dear Mr. Gruenstein:
With reference to the letter from Raymond L. Barnes in THE DIAPASON for March, it would seem that the truth regarding the two organs at the home of Lady Jeans at Dorking is as follows: The large organ is the work of Norman & Beard, prior to the amalgamation of the firm of William Hill & Son with the latter concern. It is a three-manual instrument of moderate size with the tonal characteristics of English organs of thirty to forty years ago as built by that company. Incidentally, it was built for Sir James Jeans some years before his marriage to Susi Hock, the present Lady Jeans. It is said that that organ now is seldom used. The smaller, and later, instrument is a two-manual organ, the tracker action and casework of which were built by Hill & Son and Norman & Beard sometime prior to 1939. It was designed by David and built by Hermann Eule of Bautzen and installed by the latter's workmen at Dorking. It contains fifteen registers, all unenclosed, all on 2½-in. wind with no extension or borrowing. The Hauptwerk or principal manual has six registers, the oberwerk five and the pedal four. The firm of Willis, incidentally, was not concerned with either of these organs. This information can be vouched for on the basis of conversation with Lady Jeans

when the writer was last in London three years ago. Also, a comprehensive article on the subject by Cecil Clutton will be found in "The Organ" for July, 1939.
Herewith also a comment or two on the article by Charles H. Finney in THE DIAPASON for February. The organ at M. Dupré's home at Meudon, as is generally known, was built as a three-manual by Cavallé-Coll. Since being moved to its present location it has been revised and considerably enlarged, including the fourth manual, but its original character has not been altered. As for the Versailles chapel organ, it is completely new except for the case, since the original organ, by Robert Cliquot and Tribout (finished 1711), was destroyed when Cavallé-Coll installed in its place a commonplace two-manual organ of his make in 1873. This latter, fortunately, has in turn been replaced by the present Gonzalez organ which, if not a facsimile, is at least in quality comparable to the lost original organ. As for London, it is unfortunate that Mr. Finney was there in the ballet season at the Royal Festival Hall, for the organ then is covered by a temporary stage which makes using the instrument impossible. The organ itself is highly controversial, containing as it does many tonal qualities that are far from British tradition, yet it has excellencies that cannot be denied. The visits to two of Arthur Harrison's organs, widely separated in date, those at Westminster Abbey (1937) and Ely (1908), could have demonstrated the variety possible in instruments of comparable size and of the same origin but between which is an appreciable time interval. The St. Paul's Cathedral organ is justly famous: differing widely in character from Continental examples, it loses nothing by comparison therewith. It is unfortunate that the Alexandra Palace organ, in some ways the finest organ ever built in England, remained dismantled and hence unplayable at the time of the visit of this group of American organists.

The article by Mr. Pigott in the March DIAPASON contains much useful material wherewith to challenge the more extreme of the baroque advocates; yet it seems to me that some of his conclusions are open to question. For example, with due respect to Dr. Barnes, it seems as though the effect of control of attack in a tracker organ is not wholly "subjective." It is a case that sometimes is and again is not. In a large tracker organ, ancient or modern, where many feet of mechanism and considerable distance intervene between key and pipe, it seems true that any variation in attack, and hence speech of pipes, is too remote to be appreciable. But in a small organ, where mechanism is simple and direct and pipes are so close as to be within arm's reach of the organist—essentially voicing-machine conditions, that is—there is an appreciable variation in touch and in resulting attack. Five or six ranks—a miniature chorus—under such conditions do not respond as does a single rank, nor is the resulting sound the

same when the playing is staccato as when it is legato. I might add that variation in release as well as attack is appreciable to the player, thus giving a subtle but two-way control of the tone production. Of course the control is slight compared to that of the pianist. The harpsichord player is, perhaps, in a position half-way between the pianist and the organist using a small tracker organ with well-built, well-regulated and smoothly-functioning action. Alas, not all tracker actions, ancient or modern, measure up to that standard! A poorly-built action, no matter how short nor how near the pipes, will fail to produce this sense of speech control. But a well-built action does provide it and the effect is more than mere imagination. Can't there be some testimony on this point from players of wide experience with instruments of differing dates, size and national origin?
WILLIAM KING COVELL.

Corrections from Pigott.

Pittsburgh, Pa., March 13, 1957—
Dear Mr. Gruenstein:
Referring to my article on "Fetiches," there are two minor typographical errors that probably should be corrected: the sentence, "Since it takes about 0.2 seconds etc.," should read 0.02 seconds. The sentence, "While most of this instrument is on 4 to 6 inches for flutes," should read flues (as distinguished from reeds).
I have received a commendatory letter from William Odell; he is just as disgusted and alarmed as I am at the misguided efforts to re-introduce tracker action with all its limitations and faults.
Sincerely yours,
R. J. S. PIGOTT.

Decries U. S. Church Music Is "Terrible."

Houston, Miss., March 11, 1957—
Dear Mr. Gruenstein:
I consider Graham Steed's letter in the March issue of THE DIAPASON on the current atrocious church music as one of the finest things you have ever published in the many years I have been a subscriber. The writer many years ago was a church organist in Chicago, but gave up the profession for economic reasons, retaining, nevertheless, a great love for the organ and decent church music.
Through the years my engineering profession has taken me throughout the United States and with very few exceptions the church music I have encountered is terrible beyond words and I have long felt that the organ periodicals as well as the A.G.O. could do no more worthy service than to establish a program of "cleaning house" on church music. I think that the letter is a step in that direction and I hope that you publish many more such communications.
A. B. GREENLEAF.

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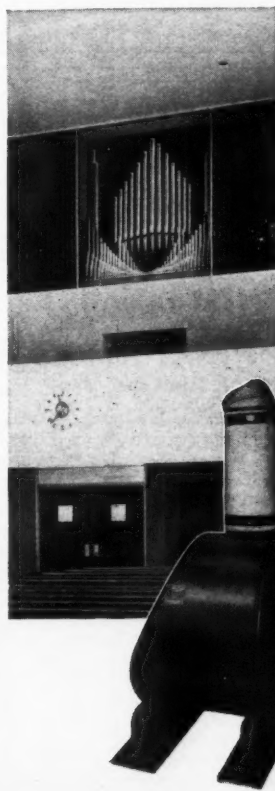
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MÖLLER WILL BUILD ORGAN FOR CHURCH IN KNOXVILLE

The Central Methodist Church in Knoxville, Tenn., has signed a contract with the M. P. Möller Company for a three-manual and antiphonal organ. Organist of the church is Miss Grace Marney, and the Möller representative in the negotiations was W. R. Bradberry.

The stoplist:

GREAT ORGAN.

- Gemshorn, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Quint, 2 3/4 ft., 61 pipes.
- Octavin, 2 ft., 61 pipes.
- Fourniture, 4 ranks, 244 pipes.
- Harp.
- Tremulant.

SWELL ORGAN.

- Quintaton, 16 ft., 73 pipes.
- Quintaton, 8 ft., 12 pipes.
- Viole de Gambe, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Flauto Harmonique, 4 ft., 73 pipes.
- Octavin, 2 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Bassoon, 16 ft., 73 pipes.
- Bassoon, 8 ft., 12 pipes.
- Trompette, 8 ft., 73 pipes.
- Schalmel, 4 ft., 73 pipes.
- Chimes.
- Tremulant.

CHOIR ORGAN.

- Concert Flute, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Unda Maris, 8 ft., 49 pipes.
- Cor de Nuit, 4 ft., 61 pipes.
- Nasat, 2 3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1 3/4 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Harp, 49 bars.
- Tremulant.

ANTIPHONAL ORGAN.

- Viola, 8 ft., 61 pipes.
- Dolce Flute, 8 ft., 61 pipes.
- Dolce Flute Celeste, 8 ft., 49 pipes.
- Principal, 4 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 25 bells.
- Tremulant.

PEDAL ORGAN.

- Violone, 16 ft., 32 pipes.
- Subbass, 16 ft., 32 pipes.
- Gemshorn, 16 ft.
- Quintaton, 16 ft.
- Principal, 8 ft., 32 pipes.
- Subbass, 8 ft., 12 pipes.
- Gemshorn, 8 ft.
- Quintaton, 8 ft.
- Super Octave, 4 ft., 12 pipes.
- Gemshorn, 4 ft.
- Mixture, 3 ranks, 96 pipes.
- Double Trompette, 16 ft., 12 pipes.
- Bassoon, 16 ft.
- Trompette, 8 ft.
- Clarion, 4 ft.

ANTIPHONAL PEDAL ORGAN.

- Viola, 16 ft., 12 pipes.
- Dolce Flute, 16 ft., 12 pipes.
- Dolce Flute, 8 ft.
- Viola, 8 ft.
- Viola, 4 ft.

ALBERT RUSSELL, organist and choir-master of the Asylum Hill Congregational Church, Hartford, Conn., writes that he will play in New York City in the April recital series at St. Thomas' Church, a vesper recital at the Riverside Church and in music festival week at St. Paul's Chapel, Columbia University.

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Daughter Recalls Incidents in Life of James H. Rogers

By MARION R. HICKMAN

"By their works ye shall know them" is subject to the widest of applications, but it seems especially appropriate in reviewing the life and work of James H. Rogers in this centenary year of his birth. His compositions were indeed a reflection of his personality.

The circumstances that shaped the career of this musician as well as the influences that fostered his talents had their roots in a New England background at the time of the Civil War. His father, mild and scholarly, was an Episcopal priest with liberal ideas on the rights of the individual. Plain living and high thinking was the order of the day. From earliest childhood young James loved the music of the organ and the singing in the church near his home and his imagination was stirred by a stained glass window depicting St. Cecilia playing a celestial organ on a cloud. Strangely enough he never joined a church.

Serious study in music was not available to James until his thirteenth year when the family moved to Chicago and he began piano lessons at Lake Forest Academy. After graduating from this school in 1874, he went to work for Lyon and Healy, music publishers, and also studied organ with Clarence Eddy who inspired him to go to his teacher, Haupt, for further study in Berlin. A sidelight on this period in Chicago relates to the new sport of the day, baseball, as Lyon and Healy had organized a team of which Rogers was a member. He kept a lively interest in the game all his life and in later years, when in need of relaxation, would pin a sign on the door of his studio, "Gone for the day," and go to a baseball game.

Mr. Rogers spent two years in Berlin and three in Paris studying piano, organ and composition under the recognized masters of the time and in that stay had considerable experience in accompanying singers and instrumentalists. He would have liked to live in Paris for the rest of his life but duty called and he returned home.

The young musician found his first organ position in Burlington, Iowa. After a year there he accepted an offer from the Anshe Chesed Congregation in Cleveland, Ohio. Until his retirement in 1932 Rogers directed the music for this synagogue, later known as the Euclid Avenue Temple. However, this association endured until his death in 1940 with a generous pension accorded him after fifty years of service. In 1933 he composed a new morning service for the temple as a token of gratitude. Three other services, notably one for the dedication of the temple built in 1912, had been composed while there. It was a rare relationship marked by many evidences of mutual esteem between an organist and the congregation he served.

Two services a week at the synagogue as well as two Sunday services at the Euclid Avenue Baptist Church (1881-1901) were remunerated in those early days by small but steady salaries, but the fluctuating returns from teaching and other activities constituted the bulk of a far from bulky income. In common with many musicians of that period Rogers was frequently hard-pressed for money and after his marriage in 1891 he found increased anxieties with the mounting obligations of a growing family. However, a buoyant disposition and an immense vitality usually enabled him to throw off his worries either to relax and enjoy life or, equally, to concentrate on the job in hand. He likened himself to Mr. Dooley, a journalistic character of that time, who was quite unmoved by financial crises in Wall Street. Said Mr. Dooley, "I've been in a panic all my life!" In 1886 Rogers established a small publishing business in order to market his compositions, most of which had been turned down by numerous publishers. Two of these numbers, "At Parting" and "The Ninety and Nine" (written under a pen name, Edward Campion), are still widely known. The venture staggered on (with the aid of a partner after 1893) until 1905 when it was sold to G. Schirmer,

JAMES H. ROGERS



Inc., for \$3,000. Meantime an effort in the field of concert management failed except for a successful recital by Paderewski on his first American tour in 1891.

Ten years' experience with choirs by this time had indicated a need for anthems suited to average singers and there was a lack of material, too, for students of organ and piano. By intensive work in the next decade he produced eighty-two compositions, four instruction books and many teaching pieces for children. Although some of these were frankly pot-boilers (a number of anthems and piano pieces were sold for \$10 apiece), inspiration was never far off. At the turn of the century the composer's reputation had been established beyond the local scene. His music was distributed among eleven publishers who were now asking for more, but they were often slow in sending royalties and some paid only when an edition was exhausted.

In 1901 Rogers gave up his position at the Baptist Church, having accepted a welcome offer by the Unitarian Church to direct the music there at an increased salary for only one service a week and with a summer vacation of nine weeks. (This respite had always been granted by the temple.) He held this post for twenty-five years and drew the specification for the organ when the new church was built as well as for the organ in the temple a few years later. Both of these instruments gave him deep satisfaction and enjoyment and he played many recitals on them. The works for organ, cantatas and services date from this period.

An affiliation with the American Guild of Organists (1896) was cherished by "J. H." as many of his friends now called him. He found shop talk with his colleagues pleasantly stimulating, but not until his retirement was he able to attend many of the meetings and recitals, although he was dean of the Ohio Chapter in 1910. He commented that standards for performance had improved greatly since his salad days and was always enthusiastic over the achievements of others in his own field. Sometimes he made out tests for applicants to membership which, he said with a chuckle, he couldn't have passed himself.

In 1906 the family acquired a small island in northern Michigan and here the composer found an ideal place for his work and relaxation from his winter schedule. Genial and articulate though he was, he needed solitude. Nearly every summer until 1931 saw him stretched out in a long canvas chair under the trees sketching out his projects which grew into piles of manuscripts in the course of a few weeks. And there was plenty of time to go fishing!

Newspaper work began in 1912 with *The Cleveland News*. In 1915 Rogers joined the staff of *The Cleveland Plain Dealer* and this association was remarkably congenial to him. As the musical activities of the city were increasing every year, he had little or no time for composition within the season, and he gave up most of his pupils. One recalls today a few bits of advice on composing: For anthems, "Find strong words," for songs, "Read poetry," "See how music points up the meaning, emphasizes the rhythm,

NEW MÖLLER IS DEDICATED IN CLAREMONT, CAL., CHURCH

A service Dec. 16 marked the dedication of a new 4-manual Möller organ in the year-old Claremont, Cal., Community Congregational Church. William G. Blanchard, for the last sixteen years organist of the church and member of the Pomona College music faculty since 1936, was at the console.

After a silent processional the organ was heard with trumpet in Purcell's Trumpet Voluntary. The Buxtehude anthem, "Command Thine Angel That He Come," with string ensemble, was sung by the chancel choir under the direction of Louis F. Ronfeldt. "An Anthem of Praise" for choir, organ and brass was written by Mr. Blanchard especially for the occasion and dedicated to the memory of the late Dr. Ralph H. Lyman, long-time head of the Pomona College music department and director of the church choir for nearly thirty years. Following the anthem Mr. Blanchard gave a brief talk on the new instrument.

Other music in the service included: Borowski's "Adoration" with violin; "I Cry to Thee, Lord Jesus Christ" and "In Thee Is Gladness," Bach; "La Nativité," Langlais; "Puer Natus Est," Titcomb; "West Wind," Rowley; Toccata and Fugue in D minor, Bach, and "Vom Himmel hoch," Pachelbel.

LENTEN RECITALS HEARD IN COLUMBUS, OHIO, CHURCH

A series of Lenten noonday recitals is being given at the First Congregational Church, Columbus, Ohio. Edward Johe, organist, arranged the events and opened the series March 8. Elizabeth Lange played March 15, the Rev. Kenneth Eaton March 22 and Lowell Enoch March 29. Mr. Johe will be joined by string players April 5 and will close the series April 12.

strengthens the climax. If you have something to sav, write down your themes immediately; inspiration is capricious. Study the masters. Transcriptions are good practice. Necessity may be the spur." On musical degrees, "They are no indication of real capabilities but add a notch to the prestige of a struggling musician."

Rogers had much to say on many topics other than music in his articles for the paper. "Random Travel Notes," written on four European trips in the 1920's, covered everything—from the canonization of St. Joan of Arc at St. Peter's in Rome to French politics and music halls. The peak of his career was at this time. ASCAP invited his membership and royalties were at their highest. He was then in his sixties but his vitality was still strong. For seventeen years he was music editor of the *Plain Dealer* and his writings reveal not only his wide experience in the world of music but the broad sympathies of a man who had known many vicissitudes. He knew the value to the artist of adequate appreciation for work well done and there was never a trace of apathy in his reviews. If a performance was not up to standard, its deficiencies were pointed out clearly but not unkindly. Misguided persons with pretensions of importance were regarded with a fishy eye.

In his 76th year Rogers moved to Pasadena where he was given a cordial welcome by his fellow musicians. Back of the house was a small cabin surrounded by eucalyptus trees and this was his studio (comparable to his island retreat) where, in the next two years, he composed his last works: the fifth temple service, three songs, two anthems, two school choral numbers and two masses. He also wrote several articles on various phases of life in California, which were published in the *Plain Dealer*, and finally a translation of Debussy's letters. When his eyesight partially failed he accepted this affliction with philosophic calm and according to the habit of a lifetime he would appear at the breakfast table every morning, cheerful and fresh as a daisy and full of interest in the events of the day. In his big chair he often fell asleep but denied that he ever took naps. "I let a nap take me," he said. His tall, slightly stooped figure was familiar to many in the eight years he lived in Pasadena. Once, in the hush preceding an organ recital, his cane clattered to the tile floor and his hearty voice was clearly heard as he sang out, "No casualties!"

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Bells Ring for Victoria Centre.

Members and friends of the Victoria Centre enjoyed a most interesting and instructive visit March 2 to the belfry of Christ Church Cathedral. The bells, which are an exact replica of those in Westminster Abbey, London, are in the northwest tower and were installed in 1936. They have been heard frequently in TV and radio broadcasts across the continent. Since completion of the west front of the cathedral they have been easily accessible to visitors. Members saw the bells "rung up" into the inverted position for swinging through 360 degrees and then watched the team of eight ringers, under the direction of E. W. Izard, ring touches of "Grandsire," "Bob Major" and "Steadman." Later, while refreshments were prepared, a demonstration of handbell ringing was also given. One organist remarked that if choir members were to develop similar powers of concentration to those needed by the ringers it would be a very good thing for church music!

GRAHAM STEED.

WINNIPEG CENTRE—The Winnipeg Centre held its Feb. 25 meeting in Shaarey Zedek Synagogue. Jack Garland, director of music, gave an illustrated lecture on composition of liturgical music of the synagogue. The choir sang an interesting group of music, including several compositions by Mr. Garland. This was the second time the centre has held its meeting at Shaarey Zedek and again there was a very good attendance. Mr. Garland is most obliging and his comments extremely interesting. —CLAYTON E. LEE, Secretary.

SARNIA CENTRE—The Sarnia Centre held a "praise service" Feb. 24 at the Central Baptist Church. The church was filled to capacity. Combined choirs were directed by Bernard Howard, A.C.C.O., singing six hymns in various ways, including faux bourdon and descant. A. E. Harris and the Rev. D. D. Jones, L.Th., acted as accompanists. A new feature this year was the singing of several separate choirs. The anthem, "Behold Now, Praise the Lord," Titcomb, was sung by combined choirs of the Canon Davis Memorial and Central Baptist Churches. James France directed with Bruce Birrell as accompanist. "Bless the Lord, O My Soul," Ippolitof-Ivanof, was sung by the Parker Street United Church choir directed by James Watson. Haydn Weston directed the Divine Street United choir in "Judge Me, O God," Mendelssohn. For the prelude Arthur Strybos played "Now with Joyful Exultation," Feike Asma. The same composer's "Hallelujah, Praise to God" was played by J. Janssens for the postlude. The Chorale Prelude on "Quem Pastores" by Willan was the offertory played by D. Young. It was felt that this had been one of the most successful ventures undertaken by the centre. Great credit is due Chairman Birrell and his committee. —A. E. HARRIS, Secretary.

LONDON CENTRE—A meeting of the London Centre was held March 10 at the Church of St. John the Evangelist. The special feature of the meeting was an enlightening talk by Alfred Rosé, music therapist at the Westminster Hospital in London. Speaking on "Music and Medicine" Mr. Rose briefly traced the history of this interesting subject from ancient to modern times, commenting on the various aims and procedures used in this field today.

Alexander Schreiner, organist at the Salt Lake City Tabernacle, was heard in recital by the London Centre at the Metropolitan United Church Feb. 19. Dr. Schreiner's memorable performance enthralled the audience of Londoners and others from outside points. His program was as follows: Prelude and Fugue in E flat and Allegro, Sonata 5, Bach; Sonata 1, Mendelssohn; Toccata: "Thanks Be to God," R. K. Biggs; "Woodland Flute Call," Fannie Charles Dillon; Scherzo, Symphonia "Mystica," Van Hulse; Maestoso in C sharp minor, Communion in E major and Finale, Symphony 6, Vienne.—MARGARET NEEDHAM, Secretary.

TORONTO CENTRE—The Toronto Centre met March 9 at the Park Road Baptist Church. Mrs. Muriel Gidley Stafford gave a lecture-recital based on the "Little Organ Book" of Bach. Following a general survey of the work Mrs. Stafford dealt with it in detail, describing the registration and other points of interest and playing many of the items to illustrate her remarks. Particular attention was paid to the Lenten section of the book. Much interest was to be found in Mrs. Stafford's registration devices for achieving a clear, bright tone and well-defined melodic lines.

Members and guests of the centre assembled at the Sign of the Steer Feb. 25 for a dinner-meeting. Guest of honor was John Churchill, organist and choirmaster of St. Martin's-in-the-Field Church in London, England, who was in Toronto adjudicating at the Kiwanis music festival. Dr. Charles Peaker introduced Mr. Churchill, who discoursed on the state of church music in England. He compared the services and working conditions in the cathedral posts with those in the parish churches with particular reference to his own situation at St. Martin's. His outline of the congregational type of service and the special musical activities there proved very illuminating. The speaker was thanked by Henry Rosevear, after which Chairman Clifford McAree drew attention to forthcoming events. Many availed themselves of the opportunity to meet Mr. Churchill at the close.—JOHN DENRICK and RUSSELL CRIMP.

HAMILTON CENTRE—A Valentine pot-luck supper was the form which our Feb. 16 meeting took when we gathered in St. Peter's parish hall to enjoy a great variety of "pots of luck." The large gathering moved into the auditorium at the conclusion of the meal and games were played under the planning of the Rev. H. Thomason and John Taylor. Several films were also shown. Mrs. Jessie Taylor and Mrs. Myrtle Lush convened the supper.—DWIGHT MUNGER, Reporter.

MONTREAL CENTRE—It was a great privilege for the Montreal Centre to hear Hugh J. McLean, F.R.C.O., A.R.C.M., in a recital in Christ Church Cathedral Feb. 13. Mr. McLean is organist and choirmaster of the Ryerson United Church in Vancouver. The CBC in Vancouver recently appointed him as music advisor for a new religious program heard over the western network every Sunday night. The program he played at the cathedral consisted of the following works: Voluntary for Double Organ, Purcell; Prelude and Fugue in E, Lübeck; Two Chorale Preludes on "O Lamm Gottes, unschuldig," Bach; Andante in F, K. 616, for a mechanical organ, Mozart; Pastorale, Franck; Claire de Lune, Vienne; Toccata, Chorale and Fugue, Francis Jackson.—CHRISTINA K. McCLEAN, Secretary.

FREDERICTON CENTRE—The regular meeting of the Fredericton Centre was held in St. Paul's Church Feb. 9 with Chairman Thomas Morrison presiding. Business matters decided on were as follows: gifts of a book or books of specialized organ interest and general musical interest to the public library each year, a donation to establish a scholarship fund for the music festival held in Fredericton, a donation to be sent to the headquarters fund and suggestions of organ recitals in the future. After the business meeting the guest speaker, Mr. Trithall, brass instrumentalist, addressed the group on the "Evolution of the Military Band." Mr. Trithall explained the origin, construction and use of each of the brass instruments in a band. At the close of the meeting a lunch was served by Mr. and Mrs. Kalnins.—ELEANOR BILENSKY, Secretary.

HALIFAX CENTRE—The Halifax Centre met at the home of Harold Hamer Jan. 13. Chairman B. A. Munn welcomed the members and the guests of honor, Mr. and Mrs. Thomas Mayer. Mr. Mayer, director of the Halifax Symphony Orchestra, outlined plans for his performance of Beethoven's Ninth Symphony which was to be produced March 5 at the Capitol Theatre. He hoped to have a choir of 250 voices. A number of the choirs agreed to co-operate in this project and to start rehearsal immediately under the leadership of their organists. Refreshments were served by Mrs. Hamer, Mrs. Vera Dignon and Miss Roberta White.

Adjudicator John Churchill praised the high standard of performance in the organ classes at the Halifax musical festival Jan. 30. "You have something rather special here," he told the audience. "Nowhere in Canada is there such a large group of well-trained organ competitors. The teaching is absolutely wonderful and the students reveal that they are really keen to explore the various facets of organ music," he concluded.

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Mrs. Norman studied with Edgar Sherwood, George A. Strout and Cecil Teague. Previous to the Fourth Church appointment in 1932 she served at the First Church of Christ, Scientist, Tacoma, Wash., Grace Baptist Church in Spokane, Wash., and as KGW broadcasting organist of the Heathman Hotel and Fox West Coast Theaters in Portland, Ore. Mrs. Norman has been active in the Oregon and Washington Chapters of the A.G.O., acting as secretary for the latter.

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Seven American composers heard their own orchestral works performed for the first time March 30 at the second University of Redlands symposium. Symphonic, overture and concerto works were given rehearsed public performances by the University-Community Symphony Orchestra of Redlands supplemented by Hollywood studio musicians.

Composers whose work was accepted included Ernest Kanitz, University of Southern California; William Grant Still, William Schmidt and Frank Campo, all of the Los Angeles area; Robert D. Oudal, Minneapolis; George Green, Lawrence, Kans., and Dr. Wayne R. Bohrnstedt, Redlands, who played the piano part of his own concerto.

YOUNG MUSICIANS from all sections of the United States competed in March for national honors in the biennial young artist and student auditions of the National Federation of Music Clubs. Substantial awards await the winners. The auditions have launched the careers of opera stars and famous recitalists, both instrumental and vocal.

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St. Francis Xavier Church of New York City has placed an order for a three-manual organ with the Kilgen Organ Company of St. Louis. The church is one of the older, well-known churches in the downtown district. Julius Bakos of the Kilgen New York office conducted the negotiations.

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- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Zartflöte, 4 ft., 73 pipes.
- Nasard, 2 3/4 ft., 61 pipes.

PEDAL ORGAN.

- Contra Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohr Bourdon, 16 ft., 12 pipes.
- Octave, 8 ft., 12 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Rohrflöte, 8 ft., 32 notes.
- Blockflöte, 4 ft., 12 pipes.

A FIFTH CHILD, Amy Moran, was born Feb. 4 to Zac H. and Adrienne Moran Reisner in Fort Worth, Tex. Mrs. Reisner, well-known in the Chicago area, is an active member of the Fort Worth Chapter of the A.G.O.

DENVER CATHEDRAL OPENS EDUCATION, MUSIC PLANT

The new education and music building of St. John's Cathedral, Denver, Col., was dedicated Feb. 21 and named the Dean Paul Roberts building, honoring the retiring dean of the cathedral. The music department of the building is ideally equipped.

Three robing rooms large enough to accommodate seventy-five girls, forty girls and thirty men, respectively, are provided. A room especially built for the work of choir mothers is equipped with built-in cupboards, ironing boards, drawers and a sewing machine.

The rehearsal room is large enough to seat a choir of seventy at a normal rehearsal. When chairs are added the room will seat 100. A new Steinway piano was a gift to the choir.

There are music library rooms at either end of the office to store seven-hundred anthems and oratorios. The basement gymnasium is used by the boys and girls. High school seniors supervise the play program from the time school is out until the choir rehearsal. David Pew is organist and choirmaster.

A beautiful chapel seating 150 has an electrified reed organ for use in the services.

MUSIC SYMPOSIUM SLATED FOR ILLINOIS WESLEYAN

William Bergsma and Ernst Krenek will be guest composers at the contemporary American music symposium May 14 and 15 at Illinois Wesleyan University, Bloomington. This symposium is the school of music's sixth annual contribution to the university's contemporary arts festival.

Krenek's seventeen-minute Easter Oratorio composed directly onto tape will be discussed. Bergsma's choral work, "Riddle Me This," commissioned by Wesleyan's Collegiate Choir, will be performed along with performances of other compositions by Krenek and Bergsma and by university students and faculty.

CHURCH ON LONG ISLAND APPOINTS NEW ORGANIST

The Wantagh, Long Island, Memorial Congregational Church has announced the appointment of Stanton A. Hyer as organist-choirmaster. Mr. Hyer assumed his new duties March 3. Trained at Oberlin Conservatory and with Claire Coci, Mr. Hyer will be in charge of junior and adult choirs.

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**PRESIDENT OF C.C.O. OPENS
OTTAWA CATHEDRAL SERIES**

The Saturday afternoon organ series at Christ Church Cathedral in Ottawa, Ont., began March 2 with Gordon Jeffery, national president of the Canadian College of Organists. This was Mr. Jeffery's first hearing in Ottawa and his playing was described in the *Ottawa Journal* as "clean-cut and while some might have regarded his choice of registration as startling in certain instances, his overall performance was one of much merit."

His program included the following: Concerto in G major, Vivaldi-Bach; twelve preludes from Bach's "Orgelbüchlein;" Prelude, Fugue and Chaconne, Pachelbel; three short pieces by Armstorff, Fiocco and Rathgeber; "O Welt, ich muss dich lassen" (two settings), Brahms, and four antiphons on "Ave Maris Stella," Dupré.

Other organists heard on the series, continuing through the month of March, were: Kenneth Meek, Charles Peaker, John Cook and Godfrey Hewitt, organist of the cathedral.

**ARKANSAS CHURCH ORGAN
FINDS HOME IN MISSOURI**

The home of J. Hugh Smith in Cape Girardeau, Mo., now contains a two-manual organ of 377 pipes. The instrument was first built in 1946 by W. J. Cushing, Little Rock, Ark., for the Grand Avenue Methodist Church in Hot Springs. When the church engaged in extensive remodeling in 1955 the organ was purchased by a music company and shortly thereafter reverted back to the builder. Mr. Cushing dismantled it and stored it for a short time in Little Rock. The following year he transported it to a warehouse in Dallas, Tex., where it was set up for purchase. Mr. Smith bought it in January of this year and the instrument was again transported back to Little Rock where it underwent preparation for its present home.

BUXTEHUDE MUSIC proved too plentiful to be taken care of in the five programs planned at the University of Redlands, Cal. Two more dates have been added according to word from Leslie P. Spelman.

**ORGANIST AND RECTOR WED
BY SOUTH FLORIDA BISHOP**

Miss Joan Ramsay, organist-choirmaster at the Church of the Redeemer, Sarasota, Fla., until recently, was married Dec. 29 to the Rev. William J. Miles, rector of St. George's Episcopal Church, Riviera Beach, Fla., at the Church of the Redeemer with the Rt. Rev. William F. Moses, suffragan bishop of South Florida, and the Rev. Frank M. Butler, rector, officiating. David Hewlett, organist-choirmaster, Calvary Episcopal Church, New York City, was the organist and the choir of the church sang Martin Shaw's "Anglican Folk Mass."

Hugh Bancroft of Winnipeg, Canada, has been appointed the new organist-choirmaster of the Church of the Redeemer and begins his work there April 1.

**KILGEN REPORTS ORDERS
FOR MANY SMALLER ORGANS**

The Kilgen Organ Company, St. Louis, Mo., reports receiving many orders for two-manual organs ranging from fifteen to twenty-five ranks. They include orders from the following churches: Calvary Presbyterian Church, Willow Grove, Pa.; First Methodist Church, Shelbyville, Tenn.; American Martyrs Catholic Church, Manhattan Beach, Cal.; St. Catherine of Sienna Church, New Orleans, La.; Trinity Lutheran Church, Manistee, Mich.; St. John's Lutheran Church, Hamburg, Pa.; Country Side Christian Church, Mission, Kans., and First Baptist Church, Madison, Fla.

**OAK PARK FESTIVAL DRAWS
CHOIRS FROM 21 CHURCHES**

A choral festival at the First Congregational Church, Oak Park, Ill., March 3 combined choirs of twenty-one churches of nine denominations into a festival chorus of more than 300 voices. The festival, sponsored by the Oak Park-River Forest council of churches, attracted a congregation estimated at 800. Organists were Pauline Osterling, Paul E. Koch and Richard Billingham. Norma Farnsworth Williams and William B. Knaus divided the conducting assignments.

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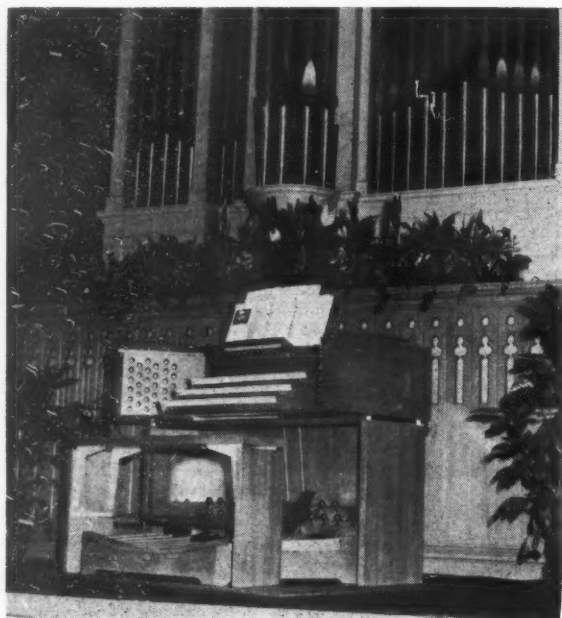
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Lindenwood Christian Plans Organ before Edifice — Architect Consults with Organ Builder on Acoustical Solutions.

The Lindenwood Christian Church, Memphis, Tenn., is to have a beautiful new edifice and the procedure of the building committee should set an example to other committees: it made an early decision regarding the organ and then instructed the architect to plan the organ location, acoustical treatment, etc. in consultation with the Möller Company and Thomas Webber.

The designing of the new organ was left to Mr. Webber, consultant for the church, and H. M. Ridgely of the Möller Company.

The stoplist:

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.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Furniture, 4 ranks, 244 pipes.

SWELL ORGAN.

Rohrbourdon, 16 ft., 12 pipes.
Rohrflöte, 8 ft., 61 pipes.
Viole de Gambe, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 61 pipes.
Flauto Dolce, 8 ft., 61 pipes.
Flauto Dolce Celeste, 8 ft., 49 pipes.
Principal, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Bassoon, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Bassoon, 8 ft., 12 pipes.
Vox Humana, 8 ft., 61 pipes.
Schalmel, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Erzähler, 16 ft., 12 pipes.
Viola, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Erzähler Celeste, 8 ft., 49 pipes.
Lochgedeckt, 4 ft., 61 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Cromorne, 8 ft., 61 pipes.
Tremulant.

POSITIV ORGAN.

Nasonflöte, 8 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Larigot, 1 1/2 ft., 61 pipes.
Sifföte, 1 ft., 61 pipes.
Cymbel, 3 ranks, 183 pipes.
Tremulant.

PEDAL ORGAN.

Contrebasse, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaton, 16 ft.
Rohrbourdon, 16 ft.
Erzähler, 16 ft.
Principal, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Quintaton, 8 ft.
Rohrflöte, 8 ft.
Erzähler, 8 ft.
Octave, 4 ft., 32 pipes.
Bourdon, 4 ft., 12 pipes.
Octavin, 2 ft., 12 pipes.
Mixture, 2 ranks, 64 pipes.
Bombarde, 16 ft., 32 pipes.
Bassoon, 16 ft.
Bombarde, 8 ft., 12 pipes.
Bassoon, 8 ft.
Clarion, 4 ft., 12 pipes.

**ARCHITECT PUTS STRESS
ON COLOR OF CHOIR GOWNS**

"The beauty of well-designed church interiors can be ruined by carelessly selected choir gowns," according to Daniel D. Merrill, well-known architect who designed the Concord Baptist Church in Brooklyn, N. Y., the First Reformed Church in Scotia, N. Y., and more than 400 other churches in various parts of the country.

"Choir gown colors are an integral part of interior church design," he said. "Church groups selecting new choir gowns should keep this in mind. In designing the interior of a church, the architect gives careful attention to the color of the walls, ceiling, woodwork and floor. This harmony and unity can be destroyed by inharmonious choir gown colors."

A survey of choir gown manufacturers reveals that gowns are now being manufactured in many different hues to satisfy the harmony needs of church interiors.

According to Edwin R. Moore of the E. R. Moore Company, his company tailors gowns in as many as thirty-four colors. "So many churches have become conscious of color harmony possibilities of choir gowns with other church accoutrements, that we have greatly expanded the number of standard gown colors," he said. "In addition, much of the contemporary church architecture demands very subtle shades. We manufacturers have advised architects that we will make up gowns in special colors to meet their needs."

**MILDRED HENDRIX PLAYS
FOUR CONCERTOS AT DUKE**

A program of concertos for organ and orchestra was played March 3 by Mildred Hendrix, university organist, in the chapel of Duke University, Durham, N. C. Mrs. Hendrix and the orchestra, directed by Paul R. Bryan, were heard in: Concerto in D minor, Vivaldi; Concerto 13 (Cuckoo and Nightingale) and Allegro, Concerto 1, Handel; and Concerto in G minor, Poulenc.

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**ORATORIO SERIES HEARD
ON BALTIMORE BROADCAST**

The series of Lenten oratorios being heard Tuesday evenings from the Lovely Lane Methodist Church, Baltimore, Md., is being broadcast for the third consecutive year over station WBAL. The series began with Haydn's "Creation" and has continued with the Requiems of Mozart and Fauré, Rossini's "Stabat Mater," Thiman's "The Last Supper," Stainer's "The Crucifixion" and Gaul's "The Holy City." Dr. James Allan Dash is director and organist.

**BELL CHOIR OF COLUMBUS
GUESTS AT TWO FESTIVALS**

Edward Johe took his Pilgrim bell choir of the First Congregational Church, Columbus, Ohio, to two children's choir festivals recently: to St. John's Evangelical and Reformed Church, Columbus, Feb. 17 for the festival sponsored by the Miami Valley Evangelical and Reformed and Congregational Christian Churches, and to the Second Presbyterian Church, Newark, Ohio, March 3 for a festival under the auspices of the Chorists' Guild and the Council of Churches.

**CHICAGO "U" CHOIR TO SING
BACH ST. MATTHEW PASSION**

The University of Chicago choir and six soloists will sing Bach's "St. Matthew" Passion April 14 at Rockefeller Memorial Chapel. Members of the Chicago Symphony Orchestra will play, Richard Vikstrom will conduct and Dr. Heinrich Fleischer will be at the organ.

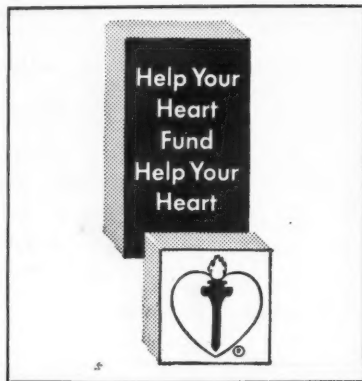
THE YALE UNIVERSITY school of music will become completely a graduate professional school after the next school year, eliminating all undergraduate enrollments.

**ROSSINI ORATORIO SUNG
IN TWO INDIANA CHURCHES**

Rossini's "Stabat Mater" was sung by the combined choirs of the First Baptist Church, Bloomington, Ind., and the Woodruff Place Baptist Church, Indianapolis, at the Bloomington church March 31. The performance will be repeated April 7 in the Indianapolis church. The director at Bloomington was William Fuller; Stanley de Fries will conduct in Indianapolis. Amy Cleary Morrison is organist at the Woodruff Place Church. Mary Sue Huertler plays in Bloomington.

**BROWN CONDUCTS BRAHMS
AT CATHEDRAL IN PHOENIX**

Trinity Episcopal Cathedral, Phoenix, Ariz., was the scene March 17 of a performance by the Cathedral Choral Society and an orchestra of Brahms' German Requiem. William Fairfield Brown was conductor.



ASCENSION AND WHITSUNTIDE ANTHEMS

ASCENSION:

Eternal Gates lift up	Tye	.20
God is Gone up (Introit)	Hutchings	.15
If ye be risen again	Gibbons	.40
I will not leave you comfortless	Byrd	.20
Lift up your heads	Adams	.25
Now at Thy feet	Bach	.15
Sing we triumphant hymns	Regan	.15
The Lord Ascendeth	Schicht-Ley	.15
Where Thou reignest	Schubert	.20
Ye men of Galilee (Introits)	Willan	.35

WHITSUNTIDE:

Come down, O Love Divine (Unison)	Gilbert	.15
Come, Holy Ghost (SSA)	Attwood	.20
Come, Holy Ghost	Palestrina	.15
Come, Holy Ghost (Sop. solo)	Thiman	.20
Come, Holy Ghost	Warren	.15
God is a Spirit (Two-part)	Bennett	.15
Holy Ghost, Dispel our sadness	Bach	.15
If ye love me	Byrd-Wolff	.15
If ye love me	Tallis	.15
In divers tongues	Palestrina	.20
May Thy spirit rest on us	Mozart	.15
O for a closer walk with God	Ratcliffe	.15
O for a closer walk (Unison)	Goode	.15
Praise to the Spirit	M. Shaw	.25
Peace I leave with you	Harris	.15
Spirit of the Lord (Introits)	Willan	.35

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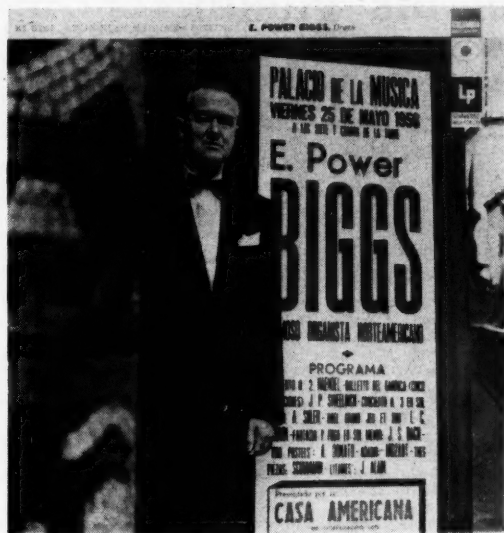
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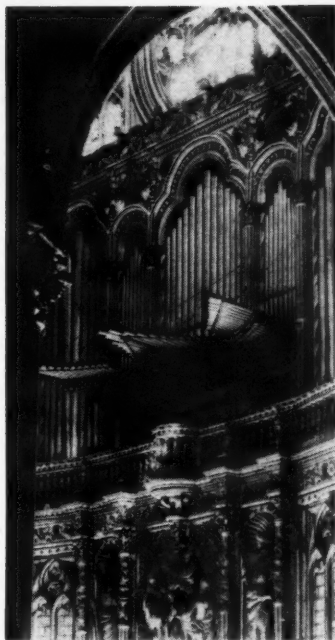
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Danish Builders Marcussen & Son History Sketched

By PAUL ROSEL
(Continued from page 7.)

The Marcussen & Son Organ Company observes the following factors in present organ construction: tracker action except in organs of eighty stops or more; slider chests; mechanical action for registration accessories, although these may occasionally be operated by a pneumatic or electric action; low wind pressure; no nicking except in rare, isolated cases where very slight nicking is necessary; smaller pipe scales; few registration accessories; a restricted use of swell divisions; new techniques in voicing; intermanual and manual-to-pedal couplers at 8 ft. pitch, but no intramanual couplers; each division—hauptwerk, rückpositiv, oberwerk, brustwerk—with its own specially-designed case; arrangement of pipework into a compact unit; negligible transfer or extension of registers; free-standing of the complete organ, and the *werkprinzip*.

The lists of numerous tonal specifications lend themselves to mathematical tabulations, hasty and erroneous deductions and provide a new source of entertainment for the music pollsters. It is true that a cursory study of many stoplists is revealing, but it should be remembered that they, at best, present a general and not a specific status of broad tonal conditions. The following percentage table indicates the current trend to give importance to higher unison pitches and mixtures: 16 ft., 8%; 8 ft., 22.5%; 4 ft., 16%; 2 3/4 ft., 1.5%; 2 ft., 12%; 1 1/2 ft., 1.5%; mixtures, 38.5%.

String registers are almost nonexistent in the stoplists of recent organs. Super-octaves, high separate mutation registers and mixtures have become the tonal life and backbone of the organ. Mixtures of four, five, six and eight ranks are found in several or all divisions and show a

versatility in both tonal color and range. It is interesting to note that the two-rank sesquialtera is present in all stoplists, regardless of the size of organ. Marcussen organs of today show a reduction in variety and number of reed tones, a trend away from the highly-imitative reeds, a discreet use of the reed chorus and the introduction or re-introduction of the regal type of reed.

The work of Sybrand Zachariassen is representative of the best in present European organ construction. The results of his work have been antiromantic in that current organs are totally different from the principles governing organ construction during the nineteenth and the early part of the present century. This change in attitude did not grow out of feelings of revenge, hate or disdain toward the previous era. The change came about through the arduous tasks of private study, research and much trial and error to restore the organ to the lofty position it once held.

The present Marcussen organs are no more baroque than they are romantic, Gothic, renaissance or what-have-you. Mr. Zachariassen would consider the present organ to be a part of a classical tradition; not that his organs imitate the classicism of the renaissance or the neoclassicism of the eighteenth century, but that the principles of classicism—simplicity, symmetry, artistic restraint—guide and control the construction.

Mr. Zachariassen describes it best in his own words: "die Zusammenfügung aller Teile zu einer planvollen Einheit" (the binding together of all parts into a systematic unity). Mr. Zachariassen did not set out to imitate the classical organ. That would have been sheer folly. The organ of today slowly evolved from the conviction that it should complement the literature and at the same time obtain the natural tonal characteristics of various types of organ pipes. Hence the outgrowth of these precepts has produced organs closely allied with the principles underlying classicism.

Paul Rosel, professor of music at Concordia Teachers College, Seward, Neb., is presently on a one-year leave of absence

doing research in church music in Freiburg, Germany. He was given a grant by the committee for scholarly research of the Lutheran Church-Missouri Synod for the study of the "Origin, Development and First Decline of the Lutheran Chorale during the Sixteenth and Seventeenth Centuries."

Professor Rosel received both his Bachelor of Music and Master of Music degrees from Northwestern University, the latter in 1949. Before this he had attended Concordia Teachers College in Seward and had taught in Lutheran elementary schools for several years. He has done post-graduate work at the University of Nebraska.

Mr. Rosel has been an active member in many organizations. He was assistant conductor for the Lutheran Chorus of Sheboygan, Wis., from 1937-44, in 1950 he founded the Nebraska Bach Society and was its director until 1953, he has been conductor of the Omaha Apollo Club since 1954 and in 1953 and 1954 he was a guest instructor at Rocky Ridge Music Center in Estes Park, Col.

In 1946 Professor Rosel joined the faculty of Concordia Teachers College and since has become conductor of the well-known Concordia College A Cappella Choir and founded the Concordia Singers. He is now head of the music department.

KANSAS CITY LUTHERANS STAGE BIG CHORAL RALLY

Mrs. George P. Williams, dean of the Kansas City Chapter of the A.G.O. and minister of music at the Faith Lutheran Church, conducted the massed choirs from twenty Lutheran churches in the greater Kansas City area Feb. 27 at Immanuel Lutheran Church. The rally choir of more than 150 voices sang two anthems: "Hear My Prayer, O Lord" by Van Hulse and "God Is My Strong Salvation," Lovelace. The event was sponsored by the National Lutheran Council churches of the area.

MRS. HORACE WHITEHOUSE DIES AT HOME IN EVANSTON

Mrs. Emma Whitehouse, 68, wife of Horace Whitehouse, professor of organ at Northwestern University for twenty years until his retirement in 1947, died March 14 at her home in Evanston, Ill. The Whitehouses were parents of nine children. Four daughters and four sons survive. Their oldest son, Robert, lost his life in an army airplane accident in 1928.

PITTSBURGH CHURCH HEARS MONTHLY MUSICAL SERIES

John R. Lively, M.S.M., is in the midst of a series of monthly musical services at the Sixth United Presbyterian Church, Pittsburgh, Pa. The Jan. 27 program enlisted the talents of Jean Beiswenger, soprano. The church choir sang Brahms' "A German Requiem" Feb. 17; Mr. Lively was joined in a recital March 17 by Conrad Seamen, tenor. Sowerby's "Forsaken of Man" will be sung April 14. Another voice and organ recital May 3 will feature Joseph R. Halliday, baritone, and the series will close May 26 when the choir of Sixth Church will be joined by the Pittsburgh Concert Choir.

CHICAGO WOMAN ORGANISTS SPONSOR ANNUAL CONCERT

The Chicago Club of Women Organists is sponsoring its annual competition for young woman organists to be held May 27. Candidates must be between the ages of 16 and 35 and a resident or student in the Chicago area. Pieces to be played will be Prelude and Fugue in E minor, Bach, and Prelude on "Toplady," Bingham. Application must be received by May 15 and may be sent to Miss Grace Symons, Room 900, 410 South Michigan Avenue, Chicago 5.

MCCURDY TO PLAY OPENING OKLAHOMA CITY RECITAL

Dr. Alexander McCurdy will play the dedicatory recital May 1 on the new Aeolian-Skinner organ at St. Luke's Methodist Church, Oklahoma City. The stoplist of the large instrument was included in the March issue of THE DIAPASON. Mrs. Everett L. Curtis, A.A.G.O., is the organist and Cecil E. Lapo the minister of music.

THE FIRST METHODIST Church choir in Georgetown, Tex., will sing Stainer's "Crucifixion" April 7. Wendell L. Osborn, head of the voice department at Southwestern University and director of the church choir, will direct the forty-member group. Wayne Bradford will be organist.

Programs of Organ Recitals of the Month

Oswald Ragatz, Bloomington, Ind.—Drury College, Springfield, Mo., sponsored Dr. Ragatz in recital Feb. 7 in Stone Chapel. He played: Concerto 5 in F major, Handel; "Capriccio CuCu," Kerll; "Come Now, Saviour of the Gentiles," "From God Will I Not Depart," "Lord Jesus Christ, Turn Thou to Us" and "O Lamb of God, Guiltless," Bach; Chorale in B minor, Franck; "Divertissement," Vierne; "The Soul of the Lake," Karg-Elert; "Pantomime," Jepson; Fast and Sinister, Symphony, Sowerby. Dr. Ragatz played a similar program Feb. 10 for the Kansas Chapter of the A.G.O. in the Lowman Memorial Methodist Church, Topeka.

James B. McGregor, Columbus, Ohio.—Mr. McGregor, organist and choirmaster of St. John's Evangelical and Reformed Church, gave the following program at Kenyon College, Gambier, Ohio, Feb. 10: Toccata in E minor, Pachelbel; "Vom Himmel hoch," Pachelbel; "Nun bitten wir den Heiligen Geist," Buxtehude; "Christum wir sollen loben schon" and Prelude and Fugue in F minor, Bach; "Herzlich tut mich verlangen," Brahms; "Greensleeves," Purvis; Prelude in G minor, Pierné; "Pazienza," Whitlock; "La Nativité," Langlais; "Victimae Paschali Laudes," Benoit.

W. Arnold Lynch, Wichita, Kans.—Mr. Lynch played a recital at the Kingman, Kans., Methodist Church Jan. 20, including: Festival Offertorium in C, Fletcher; "In Dir ist Freude" and Air for the G string, Bach; Rondo for Flute Stop, Rinck; Sonata 4, Mendelssohn; Variations on an Original Theme, Peeters; Andante Cantabile; Tschakowsky; Scherzo in E major, Gigout; March Religieuse, Guilmant. Mr. Lynch played another recital Feb. 10 at the First Menonite Church, Moundridge, Kans.

Lilian Carpenter, F.A.G.O., New York City.—Miss Carpenter played the following recital Feb. 17 at the First Presbyterian Church, Yonkers, N. Y.: Prelude and Fugue in A minor, "When Jesus Was Found at the Cross" and "Glory Be to God on High," Bach; Grande Piece Symphonique, Franck; "Ave Maris Stella" and "I am Black but Comely," Dupré; "Ronde Française," Boellmann; Meditation, Symphony 1, Widor; "Te Deum," Langlais.

Mildred M. Robert, Lakeland, Fla.—Mrs. Robert played a program at the First Methodist Church Feb. 17. Moody Chisholm, tenor, assisted. Mrs. Robert played: "Now Thank We All Our God," Bach-Means; Air, Suite in D, "Passion Chorale" and "Cathedral" Prelude and Fugue, Bach; "O Sons and Daughters of the Lord," Deshayes; "Gethsemane," Malling; "Stabat Mater Dolorosa," Lemaigre; "Good Friday Spell," Vretblad; Chorale Improvisation, Karg-Elert.

Patricia Montfort Whitehart, Waukesha, Wis.—Mrs. Whitehart played a recital for the music department of Carroll College Feb. 17 in the First Presbyterian Church. Her numbers: "Air Tendre," Lully; "The Fifers," Dandrieu; Prelude and Fugue in D major and "My Heart Is Filled with Longing," Bach and Brahms; Chorale in A minor, Franck; "Les Bergers" and "L'Eglise Eternelle," Messiaen; "La Nativité" and "Te Deum," Langlais.

Richard Westenburg, Missoula, Mont.—Mr. Westenburg's faculty recital Feb. 26 at the Montana State University included: Allegro, Concerto in A minor, Vivaldi; Noel, Grand Jeu et Duo, Daquin; Passacaglia, "Since Thou, Lord, Art Come Down," Sarabande and Fugue a la Gigue, Bach; "Petites Litanies de Jesus," Grovlez; "Divertissement," Vierne; "O Sacred Head," Brahms; Prelude and Fugue in G minor, Dupré.

Mark Davis, New York City.—Mr. Davis played Feb. 24 at the Third Moravian Church featuring the following numbers by native or "adopted" American composers: Overture, Sarabande and Voluntary, "Baroque," Bingham; "Sh'ma Yisroel," Castelnuovo-Tedesco; "The Walk to Emmaus," Weinberger; Miniature Suite, Rogers; "The Squirrel," Weaver; Aria, Swinnen; "Deo Gratias," R. K. Biggs.

Henry Hokans, Worcester, Mass.—Mr. Hokans played the following recital at Christ Church Cathedral, Springfield, Mass., Feb. 27: "We Thank Thee, O God," Bach; Suite for a Musical Clock, Handel; Concerto in D minor, Vivaldi; Air and Gavotte, Wesley; Triple Fugue in E flat major, Bach; Sonata 1, Hindemith; "O God, Thou Faithful God," Karg-Elert; Scherzo, Symphony 2, Vierne; Fantasie and Fugue on "B-A-C-H," Liszt.

Paul Koch, Pittsburgh, Pa.—Mr. Koch played a recital in Carnegie Hall Feb. 17. The choir of the Bidwell Street Presbyterian Church, Elizabeth Harp Percy, director, assisted. Mr. Koch's numbers were: Concerto 4 in F, Handel; "Moorish Tone Picture," Coleridge-Taylor; "Frere Jacques," Ungerer; "Serenade," Foster-Koch; Grand Choeur, Jawelak.

Nesta Lloyd Williams, A.M., F.A.G.O., Columbia, Mo.—Miss Williams played a recital at Christ Church Cathedral in St. Louis March 5. Her program: Prelude in D minor and "How Brightly Shines the Morning Star," Pachelbel; "If Thou but Suffer God to Guide Thee," "From God Shall Naught Divide Me," "Lord God, Now Open Wide Thy Heaven" and Toccata in D minor (Dorian), Bach; "Vigiles et Sancti," Gore; "Veni Emmanuel," Egerton; "Regina Coeli," Titcomb; "O Filii et Filiae," Verrees; Adagio, Symphony 5, and Intermezzo, Symphony 6, Widor; "Cantabile," Symphony 2, Vierne; Chorale in A minor, Franck.

Jerald Hamilton, Topeka, Kans.—Mr. Hamilton played this recital Jan. 28 at the First Lutheran Church, Sioux City, Iowa: Prelude, Fugue and Chaconne in C major, Buxtehude; "My Young Life Hath an End," Sweelinck; Noel, Grand Jeu and Duo, Daquin; "Rejoice, Beloved Christians," "Wake, Awake, for Night Is Flying" and Prelude and Fugue in G major, Bach; Chorale in A minor, Franck; "Arabesque for the Flute Stops," Langlais; Three Chorale Preludes, Brahms; Prelude and Fugue in G minor, Dupré.

William Teague, Shreveport, La.—Mr. Teague played a recital Feb. 10 at the cadet chapel of the U. S. Military Academy, West Point, N. Y. His program: Concerto 10 in D major, Handel; "Thou Comest Now, Jesus, Down from Heaven" and Prelude and Fugue in B minor, Bach; Solo for Flute, Arne; Chorale and Variations, Sonata 6, Mendelssohn; "Berceuse" and "Fileuse," Dupré; Fanfare, John Cook; Adagio, Sonata in E minor, Herbert Nanney; Finale, Symphony 6, Vierne.

Harold R. Hunt, Williamsport, Pa.—Mr. Hunt, minister of music at St. Paul's Lutheran Church, played a memorial organ program at Grace Lutheran Church, Red Lion, Pa. Joseph Workinger, tenor, and David Gross, bass, assisted in the program. Mr. Hunt's numbers were: Psalm 19, Marcello; Flute Solo, Arne; Suite for a Musical Clock, Handel; Sonata in C minor, Guilmant; "Solemn Melody," Davies; "Fountain Reverie," Fletcher; Prelude on "Toplady," Bingham; Toccata in D minor, Nevin.

Alan Walker, Worcester, Mass.—Mr. Walker played the following recital Feb. 10 in Central Church; Psalm 19, Marcello; Largo, Concerto in D minor, Vivaldi; "Werde munter, mein Gemüte," Walther; Prelude and Fugue in B minor, Bach; Adagio for a Glass Harmonica, Mozart; Chorale in A minor, Franck; "Schmücke dich, o liebe Seele," Brahms; Two Sketches, Schumann; Air, Walker; Prelude and Fugue in G minor, Dupré.

David Craighead, Rochester, N. Y.—The Peoria Chapter of the A.G.O. sponsored Mr. Craighead in a recital Feb. 3 at St. Mary's Cathedral. His numbers were: Concerto in A minor, Vivaldi-Bach; Aria da Chiesa, composer unknown; Andante in F, Mozart; Prelude and Fugue in C major, Bach; Partita on Psalm 8, van der Horst; Noel Grand Jeu et Duo, Daquin; "Barcarolle," Catherine Urner; Prelude and Fugue in G minor, Dupré.

Robert Pereda, Vero Beach, Fla.—Mr. Pereda played a program at the Community Church Feb. 24. His numbers: Toccata and Fugue in D minor, Bach; Adagio, Flute Sonata, Marcello; Gavotte, Wesley; "Ave Maria," Schubert; Sketch in D flat, Schumann; "Claire de Lune," Debussy; Bible Poems, Weinberger; Scherzo - Pastorale, Federlein; "Priore," Jongen; Variations de Concert, Bonnet.

Wayne Elden Lenke, Akron, Ohio.—The Akron Chapter of the A.G.O. invited friends to hear Mr. Lenke play the following recital at the West Congregational Church Feb. 24: Toccata and Fugue in D minor, "Kommst du nun" and "Ich ruf zu dir," Bach; Chorale in A minor, Franck; "Elfes," Bonnet; "Solemn Melody," Davies; "Ave Maria," Bossi; Partita on "Christ ist erstanden," Purvis.

Carl L. Anderson, Redlands, Cal.—Mr. Anderson was sponsored March 4 in St. Paul's Church, San Diego, by the La Jolla Chapter of the A.G.O. He played the following recital: Prelude and Fugue in E flat, Bach; "Nun komm, der Heiden Heiland," Buxtehude; Voluntary 5, Stanley; Fantasie, Franck; Scherzetto, Vierne; Communion on a Noel, Huré; Sonata "Eroica," Jongen.

Norman Coke-Jephcott, Stony Point-on-Hudson, N. Y.—Dr. Coke-Jephcott played a program of his own compositions and arrangements at St. Thomas' Church, New York City, March 10, including: Preludes and Fugues 1 and 16 from Bach's "Forty-eight," Variation and Toccata on a National Air, "Poem," Fugued Final and "Cathedral Procession."

David Gehrenbeck, New York City.—Mr. Gehrenbeck played a recital at St. Paul's Chapel, Columbia University, Jan. 22, including: Rigaudon, Campra; Two Schübler Chorales and Toccata in D minor (Dorian), Bach; "Le Jardin Suspendu" and "Litanies," Alain; "In Deepest Need," Reger; Con Moto Maestro, Sonata 3, Mendelssohn. At Union Theological Seminary Feb. 24 he played the following: Trumpet Tune and Peal, Purcell-Grace; Three Schübler Chorales and "O Lamb of God, Pure and Holy," Bach; Prelude and Fugue on "B-A-C-H," Liszt; "L'Organo Primitivo," Yon; "Le Banquet Celeste," Messiaen; "Carillon de Westminster," Vierne.

William Weaver, Decatur, Ga.—The Tampa, Fla., Chapter of the A.G.O. sponsored Mr. Weaver Feb. 1 in the following program at St. Andrew's Episcopal Church: "Agnicourt Hymn," Dunstable; Fugue in G, "My Heart Is Filled with Longing," "Salvation Now Is Come to Earth" and "Blessed Jesus, at Thy Word," Bach; Prelude and Fugue in G minor, Buxtehude; Dialogue for Mixtures, Prelude on the Kyrie and Epilogue, Langlais; Noel with Variations, Balbastre; Variations, Symphony 5, Widor.

Herbert White, Ellensburg, Wash.—Mr. White's faculty recital Feb. 10 at the Central Washington College of Education included: Prelude and Fugue on "B-A-C-H," Liszt; Canon in B minor, Schumann; Allegro, Symphony 2, Vierne; "Piece Heroique," Franck; Andante Cantabile, Symphony 4, Widor; Prelude and Fugue in G minor, Dupré. The Liszt, Schumann and Dupré were also played Feb. 17 at a concert by the college choir at the University Congregational Church.

Malcolm Cass, Portland, Maine.—Dr. Cass played the following program on the Kotszshmar memorial organ in the city hall auditorium Feb. 12: Introduction and Toccata in G, Walond; "When Thou Art Near," Bach; Sonata 4, Mendelssohn; Rondo for Flutes, Rinck; Variations de Concert, Bonnet; "Litanies," Alain; "Brother James' Air," Darke; "Rhythmic Trumpet," Bingham; "Dreams," McAmis; Suite Gothique, Boellmann.

Guy Criss Simpson, Lawrence, Kans.—Mr. Simpson played a faculty recital at the University of Kansas Feb. 10. He included: Concerto 5 in C minor, Telemann; "Soeur Monique," Couperin; "Meinen Jesum lass' ich nicht," Walther; "Nun komm, der Heiden Heiland" and Prelude and Fugue in G, Bach; Chorale in B minor, Franck; Scherzo-Fugue on "B-A-C-H," Schumann; Pavane, Elmore; "Berceuse," Dupré; Finale, Symphony 2, Barnes.

Mary Dorothy Dailey, River Forest, Ill.—Miss Dailey, a pupil of Edward Eigenschenk at Rosary College, played her senior recital in the college chapel March 10. Her program: "Agnicourt Hymn," Dunstable; "Jesu, Joy of Man's Desiring," Bach; "Durch Adams Fall," Homilius; Concerto 2, Vivaldi-Bach; Chorale in A minor, Franck; "Cortege et Litanie," Dupré; Scherzo, Symphony 4, Widor; "Stella Matutina," Dallier; Finale, Symphony 1, Vierne.

Homer Whitford, Mus. D., Watertown, Mass.—Dr. Whitford played a program at the First Church in Chestnut Hill (Unitarian) March 23. He included the following numbers: "Spring Comes Laughing," "Peasant" Cantata, Bach; Sicilienne, Paradis; Minuet, C.P.E. Bach; Allegro, Concerto 10, Handel; Pastorale, Guilmant; Marche Pontificale, Symphony 1, Widor; "In Dulci Jubilo," Dupré; Carillon, Vierne; Suite for Organ, Whitford.

Leonard Adams, A.A.G.O., Buffalo, N. Y.—Mr. Adams played the following recital Feb. 15 at the First Church of Christ, Scientist; Three Clavier Preludes, "My Heart Is Filled with Longing," "Rejoice Now, Christian Souls" and Fantasie in G minor, Bach; Children's Album, Tschaiakowsky-Adams; Chorale in A minor, Franck; "Soeur Monique," Couperin; "Dreams," McAmis; Bourée in A, Adams.

Clarence Mader, Los Angeles, Cal.—The Los Angeles Chapter of the A.G.O. sponsored Mr. Mader in recital March 4 at the White Memorial Church. His numbers were as follows: Fantasie, Kerckhoven; "Jesus, Priceless Treasure," Walther; Sonatas in D minor and C major, Scarlatti; Concerto in G minor, Vivaldi; Sonatina, Sowerby; Five Pieces, Fleury; Prelude and Fugue in E minor, Bach.

Charlotte Key, Rome, Ga.—Miss Key played the following recital Feb. 17 at the First Baptist Church: Prelude and Fugue in D major, Buxtehude; "These Are the Holy Ten Commands" and "We All Believe in One True God," Bach; Chorale in A minor, Franck; Variations on a Theme of Clement Jannequin, Alain; Allegro, Symphony 6, Widor.

C. Gordon Wedertz, Chicago.—Mr. Wedertz played these numbers Feb. 10 for the La Grange Legion Sunday Evening Club: "Water Music" Suite, Handel; "Cortege et Litanie," Dupré; "Dreams," Wagner; "Coronation" March, Meyerbeer. For Theta Chi music club at Bishop Cheney Memorial Church Feb. 17 he played: Toccata and Fugue in D minor, Bach; "Thanks Be to Thee," Handel; Chorale in A minor, Franck; "Le Jardin Suspendu," Alain; Prelude and Fugue on "B-A-C-H," Liszt; "Seraph's Strain," Wolstenholme; "Ave Maria," Schubert; "Bells of St. Anne de Beaupré," Russell; Toccata in F major, Widor.

Phillip Steinhaus, Pontiac, Mich.—Mr. Steinhaus played the following program Jan. 29 at Hill Auditorium, Ann Arbor, Mich.: Suite du Deuxieme Ton, Clerambault; "Kyrie, Gott heiliger Geist," "Allein Gott in der Höh sei Ehr" and Toccata, Adagio and Fugue, Bach; Pastorale, Roger-Ducasse; "Transports of Joy," "Ascension" Suite, Messiaen. Mr. Steinhaus' program before the Pontiac Tuesday Musical at Christ Church, Cranbrook, and his recital scheduled for April 29 at the University of Texas included several of the same numbers.

William MacGowan, Whitinsville, Mass.—Mr. MacGowan played on the chapel recital series at the Massachusetts Institute of Technology Feb. 24. He was assisted by Grace Kazarian, soprano, Luella Ballentine, mezzo-soprano, and Richard Burns, recorder. Organ numbers were: Gagliarda, Schmid; "What God Ordains Is Best," Kellner; "We All Believe in One God" (two settings), Trio-Sonata 4 and "O Guiltless Lamb of God," Bach; Five Chorale Preludes, Drischner.

Allanson G. Y. Brown, F.R.C.O., Leamington, Ont.—Excerpts, Corelli; Fantasie in F, Mozart; Sinfonia and March, Monteverdi; Toccata for Flute, Yon; "Berceuse," Vierne; Pastorale, Milhaud; "Romance sans Paroles," Bonnet; Pastorale, Franck; Sonata in C minor, Guilmant; Improvisation on "Urbs Beata," Prelude on "Fragrance" and Two Meditations from Palestrina, Brown; Con Spirito, Concerto, Arne; Introduction and Fugue, Mozart; Finale, Symphony 4, Widor.

Mildred Andrews, Norman, Okla.—Miss Andrews was the final recitalist in the subscription series of the Kansas City Chapter of the A.G.O. Her recital March 18 at the Second Presbyterian Church included the following numbers: Preludes and Fugues in E major and C minor, Lübeck; "O Sacred Head Now Wounded," Bach, Brahms and Douglas; Chromatic Study on "B-A-C-H," Piston; Chorale in A minor, Franck; "Crucifixion," "Passion" Symphony, Dupré; "In Paradisum," Daniel-Lesur; Sonata, Krenk.

William Watkins, Washington, D. C.—The Fort Worth Chapter of the A.G.O. with the co-operation of the school of fine arts of Texas Christian University sponsored Mr. Watkins in Ed Landreth Auditorium Feb. 18. His program: Prelude and Fugue in D major, Bach; "Solemn Melody," Davies; Variations on "America," Ives; Flute Solo, Arne; Sketch in C minor, Schumann; Carillon, Sowerby; Introduction, Passacaglia and Fugue, Willan.

Kathleen Armstrong, Boulder, Col.—Miss Armstrong of the faculty at the University of Colorado college of music played a recital in Macky Auditorium March 3. She included the following numbers: Suite in C, Purcell; Tiento, Cabanilles; Prelude and Fugue in D major, Bach; "Cantilene," Suite Brève, Langlais; "Elégie," Peeters; Caprice, Suite Evocatrice, Tournemire; Fast and Sinister, Symphony in G major, Sowerby.

Heinrich Fleischer, Chicago.—Dr. Fleischer's recital at Rockefeller Chapel, University of Chicago, Feb. 26 included: Passacaglia in D minor, "We Now Implore God, the Holy Ghost" and Prelude and Fugue in G minor, Buxtehude; "Exultation of the Soul before the Glory of Christ," Messiaen; "Chant de Paix" and "Chant Heroique," Langlais; Passacaglia and Fugue in C minor, Bach.

Lois Sturgeon, Duluth, Minn.—Mrs. Sturgeon played March 3 at St. Paul's Episcopal Church. Her assisting artist was Jean Manthey, contralto. Organ numbers were: Fantasie and Fugue in C minor, Bach; "Fröhlich soll mein Herze springen" and "Wer nur den lieben Gott lässt walten," Walcha; "On a Melody by Vulpus," Willan; Sonata on the 94th Psalm, Reubke.

James S. Darling, Cleveland, Ohio.—Mr. Darling played the following recital at Morley Auditorium of Lake Erie College Feb. 19: Prelude and Fugue in E minor, "Christ Our Lord to Jordan Came" and Fugue a la Gigue, Buxtehude; "The Musical Clocks," Haydn; Chorale in A minor, Franck; Toccata in F, Bach. James Moser, tenor, and Marcia Felt, violinist, assisted.

Programs of Recitals

Abba Leifer, Chicago—Mr. Leifer played a recital at the Glencoe, Ill., Union Church March 24 including: Allegro, Concerto 4, Handel; "Nun komm' der Heiden Heiland," Bach; Allegro, Concerto in A minor, Vivaldi-Bach; "A Rose Breaks into Bloom," Brahms; Scherzo, Symphony 4, Widor; Fantasie and Fugue on "Ad Nos," Liszt; "Sunrise" and "Grape Harvest," "Burgundian Hours," Jacob; "Soul of the Lake," Karg-Elert; "Litanies," Alain; "Dedication," "Through the Looking Glass," Taylor; "Pageant," Sowerby.

Robert F. Wolfersteig, Jamestown, N. D.—A recital was played by Mr. Wolfersteig Feb. 25 in Voorhees Chapel of Jamestown College. His program: Prelude, Fugue and Chaconne, Buxtehude; "Vom Himmel hoch," Pachelbel; "Sleepers, Wake," "Salvation Now Is Come," "I Call to Thee, Lord Jesus Christ" and Prelude and Fugue in A minor, Bach; "Song of Peace," Langlais; "Greensleeves," Purvis; "Divertissement," Vierne; Fast and Sinister, Symphony in G major, Sowerby.

Wendell Piehler, Winfield, Kans.—Mr. Piehler, student of Garth Peacock at Southwestern College, played a junior recital March 3 in Richardson Auditorium. His program included: "Vom Himmel hoch," Pachelbel; "Ach Herr, mich armen Sünder," Buxtehude; Prelude and Fugue in G major, Bach; Sonata 6, Mendelssohn; Finale, "Ave Maris Stella," and Antiphon 4, Dupré; Prelude sur les grands Jeux and "Voix Celeste," Suite "Francaise," Langlais.

George L. Scott, Pullman, Wash.—Mr. Scott will play the following recital April 2 at the State College of Washington: Fantaisie in A, Franck; "Soeur Monique," Couperin; Fantasie and Fugue in C minor and Movement 1, Trio-Sonata 5, Bach; Minuet, Symphony 4, Vierne; Fugue in C sharp minor, Honegger; Toccata in E, Bijster. This recital will be repeated at the northwest regional convention April 30.

Will O. Headlee, Syracuse, N. Y.—Mr. Headlee played a faculty recital in Crouse Auditorium, University of Syracuse, Feb. 17. His program: Prelude and Fugue in G minor, Buxtehude; "Allein Gott in der Höh' sei Ehr'" and Passacaglia and Fugue in C minor, Bach; "Cortege et Litanie," Dupré; Fugue in A flat minor, Brahms; "Rhythmic Trumpet," Bingham; "Dieu parmi Nous," Messiaen.

Harry P. Hitchen, Altoona, Pa.—Mr. Hitchen, minister of music at Trinity Lutheran Church, gave the following recital there Feb. 17: Fugue in C major, Buxtehude; Concerto 2, Handel; Grave, Sonata 2, Mendelssohn; Prelude and Fugue in B minor, Bach; Capriccio on the Notes of a Cuckoo, Purvis; "The Little Bells of our Lady of Lourdes," Gaul; "The Swan," Saint-Saens; Chorale in A minor, Franck.

F. Carroll McKinstry, Great Neck, N. Y.—Mr. McKinstry played the following program March 31 for the third in a series of five recitals in the Community Church: Prelude and Fugue in C minor, Bach; "Blessed Are Ye, Faithful Souls Departed" and "O God, Thou Faithful God," Brahms; Chorale 3, Andriessen; "The Four Winds," Rowley; Suite "Medievale," Langlais.

Edward D. Berryman, Minneapolis, Minn.—Mr. Berryman, university organist, played the following Bach works at a University of Minnesota convocation in Northrop Auditorium Feb. 14: Toccata and Fugue in D minor, Fugue a la Gigue, "O Mensch, bewein dein Sünde gross" and Passacaglia and Fugue in C minor. Johannes Riedel assisted by lecturing on the works played.

F. Carroll McKinstry, Greak Neck, N. Y.—Mr. McKinstry played the following recital Feb. 24 at the Community Church: Prelude and Fugue in C minor, Bach; "My Faithful Heart Rejoices" and "Deck Thyself, My Soul," Brahms; "Cortege et Litanie," Dupré; Sonata on Psalm 94, Reubke.

Marilyn Larson, New York City—Miss Larson played at St. Paul's Chapel, Columbia University, Jan. 24. Her program was: Prelude and Fugue in F major, Buxtehude; Fantasie in F minor, Mozart; Passacaglia, Symphony in G, Sowerby.

Lawrence S. Frank, Westerville, Ohio—Mr. Frank played the following program at Grace Methodist Church, Washington Court House, Ohio, Feb. 24: "Warum betrübst du dich, mein Herz," Scheidt; Toccata, Adagio and Fugue in C major and Five Chorale Preludes, Bach; "Evensong," Steane; Andante, Sonata 6, Mendelssohn; Theme and Variations in A minor, Faulkes; Finale, Grande Piece Symphonique, Franck. Mr. Frank played the same program earlier in February at the Indianola Presbyterian Church, Columbus; Eldo Neufeld assisted on this occasion.

Students of Nesta Williams, Columbia, Mo.—The following senior members of the Stephens College Guild Student Group played in recital at the college auditorium March 13: Lois Wilhelm, Elene Mashburn, Harriet Stillwell, Sybil Hester, Sylvia Hardman and Jean Carpenter. These numbers were included: Rigaudon, Campra-Ferrari; "I Call to Thee, Lord Jesus Christ" and Prelude and Fugue in E minor, Bach; Chorale in E major, Jongen; Toccata, Suite Gothique, Boellmann; Variations on "Chartres," Purvis; Toccata, Symphony 5, Widor.

Frederick Freeman, Walnut Creek, Cal.—The Contra Costa County Chapter of the A.G.O. sponsored Mr. Freeman at the First Presbyterian Church, Concord, March 10. Organ numbers were: Suite Gothique, Boellmann; "Dearest Jesus," Purvis; Fantasie in G minor, "Christians, Rejoice," "The Old Year Hath Departed" and Toccata and Fugue in D minor, Bach; "Elegiac Romance," "The Wistful Shepherd" and Festival Toccata, Freeman. Margaret L. Price, soprano, assisted.

Eugene M. Nye, Seattle, Wash.—Mr. Nye played the following recital March 11 in First Church of Christ, Scientist, for the Seattle Chapter of the A.G.O.: Trumpet Minuet, Jeremiah Clarke; "How Brightly Shines the Morning Star," Buxtehude; A Tune for the Flutes, Stanley; Fugue in B minor, Bach; Two Chorale Preludes on Gregorian Themes, Peeters; "Supplication," Four Prayers in Tone, Purvis.

Lucille Sarafian Keeler, Pomona, Cal.—Mrs. Keeler played at St. Paul's Episcopal Church March 10. Her numbers were: "Sheep May Safely Graze," Bach-Biggs; Passacaglia and Fugue in C minor, Bach; "Our Holy Lord" and "Blessed Is the Lord," arranged by Mrs. Keeler from the Armenian; Chorale in A minor, Franck; Aria, Peeters; Sonata Chromatica, Yon.

Hugh J. McLean, F.R.C.O., A.R.C.M., Vancouver, B. C.—On his return trip from England Mr. McLean played the following program in St. James' United Church, Montreal, March 3: Concerto 4 in F, Handel; "Blessed Jesu, We Are Here," Bach; Fantasie in F, Mozart; Scherzo, Symphony 1, Vierne; Final in B flat, Franck.

Adel Heinrich, Holyoke, Mass.—Miss Heinrich played the following program at the Second Congregational Church March 10: Fantasie and Fugue in G minor, Bach; "The Cuckoo," Daquin; Sonata on the 94th Psalm, Reubke; "In Dulci Jubilo," Karg-Elert; "Communion," Purvis; Prelude and Fugue in F minor, Heinrich; "Litanies," Alain.

Robert Owen, Bronxville, N. Y.—Mr. Owen played a recital for the Westchester Chapter of the A.G.O. in Christ Church Feb. 19. Included were: "My Jesus, I shall Ne'er Forsake Thee," Walther; Two Noels, Daquin; "Nun komm, der Heiden Heiland" and Toccata in F, Bach; "Lo, How a Rose," Brahms; Chorale in A minor, Franck.

Edmund S. Ender, Snell Isle, Fla.—Mr. Ender played the organ meditation at St. Peter's Episcopal Church, St. Petersburg, Feb. 10. Included were: Prelude, Sonata 7, Rheinberger; "My Heart Is Filled with Longing," Bach; "Romance sans Paroles," Bonnet; "O God, Our Help in Ages Past," Ender; "Piece Heroique," Franck.

Richard Giltner, Gainesville, Ga.—Mr. Giltner played the following program in the auditorium of Brenau College Feb. 18: Fantasie and Fugue in G minor, Bach; Sonata 1, Mendelssohn; Pastorale, Roger-Ducasse; Fantasie and Fugue on "B-A-C-H," Reger.

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DREW UNIVERSITY PLANS

MUSIC CONFERENCE IN MAY

Drew University's annual church music conference will be held on the Drew campus, Madison, N. J., May 4. The program will include a discussion of hymns by Alfred B. Haas, associate professor at Drew, a choral workshop in which new anthems will be introduced, a session on choral techniques by Elaine Brown, director of Singing City, Philadelphia, and an organ recital by Charlotte Garden with strings and brass.

Information may be obtained by writing to Lester W. Berenbroick, conference director.

BUXTEHUDE ANNIVERSARY

IS SUBJECT OF PROGRAMS

Programs of Buxtehude works were heard Dec. 16 and Feb. 11 in the Lutheran Church of Our Saviour, New York City. Observing the 250th anniversary of the composer's death, the first program included three sonatas from cantatas played by James Doeringer, organist, with strings, three cantatas with chorus and soloists and two chorale preludes for organ. On the second program Mr. Doeringer played Prelude and Fugue in G minor and seven works on chorales. Gregorian chants were sung by chorus, soloists and congregation.

PROGRAMS GIVEN OF WORKS

BY ALABAMA COMPOSERS

Each of two Alabama composers recently supplied full programs of his own compositions. Dr. Newton D. Strandberg, Howard College, gave a recital of his works Feb. 24 in the college auditorium after a two-year absence from Alabama. Herbert Grieb, Episcopal Church of the Advent and Temple Emanuel, was honored when a program of his works was given on Alabama day by the music appreciation group of Huntsville.

KENNETH W. JEWELL, Pacific School of Religion, Berkeley, Cal., won first place in the anthem contest sponsored annually by Capital University, Columbus, Ohio. His entry, "O Splendor of God's Glory Bright," will be published by Carl Fischer.

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WA-LI-RO SCHEDULES 24th

SUMMER SESSION FOR 1957

Wa-Li-Ro, the summer choir school for the Episcopal Church at Put-in-Bay, Ohio, will continue its usual program of music and recreation for its twenty-fourth year.

The school of church music for choir-masters will be conducted from June 24 through 28.

The faculty will include George Guest, organist and master of the choristers of St. John's College, Cambridge University, England; Dr. Leo Sowerby, Cathedral of St. James, Chicago; George Maybee, St. George's Cathedral, Kingston, Ont.; Robert F. Hobbs, Christ Church Cathedral, Indianapolis, and Paul Allen Beymer, director of Wa-Li-Ro.

The program will include courses in chant, service playing and choir training with special work for directors of small choirs. Instructions from the Royal School of Church Music in England and Canada and those of the American joint commission on church music will be carefully studied. Dr. Sowerby will review any manuscripts young composers wish to bring.

The Wa-Li-Ro choir boys will assist in the demonstration work and will sing at the final evensong in Grace Church, Sandusky, when the bishop of Ohio will be present to speak to the school.

OPEN NEW ALABAMA ORGAN WITH PROGRAM BY OWENS

The new Schantz organ at St. Mary's on the Highlands Episcopal Church, Birmingham, Ala., the specification for which appeared in THE DIAPASON for July, 1956, was introduced to the congregation the end of February by Sam Batt Owens, organist and director. He played: Solemn Processional, Strauss; Two Chorale Preludes and Prelude and Fugue in D minor, Bach, and Trumpet Tune, Purcell.

"GETHSEMANE TO GOLGOTHA," a recently-published Lenten cantata by H. Alexander Matthews, will be sung at the American University in Cairo, Egypt, on Good Friday.

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**CHURCH IN WINDSOR
GETS NEW CASAVANT**

THREE-MANUAL INSTRUMENT

Lincoln Road United Dedicates Memorial Organ—Recital Is Played by Gordon Young Assisted by C.B.C. Windsor Chorus.

A new three-manual Casavant organ was dedicated in the Lincoln Road United Church, Windsor, Ont., Feb. 17. The instrument is in memory of members of the Canadian armed forces who have lost their lives in the service of their country.

Gordon Young, organist and choirmaster of the First Presbyterian Church in Detroit, Mich., played a recital March 12 assisted by the C.B.C. Windsor Chorus. Mr. Young's numbers: Rigaudon, Campra; Air, Suite in D, and Toccata and Fugue in D minor, Bach; "Comes Autumn Time," Sowerby; "The Legend of the Mountain," Karg-Elert; Prelude and Fugato on "Crusaders' Hymn," Young; "The Squirrel," Weaver; "Dreams," McAmis; "The Primitive Organ," Yon, and Finale, Symphony 1, Vierne.

The organ was installed by J. A. Hebert & Son of Detroit. The stoplist is as follows:

GREAT ORGAN

- Open Diapason, 8 ft., 68 pipes.
- Hohl Flute, 8 ft., 68 pipes.
- Gemshorn, 8 ft., 68 pipes.
- Octave, 4 ft., 68 pipes.
- Flute d'Amour, 4 ft., 68 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Chimes.

SWELL ORGAN

- Lieblich Bourdon, 16 ft., 68 pipes.
- Geigen Principal, 8 ft., 68 pipes.
- Stopped Diapason, 8 ft., 68 pipes.
- Viola da Gamba, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 68 pipes.
- Gemshorn, 4 ft., 68 pipes.
- Flautino, 2 ft., 61 pipes.
- Cornet, 3 ranks, 183 pipes.
- Trompette, 8 ft., 61 pipes.
- Oboe, 8 ft., 68 pipes.
- Tremolo.

CHOIR ORGAN

- Viola, 8 ft., 68 pipes.
- Melodia, 8 ft., 68 pipes.
- Dulciana, 8 ft., 68 pipes.
- Lieblich Flute, 4 ft., 68 pipes.
- Nazard, 2 3/4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 68 pipes.
- Chimes, 25 tubes.
- Tremolo.

PEDAL ORGAN

- Contrabass (metal), 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt, 16 ft.
- Cello, 8 ft., 12 pipes.
- Stopped Flute, 8 ft., 12 pipes.
- Trompette, 16 ft., 12 pipes.
- Trompette, 8 ft.
- Chimes.

**MAEKELBERGHE RECITALS
GIVEN ON TWO CONTINENTS**

August Maekelberghe, prominent Detroit organist and conductor, has enjoyed a very busy season full of a wide variety of activities. Recitals in his native Belgium included appearances at the Church of the Holy Family, Antwerp, and on Radio Antwerp, at the Cathedral of St. Bavon, Ghent, over Belgian National Radio from Brussels, at the Cathedral of St. Salvador, Bruges, and at the Church of Sts. Peter and Paul, Ostend.

In Michigan he played for the Port Huron Branch Chapter of the A.G.O., gave his annual recital at the First Methodist Church, Mt. Clemens, and is currently playing a series of eight recitals at St. John's Episcopal Church, Detroit.

Mr. Maekelberghe has also conducted the Chamber Music Society in Pergolesi's "Stabat Mater" and Britten's "Ceremony of Carols" and the Madrigal Club of Detroit in its second annual TV concert. He has just finished a work for harpsichord commissioned for the Renaissance Music Guild of Detroit; its first performance is scheduled for April.

BENJAMIN BRITTEN'S cantata, "St. Nicholas," was sung at Christ Church, Cambridge, Mass., March 3 under the direction of Marion Boron, organist and choir director. The combined choirs of the church were assisted by soloists and by organists Frederic Wells and William Giddings.

**BACH PASSION WILL CLOSE
CANTERBURY 5th SEASON**

The Passion according to St. Matthew by Bach will be sung by the Canterbury Choral Society Good Friday, April 19, in the Church of the Heavenly Rest, New York City. The chorus of more than 100 voices conducted by its founder, Charles Dodsley Walker, will be divided into two separate choruses for this work, as specified by the composer, whose original orchestration, calling for two complete orchestras, will also be used. Blake Stern, tenor, will sing the part of the evangelist, and Mack Harrell, baritone, will portray Jesus. Other soloists will include Phyllis Curtin, soprano, Mildred Miller, mezzo-soprano, Ray DeVoll, tenor, and Lee Cass, bass.

The performance of the passion will mark the climax of the Canterbury Choral Society's five seasons of existence. Starting as a small group of enthusiastic volunteer singers in the fall of 1952, the chorus has grown gradually to its present size and has succeeded in attracting enough financial support from its friends to give important sacred choral works with the orchestration envisaged by their composers and with the finest soloists without admission charges. Works performed recently, with original instrumentation, have included Honegger's "King David," Mozart's Requiem and Mass in C minor, Langlais' Missa "Salve Regina" and Haydn's "Nelson" Mass.

**BALDWIN-WALLACE HEARS
HUTCHINS' COMPOSITIONS**

Dr. Farley K. Hutchins, head of the department of organ and church music at Baldwin-Wallace Conservatory, Berea, Ohio, was featured composer on a concert by the school's a cappella choir March 17. His "Six Choruses on Biblical Texts" formed a major part of the program sung in the Gamble Auditorium under the direction of Varner M. Chance. Dr. Hutchins, now in his sixth year at Baldwin-Wallace, will play his "Five Lenten Meditations," subtitled "Crucifixion" Suite, on his annual faculty recital April 7.

**FESTIVAL OF CHURCH ARTS
IS GIVEN IN DES MOINES**

George Faxon and Dr. Roy Harris were featured guests at the fourth annual church arts festival at the Plymouth Congregational Church, Des Moines, Iowa, Feb. 17-24. Mr. Faxon was a member of a panel on "Architecture and the Arts." Dr. Harris delivered two addresses and directed a workshop on "Music Composition for the Church."

Another special feature of the festival was the first American performance of "The Hound of Heaven" by Maurice Jacobson. The chorus and the orchestra were conducted by John Dexter, organist and director at the church. Michael Mains, young high school student of Mr. Dexter, opened the series with an organ recital Feb. 17.

**RUSSELL BROUGHTON WINS
N. C. ANTHEM COMPETITION**

Russell Broughton of the faculty of St. Mary's Junior College in Raleigh, N. C., is the winner of the \$50 prize offered by the commission on church music of the Episcopal diocese of North Carolina. Mr. Broughton's winning anthem in the contest for the best unison setting is entitled "My God and King!" Second place was awarded to Frederick Stanley Smith for his "God, My King" and Christopher J. Thomas was awarded third place for his anthem entitled "There Is a Land of Pure Delight." Leo Sowerby judged the entries.

**CHICAGO LUTHERAN CHURCH
TO HEAR WIENHORST WORK**

"The Seven Words of Christ from the Cross" by Richard Wienhorst will be sung April 7 at St. Luke's Lutheran Church, Chicago. This a cappella work was published in 1956. Erich von Behren will direct. Herbert Bruening will be organist for the service.

THE APOLLO CLUB of Chicago will sing Haydn's "Creation" in Orchestra Hall April 30 with the Chicago Symphony Orchestra and Robert Birch, associate conductor-accompanist. Henry Veld is conductor.

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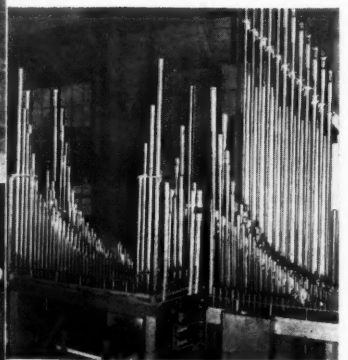
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**EVANSTON TO HEAR BACH
ST. MATTHEW IN ENTIRETY**

The chancel choir of the First Methodist Church, Evanston, Ill., and the Bach Choir of Evanston will sing the entire Bach "St. Matthew" Passion May 12. Dr. Thomas Matthews will direct and Dr. Austin C. Lovelace will be at the organ. The evangelist will be Harold Haugh, University of Michigan tenor, and other soloists will include Gerald Smith, Northwestern University, Jean Hayden and Mary Moore. There will also be the youth choirs from First Methodist and the boy choir from St. Luke's Episcopal Church joining in the performance with solo violin, oboe, cello and flutes.

Because of the length of the work, the first half will be given at 4:30 and the second half after an intermission for dinner. To insure seating tickets are being issued without cost from the church office.

**ORGANIST IN WASHINGTON
MARKS 20th ANNIVERSARY**

H. Jerome Graham celebrated his twentieth year as organist of the Universalist National Memorial Church, Washington, D. C., March 10. For the occasion he played two of his own compositions: Psalm 100 and Interlude.

Mr. Graham is a graduate of Notre Dame University and played for RKO theaters in the Midwest for many years. He is now an organizations and methods examiner for the Department of Labor.

THE CHOIR of the Yorkminster Church, Toronto, Ont., under the direction of D'Alton McLaughlin, sang the eucharist music from Wagner's "Parsifal" in a choral service March 17 as one of the services in a Lenten series.

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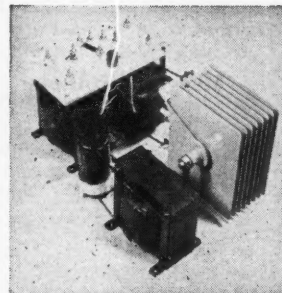
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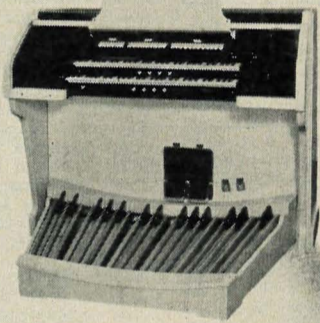
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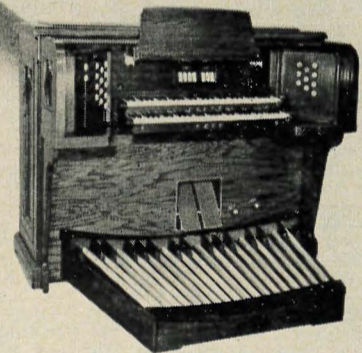
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