

THE DIAPASON

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CHURCH IN RICHMOND AWARDS ORGAN ORDER

FOR REVELLE METHODIST

Austin Will Build Three-Manual to Be Installed in Edifice Designed Like Bruton Parish Church in Williamsburg.

The new Reveille Methodist Church, Richmond, Va., has selected Austin Organs, Inc., Hartford, Conn., as the builder of a three-manual organ to be finished in the late fall. It will be installed on the two sides of the divided chancel, in which will be choir pews for eighty singers. The floor seating will accommodate 800 worshippers and an additional 150 seats will be available in the west end gallery, where will be placed an antiphonal organ for which console preparation is being made.

The church structures, after the colonial design of the Bruton Parish Church at Williamsburg and Christ Church, Alexandria, will occupy a seven-acre site within the city of Richmond, the remaining undeveloped portion of historic Reveille Plantation. The ante-bellum plantation home and gardens will be retained in the original state and the building will become the church house. Negotiations were conducted by John E. Austin, Virginia representative for the Austin firm.

The resources of the organ will be as follows:

GREAT ORGAN.

Violone (Ext. Diapason Conique), 16 ft., 12 pipes.
Diapason, 8 ft., 61 pipes.
Diapason Conique, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Harmonic Flute, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Quintaten, 4 ft., 61 pipes.

SWELL ORGAN.

Geigen, 8 ft., 68 pipes.
Hohlfloete, 8 ft., 68 pipes.
Gamba, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 56 pipes.
Principal, 4 ft., 68 pipes.
Rohrfloete, 4 ft., 68 pipes.
Flageolet, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Bass Clarinet (Ext. 8-ft.), 16 ft., 12 pipes.
Trumpet, 8 ft., 68 pipes.
Clarinet, 8 ft., 68 pipes.
Claron, 4 ft., 68 pipes.

CHOIR ORGAN.

Spitz Principal, 8 ft., 68 pipes.
Bourdon, 8 ft., 68 pipes.
Dolce, 8 ft., 68 pipes.
Dolce Celeste, 8 ft., 56 pipes.
Koppelfloete, 4 ft., 68 pipes.
Nasard, 2½ ft., 61 pipes.
Blockfloete, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
English Horn, 8 ft., 68 pipes.
Trompette (Pedal), 8 ft., 36 pipes.

PEDAL ORGAN.

Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Violone (Great), 16 ft.
Lieblich Gedeckt, 16 ft., 12 pipes.
Octave, 8 ft., 32 pipes.
Diapason Conique (Great), 8 ft.
Gedeckt (Choir), 8 ft.
Super Octave, 4 ft., 12 pipes.
Flute (Choir), 4 ft.
Bombarde, 16 ft., 32 pipes.
Bass Clarinet (Swell), 16 ft.
Trompette, 8 ft., 12 pipes.

ORGAN IS OPENED AT FOURTH SCIENCE CHURCH IN CHICAGO

The rebuilt three-manual organ at the Fourth Church of Christ, Scientist, in Chicago was opened March 21 with a program by Ernst Melbye, organist of the church. The work on the instrument was done by Frank J. Sauter & Sons of Chicago. The organ was built originally in 1905 by Hook & Hastings. Besides the three regular manual divisions it contains an echo organ of six ranks. The new console is of the stop-key type. Modern string and reed stops were added to the original resources.

ESKIL RANDOLPH, FREEPORT, ILL., ORGANIST



ESKIL RANDOLPH's twentieth anniversary as organist and choirmaster of the First Presbyterian Church, Freeport, Ill., was marked Feb. 25 with a dinner given by the Thursday Evening Fellowship. About 175 people attended the event.

Mr. Randolph directs four choirs at this church. The Illinois Council of Deliberation selected him to receive the "Meritorious Award" last year in recog-

nition of his work in music at the Freeport Conservatory. Mr. Randolph has been an organist for thirty-five years. Before going to Freeport he served the First Lutheran Church, Moline, Ill.; Trinity Lutheran, Norristown, Pa., and the Washington Memorial Chapel, Valley Forge, Pa. Mr. Randolph will direct his choir in a performance of Brahms' Requiem May 2.

SCHANTZ ORGAN IS ORDERED BY SEMINARY IN KENTUCKY

The Schantz Organ Company has contracted to build an instrument of three manuals for Asbury Theological Seminary in Wilmore, Ky. The organ is to be installed this year in a new chapel of Georgian architecture. It will be used for chapel services and teaching. The stoplist was drawn up by the staff of the Schantz firm and the specifications are to be as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Gemshorn, 8 ft., 73 pipes.
Dulciana, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Gemshorn, 4 ft., 61 notes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Tremulant.

SWELL ORGAN.

Geigen Diapason, 8 ft., 85 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 61 notes.
Flauto Traverso, 4 ft., 73 pipes.
Flautino, 2 ft., 61 notes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 61 notes.
Trompette, 8 ft., 85 pipes.
Fagotto, 8 ft., 73 pipes.
Claron, 4 ft., 61 notes.
Tremulant.

POSITIV ORGAN.

Rohrfloete, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Nasard, 2½ ft., 61 pipes.
Octave, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.

PEDAL ORGAN.

Resultant, 32 ft.
Open Diapason, 16 ft., 56 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 12 pipes.
Octave, 8 ft., 32 notes.
Major Flute, 8 ft., 32 notes.
Lieblich Flöte, 8 ft., 32 notes.
Super Octave, 4 ft., 32 notes.
Flute, 4 ft., 32 notes.

REUTER THREE-MANUAL OPENED BY BRUCE HERRICK IN DAYTON

The three-manual Reuter organ installed in the new First Evangelical United Brethren Church, Dayton, Ohio, was dedicated with an opening recital Feb. 21 by Professor Bruce Herrick of Wheelock College, Boston. Professor Herrick's program, presented to a capacity audience, was as follows: Toccata and

Fugue in D minor, "Sheep May Safely Graze" and Chorale Preludes "Ich ruf zu dir" and "Ein feste Burg" (A Mighty Fortress is Our God), Bach; "Bells of Arcadia," Couperin; "The Hen," Rameau; "The Cuckoo," d'Aquin; "A Mountain Spiritual," Maurice C. Whitney; Trumpet Tune, Purcell; Three Chorale Preludes, Brahms; "Litanies" and "Le Jardin Suspendu," Alain; Scherzo, Titcomb; Toccata, Widor.

HEINRICH SCHUETZ FESTIVAL TO COVER THREE EVENINGS

A comprehensive program of the works of Heinrich Schuetz will be presented by the Haverford College Glee Club in cooperation with the Bryn Mawr College Chorus, the new Choral Society of Philadelphia and the chorus of the Springside School—about 250 voices—supported by soloists and an instrumental ensemble under the direction of Dr. William H. Reese. This Heinrich Schuetz festival will cover three evening performances, as follows: April 9, at the Church of St. Luke and the Epiphany, Philadelphia; April 10, in Roberts Hall, Haverford College, Haverford, Pa.; April 11 at the Church of St. Martin-in-the-Fields, Chestnut Hill.

MARCEL DUPRE RESUMES HIS WORK AFTER AN OPERATION

The many friends, pupils and admirers of Marcel Dupré, world-famous organist, will be happy to learn that he has completely recovered from a minor operation. Following a delightful month in the country home of his daughter, Mme. Emmanuel Tollet, near Chevre-le-Rouge, he resumed his work in Paris March 1, both with his organ classes at the National Conservatory of Music and at the organ in the Church of St. Sulpice. On March 6 he began playing his "Stations of the Cross" in St. Sulpice, in accordance with an annual custom during Lent. March 24 his mass "De Profundis" was heard with chorus and orchestra in Salle Gaveau.

MRS. MAUDE FOSTER marked her fiftieth anniversary as organist of the First Presbyterian Church, Maywood, Ill., Feb. 26. A party in her honor was held in the church auditorium that evening.

FOUR-MANUAL REUTER FOR ATLANTA CHURCH

ORDER BY FIRST METHODIST

Sixty-four Stops and 3,016 Pipes Constitute Resources—Preparation Made for Antiphonal—Fifteen Ranks from Old Roosevelt.

The First Methodist Church of Atlanta, Ga., has placed an order with the Reuter Organ Company for a four-manual organ, with an antiphonal division prepared for in the console. The specification was drawn up by Mrs. Annie Mae Norton, organist of the church, in collaboration with George L. Hamrick, representative of the company. It provides for forty-one registers and forty-six ranks of pipes, a total of 3,016 pipes and sixty-four stops in the main organ. The antiphonal is prepared for six ranks of pipes with eight manual and two pedal stops, and will be located in an arched opening at one side of the rear balcony. A set of Deagan chimes and a Maas-Rowe Vibraphone harp will be in the instrument. Fifteen ranks of pipes from the Roosevelt organ that was installed in the former downtown building in the 1890s will be incorporated in the new instrument.

The church has just occupied a new educational building and the new organ will complete the facilities. Dr. Pearce Harris continues to minister to overflow audiences both at morning and evening services on Sunday, with Harry Armstrong directing the choir. Mrs. Norton plays fifteen-minute preludes at each service and has long been a favorite with the large membership of the church.

The English draw-knob console will have thirty-five couplers and thirty-nine combination pistons with pedal reversibles for each manual operated by both pistons and toe-studs. The four expression pedals may be coupled in three different ways. The installation is to be completed in the fall.

The resources of the instrument are as follows:

GREAT ORGAN.

Diapason, 8 ft., 61 pipes.
Melodia (from Choir), 8 ft.
Gemshorn (from Choir), 8 ft.
Octave, 4 ft., 61 pipes.
Rohrfloete (from Choir), 4 ft.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Chimes (from Solo).

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 12 pipes.
Violin Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Flageolet, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 12 pipes.
Trompette, 8 ft., 73 pipes.
Fagotto, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Claron, 4 ft., 73 pipes.

CHOIR ORGAN.

Melodia, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Fugara, 4 ft., 73 pipes.
Rohrfloete, 4 ft., 73 pipes.
Nasard, 2½ ft., 61 pipes.
Flautino (from 4-ft.), 2 ft.
Tierce, 1½ ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 49 bars.
Chimes (from Solo).

SOLO ORGAN

Doppelfloete, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Cello Celeste, 8 ft., 61 pipes.
Claribel Flute, 4 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Harmonic Trumpet, 8 ft., 73 pipes.
Chimes, 25 tubes.

PEDAL ORGAN.

Bourdon Resultant (12 notes quinted), 32 ft.

Diapason, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Gedeckt (from Swell), 16 ft.
 Violone, 16 ft., 12 pipes.
 Octave, 8 ft., 32 pipes.
 Bourdon, 8 ft., 12 pipes.
 Gedeckt (from Swell), 8 ft.
 Cello, 8 ft., 32 pipes.
 Quint, 5 1/2 ft., 32 pipes.
 Super Octave, 4 ft., 12 pipes.
 Choral Bass, 4 ft., 12 pipes.
 Octavin, 2 ft., 12 pipes.
 Trombone, 16 ft., 32 pipes.
 Fagotto (from Swell), 16 ft.
 Tromba, 8 ft., 12 pipes.
 Clarion, 4 ft., 12 pipes.
 Chimes (from Solo).

ANTIPHONAL ORGAN

(Prepared for in console).

Diapason, 8 ft., 61 pipes.
 Spitzflöte, 8 ft., 85 pipes.
 Flute Celeste, 8 ft., 49 pipes.
 Principal, 4 ft., 61 pipes.
 Spitzflöte, 4 ft., 61 notes.
 Flautino, 2 ft., 61 notes.
 Flügel Horn, 8 ft., 61 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Tremolo.

ANTIPHONAL PEDAL

Gedeckt, 16 ft., 12-pipe extension.
 Spitzflöte, 8 ft., 32 notes.

**WORK IN MEMORY OF LA BERGE
 PLAYED IN TUCSON BY WIDOW**

Claire Coci played a brilliant recital Sunday, Feb. 7, at the Scottish Rite Cathedral, Tucson, Ariz., and gave the first Tucson performance of Camil Van Hulse's "Symphonie Elegiac". This symphony was written in memory of Bernard La Berge, Miss Coci's husband. Consisting of five movements, the work illustrates a part of the text of the burial service.

Miss Coci played the first movement, Largo, which portrays death as represented by the traditional figure of the white-robed skeleton armed with a scythe. The second and third movements were not played. In the fourth, Allegro, the composer took for his theme the anguish and fear of the soul before meeting its Creator and Judge. The final movement, "Lugubrement," pictures the bereaved praying in silence, based on the theme "Grant them eternal rest, O Lord." Both Miss Coci and Mr. Van Hulse received warm applause from an enthusiastic audience. Miss Coci's return engagement to Tucson was under the joint auspices of the Southern Arizona Chapter of the A.G.O. and the Saturday Morning Musical Club. After the performance the Southern Arizona Chapter entertained for Miss Coci with a buffet supper at the Rancho Fiesta.

**RECITAL BY PAUL CALLAWAY
 IN MEMORY OF RICHARD ROSS**

Paul Callaway opened the spring series of faculty recitals at the Peabody Conservatory of Music in Baltimore March 2 with a Bach program dedicated to the memory of Richard Ross, head of the Peabody organ department until his recent death. The recital, played in the concert hall and attended by an appreciative audience which for the most part heard Mr. Callaway for the first time, marked the start of the Peabody effort to establish a memorial to Mr. Ross in the form of an annual award, to be given to an organ student for study in the sacred music course. It was Mr. Ross who organized this course. Profits from the recital and proceeds through special solicitation will be applied to this project in the hope that the award may soon become an actuality.

**HOMER WHITFORD RESIGNS
 FROM NEW ENGLAND FACULTY**

Dr. Homer Whitford has resigned from the faculty of the New England Conservatory, where he has taught a course in music therapy for two years. Dr. Whitford has announced that he will continue to teach the course privately.

Dr. Whitford is director of music at the First Congregational Church in Cambridge, Mass., a post he has held for nineteen years. In 1950 he was awarded the honorary degree of doctor of music by Tarkio College in Missouri. His research in music therapy has attracted wide attention.

**ORGAN WRITERS' WEEK TOPIC
 AT REDLANDS UNIVERSITY**

The twenty-third annual writers' week of the University of Redlands, Cal., took place March 8 to 12. It has been customary during writers' week to devote one afternoon and evening to music. This year March 9 was set aside for music. Arrangements were made by Dr. Leslie P. Spelman, director of the school of music.

Camil Van Hulse, Belgian-American composer, gave a lecture in Watchorn Hall on "Trends in Contemporary Organ Writing". Mr. Van Hulse endeavored to clarify some of the tendencies that had affected organ style, making it develop from what it was in Bach's time to what it is today. After this lecture Dr. Spelman led a symposium on the subject. Some of the best-known composers of Southern California had been invited to take part in this open discussion. On the platform, besides Dr. Spelman and Mr. Van Hulse, were the following guests: Edward Shippen Barnes, Roberta Bitgood, Joseph W. Clokey, Margaret W. Dow, William A. Goldsworthy and Clarence Mader.

At 8:15 a concert of organ works by Mr. Van Hulse was presented by the students of the school of music on the four-manual Casavant in Memorial Chapel. On this program were heard a variety of pieces, including Mr. Van Hulse's first composition for organ, a Toccata which won the A.G.O. prize in 1946, as well as several numbers from a yet unfinished opus—a series of hymn preludes to cover the liturgical year. Of this series the Concordia Publishing House has issued four volumes and other volumes are in the making.

**WICHITA COUNCIL SPONSORS
 DOROTHY ADDY IN RECITALS**

For the fifth year the Wichita, Kan., Council of Churches is sponsoring Dorothy R. Addy in a series of Lenten recitals at the Central Christian Church. Mrs. Addy's recitals are heard at noon on Wednesdays. Her opening program was entitled "Prayer" and she included these numbers: "O God, Thou Faithful God" and "Abide, O Dearest Jesus," Peeters; "Prayer" from "Ascension Day Suite," Messiaen; Sonata 6, Mendelssohn. In her last recital, April 7, Mrs. Addy will be assisted by Geraldine Wright, harpist. The recital will begin with Tournier's Four Preludes for harp and organ. Other numbers will be Debussy's "Danse Sacre" and Rubinstein's "Kamennoi Ostrow."

**THEODORE RIPPER APPOINTED
 TO NEW POST IN PITTSBURGH**

Theodore W. Ripper has been appointed director of music at the Beverly Heights United Presbyterian Church, Pittsburgh, where he assumed his new duties in January. Mr. Ripper directs graded choirs with singers from the third grade age to adults. In addition to this work Mr. Ripper is teaching theory at the Carnegie Institute of Technology.

A recital was played by Mr. Ripper Feb. 21 at North Side Carnegie Hall. His program was as follows: "Psalm 19," Marcello; Fugue in C major, Buxtehude; Sonata 1, Mendelssohn; Pavane, Rowley; Prelude and Fugue on a Theme of Victoria, Britten.

**SUMMER WORKSHOP OFFERED
 AT CEDAR CREST COLLEGE**

Courses in church music are to be offered June 28 through July 17 at the Cedar Crest College summer music workshop and festival in Allentown, Pa. Among the instructors will be William Reese, musicologist and choral conductor; Ludwig Lenel, composer and organist, and Lilian Knowles, concert and oratorio singer. Of particular interest to church musicians will be the analysis and study of choral materials of all publishers and special instruction in the performance of early music. Further information may be obtained by writing: Music Workshop, Cedar Crest College, Allentown, Pa. The final date for registration is June 15.

THE DIAPASON.

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 Eulenburg Score #254 \$.60.

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 2 Flutes, Solo Violin, String Quintet (Cembalo or Organ ad lib.).
 Set of Parts \$4.50; Cembalo or Organ \$1.25; Extra Strings, each \$.60;
 Eulenburg Score #281 \$.70.

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 Set of Parts (incl. Cembalo or Organ) \$5.25; Extra Strings, each \$.60;
 Eulenburg Score #282 \$.70.

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URTEXT Edition of the FOUR SUITES (OUVERTURES): see Page 82 of the PETERS EDITION Catalogue, available upon request.

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J. W. Walker & Sons, Ltd., Rebuild Three-manual Instrument Belonging to Spanish Town Cathedral —Is Heard on Radio.

A three-manual Walker organ which for nearly a century has withstood the rigors of the tropical climate of Jamaica has gone back to its native England to be rebuilt at the factory of J. W. Walker & Sons, Ltd., in Ruislip, Middlesex. The venerable instrument belongs to St. James' Cathedral in Spanish Town and for generations it has brought thoughts of home to English folk living or traveling on the island. In the January issue of the monthly newsletter of the Organ Club of London it was reported that work on the instrument had been completed and a radio recital to be broadcast from the factory was planned before shipping the organ to Jamaica.

The stoplist of the organ, as rebuilt, is as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 85 pipes.
- Open Diapason 1, 8 ft., 61 pipes.
- Open Diapason 2, 8 ft., 61 notes.
- Waldflöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Principal, 4 ft., 61 notes.
- Stopped Flute, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

- Open Diapason, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 61 pipes.
- Viola de Gamba, 8 ft., 61 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 ranks, 183 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Cornopean, 8 ft., 61 pipes.
- Oboe, 8 ft., 61 notes.
- Tremulant.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 61 pipes.

- Lieblich Gedeckt, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Gemshorn, 4 ft., 61 pipes.
- Rohrflöte, 4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Cor Anglais, 8 ft., 49 pipes.
- Trumpet, 8 ft., 61 notes.
- Tremulant.

PEDAL ORGAN.

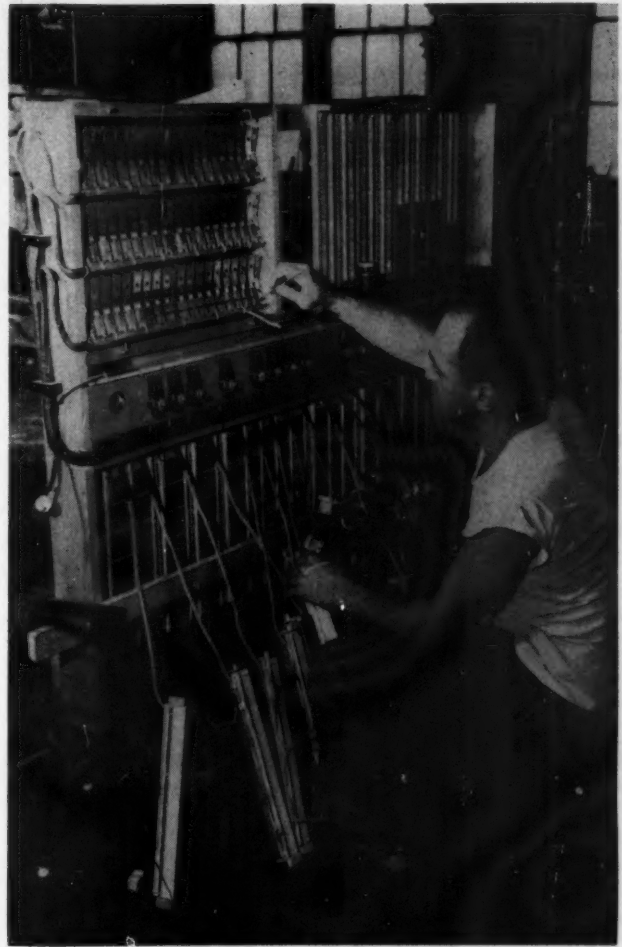
- Acoustic Bass, 32 ft., 32 notes.
- Open Wood, 16 ft., 44 pipes.
- Open Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 56 pipes.
- Bass Flute, 8 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Fagotto, 16 ft., 32 notes.
- Trombone, 16 ft., 12 pipes.
- Trumpet, 8 ft., 32 notes.

RAPHAEL VALERIO HONORED

AS YOUNG SEATTLE COMPOSER

Raphael Valerio, minister of music at Plymouth Church in Seattle, was featured as a promising Northwestern composer, conducting the Portland Chamber Orchestra in his own "Miniatures", a suite of four short pieces for strings, on Feb. 24 in Portland, Ore. The critics reviewed the composition favorably.

REGISTRATION FOR THE third annual liturgical music workshop of the DePaul University school of music summer session opens June 21 and ends June 26. Classes begin June 28. Classes are held in the school of music at the DePaul University downtown center, 64 East Lake Street, Chicago. Instruction is offered in liturgy, Gregorian chant, chironomy, service playing and classroom chant methods by a faculty of distinguished liturgical musicians. The faculty includes Rene Dosogne, director of the workshop, who holds a master of music degree from the American Conservatory of Music, and the Rev. Lucian Duesing, O.S.B., who holds a master's degree from the American Conservatory and who has been organist at St. Meinrad's (Ind.) Abbey since 1936. A number of masses composed by Father Duesing have been published by McLaughlin & Reilly. Newest addition to the faculty is the Rev. Joseph Mroczkowski, who studied for three years at the Pontifical Institute of Sacred Music in Rome.



Hand Work...

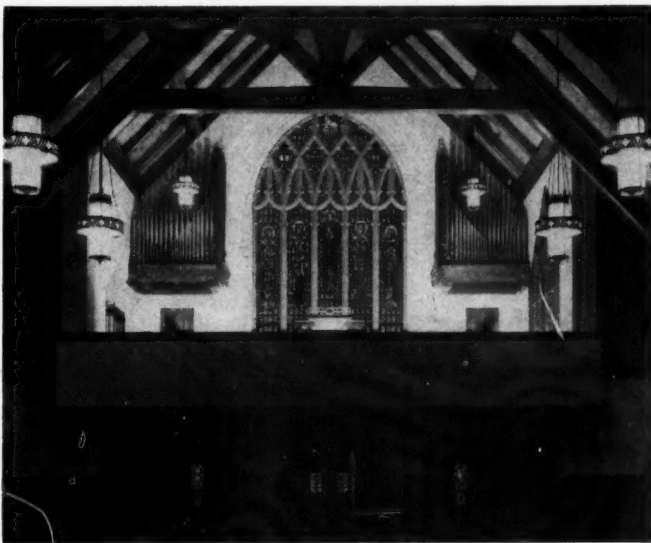
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the college of wooster

**RECITAL BY VIRGIL FOX FILLS
SYMPHONY HALL IN BOSTON**

Boston critics were amazed when they found a capacity audience at the organ recital by Virgil Fox at Symphony Hall in February. This was the first non-sponsored organ recital to be played in the city and proved that the public will respond to organ program as it does to other musical performances. Mr. Fox's recital was publicized by his own manager, working with Aaron Richmond of Boston.

After his Boston program Mr. Fox left on a Southern tour taking him to Mississippi, Florida and Nassau, B.W.I., and then to Miami Beach, Washington, D. C., and Uniontown, Pa. For Mr. Fox's west coast tour after Easter cities included will be: Rockford, Ill., Minot, N. D., Portland, Ore., Oakland, Cal., Los Angeles, Houston and San Antonio, Tex., Lincoln, Neb., and Princeton, Ill.

JOHN MILTON SYLVESTER, for forty-one

years a resident of Washington, D. C., died March 2 in Lincoln, Neb., after a short illness. He was an employe of the United States Treasury Department for many years. Mr. Sylvester was the husband of Lena Sims Sylvester, for twenty-two years registrar of the District of Columbia Chapter, American Guild of Organists. Mrs. Sylvester was an active organist and choral director in Washington and organizer and director of the Madrigal Singers. Following his retirement Mr. and Mrs. Sylvester moved to Nebraska to be near their daughter and near their former home city. Besides his widow and daughter, Mrs. Charles H. Miller, Mr. Sylvester is survived by five grandchildren.

THE FEBRUARY meeting of the Boston Chapter, A.G.O., was held in St. Paul's Catholic Church in Cambridge Feb. 8. Theodore N. Marier directed his choir of boys and men in a demonstration of the sung mass. A large congregation of members of the chapter, parishioners of St. Paul's and visiting choirs watched the celebrant of the mass at the altar go through the actions of a mass, during which a commentator explained the traditional and mystical significance of each part. The music, mostly contemporary, was well sung.

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New Issues for the Choir

By **JAMES S. DENDY, Mus.B.**

The latest addition to the extensive choral catalogue of the Theodore Presser Company is a series of issues called "Contemporary Choral Music." The words "contemporary" and "modern" have been used and misused so much ever since the heyday of George Antheil and the curious noises he was making back in the roaring '20s that they have become ambiguity itself. One subscription anthology which was published a few years ago started its collection of "modern music" with Edward Grieg, whereas to others the term implies music so *avant-garde* that it makes little sense to anyone with a traditional education.

Neither of the foregoing concepts can be applied to the new Presser series if the one composition we have examined is to be taken as a criterion. If the publisher were willing to use a longer but more explicit title, he might call it "Serious Choral Music in an Idiom Characteristic of the Middle Twentieth Century."

The title of the composition under consideration is "From Depths of Woe I Cry to Thee" and the composer is Ludwig Lenel, a young man born in Europe who has established his home in the United States and is at present organist and director of music at Christ Lutheran Church in Allentown, Pa. The scoring is for SATB *divisi a cappella*. This number is much more than a "good Sunday morning anthem." It is really a concert choral piece on a religious theme. This does not imply that it is unsuitable for church use, but few parish choirs will have the vocal resources demanded by Mr. Lenel. The music is strong and straightforward and there are elements of symbolism carried out in a literate manner. It is apparent that the composer's acquaintance with the chorale melody which he employs is more than a passing one. The length is only eleven pages, but it must be called a "big" number because of its emotional impact, its studious avoidance of the trite and the unusual amount of musical intelligence it displays. Here is an excellent number for the college choruses and the big church choirs, and there is still time to prepare it for a spring concert.

In his new anthem "How Long Wilt Thou Forget Me?" (J. Fischer) Austin C. Lovelace has succeeded in conveying a feeling of harmonic emptiness through the first section, which is expressive in the best sense of the word. Through the use of open intervals and barren melodic phrases over short pedal points he has created an effect which conveys the message of the text so well that one hardly need hear the words. Moving from the minor tonality to the major for the second half, the music takes on a more restful character as the Psalmist says "But I have trusted in Thy mercy"; then there is the suggestion of triumph and strength in the music for the final "My heart shall rejoice in Thy salvation." All this takes place in the space of five pages with two staves to the page, and our guess is that any choir accustomed to singing unaccompanied in four parts can do a good job on this fine short number after two or three rehearsals.

J. Fischer has issued three more numbers which merit examination. Richard Peek's "Be Thou My Vision" is an anthem for children and adult choirs based on the hymn-tune "Slane." It is unison with a second part entering as a descant near the end. This easy number could be done as Mr. Peek suggests, with adults and children, or with only one group of singers. The organ accompaniment is well written, using a solo reed for the counter melody. E. Lang's "Meditation from Psalm 119" is an easy number for mixed voices with solo for medium voice, accompaniment optional. Kathryn Hill Rawls has arranged Bortniansky's "Vesper Hymn" for SA or unison, using the text "Saviour, Like a Shepherd Lead Us."

From the Augsburg Publishing House we have two original numbers and three arrangements. Carl W. Landahl's setting of Psalm 117 is for male voices in four parts, unaccompanied. The music is forthright and appropriate, and Mr. Landahl has made his composition polyphonic enough to get away from the "close harmony" pit into which many composers of TTBB music fall. He also has a good understanding of the limitations of the average male voice. "Still with Thee," another *a cappella* number, by Marie

Pooler, is for SATB. The words are selected from Psalm 139. "I Heard the Voice of Jesus" is an SATB arrangement by Leland B. Sateren of a melody composed by Tallis. Gerhard M. Cartford's "All Hail the Power of Jesus' Name," for SATB, uses the well-known tune of William Shrubsole. C. Wesley Andersen's "Lift Up Your Heads" is based on the tune from "Psalmodia Evangelica."

Alec Rowley's wedding anthem, "Here, at Thine Altar, Lord," has been rearranged for solo voice or voices in unison and published by Novello. The same publisher lists two new settings of the Magnificat and Nunc Dimittis, one by Herbert Howells and the other by Herbert Sumson. The Howells number is for SATB and solo voice with organ. The Sumson setting is SS with organ for the Magnificat and unison with organ for the Nunc Dimittis. We doubt that our readers wish us to take up much of their time discussing settings of the evening canticles. In churches where they are used the trend seems to be to use an Anglican chant, plainchant or a version simple enough to encourage congregational participation. Our preference is the plainchant settings and they are so beautiful that one wonders why anyone spends rehearsal time learning anything else, especially considering the fact that the average parish has choral evening prayer two or three times a year.

**ANNUAL BOY CHOIR FESTIVAL
TO BE HELD IN CHICAGO MAY 2**

The annual festival of Episcopal boy choirs in the Diocese of Chicago will be held Sunday, May 2, at 4:30 p.m. in St. James' Church. The festivals have been a regular event in Chicago since 1932. Robert Birch, president of the Chicago Chormasters' Association and choir-master of Christ Church, Winnetka, will direct the chorus and Norman Sill of the Church of the Redeemer will be the accompanist. Other choir-masters who will participate with their choirs are: George Keck, Church of the Mediator; Joseph Schreiber, St. Peter's; Roger Tuttle, director, and Eloise MacDonald, organist, Christ Church, Woodlawn; James Milerd, Trinity; A. J. Strohm, St. Paul's-by-the-Lake; Roberta Kennedy, St. Mark's, Glen Ellyn, and Francis Aulbach, Grace Church, Oak Park.

The program will be made up of numbers representative of the church year. The following are to be included: "Let All the World," Chapman; "How Lovely Are the Messengers," Mendelssohn; "Let All Mortal Flesh," Butcher; "Has-

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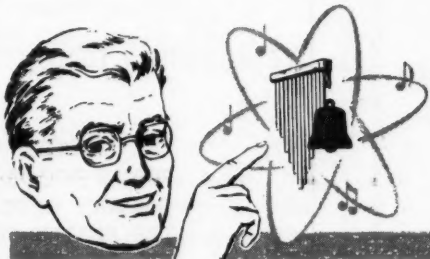
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ten Swiftly, Hasten Softly," Kountz; "Come, Holy Ghost," Andrews; "Cherubic Hymn," Bortniansky; "Hallelujah, Amen," Handel. For the prelude Mr. Schreiber will play Langlais' "Te Deum" and the postlude will be the Widor Toccata, played by Mr. Keck.



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**SERIES OF PROGRAMS OPENS
ORGAN AT A.T.S., RICHMOND, VA.**

A student organ recital April 9 and a performance of Stainer's "The Crucifixion" April 16 will be the last two in a series of six special musical events marking the opening of the three-manual Möller organ in the chapel of Assembly's Training School, Richmond, Va. James R. Sydnor, director of music at the school, gave a recital March 12 and William H. Schutt, organist of Grace Covenant Presbyterian Church, was heard March 19. Another recital was given March 26 by Robert C. Lutton, organist of the Ginter Park Presbyterian Church. The choir of St. Paul's Episcopal Church sang music used at the coronation of Elizabeth II March 31.

The Assembly's Training School is an institution for the training of lay workers by the Presbyterian Church in the United States (Southern). The organ was described in the August, 1953, issue of THE DIAPASON.

**SEMI-WEEKLY LENTEN MUSIC
HEARD IN COLUMBUS CHURCH**

Special musical offerings on Tuesday evenings and a series of Friday noon-hour recitals are taking place in the Lenten season at the First Congregational Church of Columbus, Ohio, where Edward Johe is organist and director. Featured on the first Tuesday evening program, March 9, were Reger's "O Sacred Head" and Weinberger's "The Way to Emmaus." The program March 16 was performed by Jack Carruth, organist, and a string ensemble from the College of Wooster. Fenner Douglass of the Oberlin faculty played March 23 and the choir sang Schütz's "St. Matthew Passion" March 30.

The last two recitals in the noon-hour series will be played April 2 by Elizabeth Lange of the Broad Street Presbyterian Church and April 9 by Mr. Johe. Lowell Enoch, organist of St. Stephen's Episcopal Church, also has assisted in this series.

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**ST. ANSELM'S IN BROOKLYN
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A three-manual organ has been ordered by St. Anselm's Church in Brooklyn, N. Y., from the Kilgen Organ Company, St. Louis. The church, which is under construction, is an imposing edifice. The organ will be placed on the gospel side of the choir loft at the rear of the church, with the swell in one expression box and great and choir in the other. Completion of the church and installation of the organ are planned for late summer. The stop specifications of the organ are as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Grave Mixture (To draw 12th and 15th),
2 rks., 122 notes.
Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

Open Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Plein Jeu, 3 rks. (12-15-19), 183 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

Geigen Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Zart Flöte, 4 ft., 73 pipes.
Nasard, 2½ ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Major Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Rohr Bourdon (ext. 8-ft. Rohr Flöte),
16 ft., 12 pipes.
Octave (from Swell), 8 ft., 32 notes.
Bass Flute (ext. 16-ft. Bourdon), 8 ft.,
12 pipes.
Rohr Flöte (from Swell), 8 ft., 32 notes.
Block Flöte (ext. 8-ft. Bass Flute), 4 ft.,
12 pipes.
Trombone (ext. 8-ft. Trumpet), 16 ft.,
12 pipes.

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I Love Thy Kingdom, Lord.....	Powell Weaver	.20
Lead Us, Heavenly Father.....	Roger Quilter	.15
Let All Mortal Flesh Keep Silence.....	Gustav Holst	.20
Make a Joyful Noise Unto the Lord.....	Sven Lekberg	.20
O Clap Your Hands.....	R. Vaughan Williams	.40
Once to Every Man and Nation.....	George Mead	.20
A Prayer for Guidance.....	Richard Kountz	.15
O Be Joyful in the Lord.....	Philip James	.20
Sing Alleluia Forth.....	Charles L. Talmadge	.15
A Song for Peace.....	Katherine K. Davis	.20
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Turn Back O Man.....	Gustav Holst	.20

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The President's Column

We are making all plans for the 1954 Guild examinations and have forwarded full information to the large number who have written to national headquarters during the past year. The choirmaster examinations A and B (the latter for Catholics) will be held June 9 and the associateship and fellowship examinations June 10 and 11. All candidates must have been elected to membership in the Guild not later than May and must register and pay fees by June 1. Application forms should be obtained from national headquarters and returned early, so that designation of centers may be made and adequate provision arranged. Contacts should be made with deans of chapters (list in January issue of THE DIAPASON) or with headquarters.

Attention is directed to the article by Clarence Watters, F.A.G.O., on the performance of the 1954 test pieces, also the evaluation of the choirmaster A examination by Dr. Roberta Bitgood, F.A.G.O., Ch.M., and the choirmaster B examination by the Rev. Joseph R. Foley, C.P.S., Ch.M. All chapters should devote at least one meeting during the season to the subject of A.G.O. examinations and arrange for a well-qualified speaker to tell of the various requirements and answer questions.

The much-discussed matter of wedding music is receiving attention from several chapters. We have copies of an interesting report issued by the East Central Illinois Chapter, compiled by Elizabeth and Le-Roy Hamp, which we shall be happy to mail upon request. We also have copies of the study procedure based on the Bach chorale preludes, used by Katherine Fowler, past dean of the District of Columbia Chapter and now district chairman, with the Guild student group of the McKinley High School in Washington. This is one of the many GSGs which we now have from coast to coast, and Miss Fowler, as supervisor of the group, has been especially successful in obtaining satisfying results. Copies upon request.

It is highly gratifying that the number of conferences of organists and choral directors sponsored by chapters is constantly increasing. A few of the chapters which might be mentioned are: Southwestern Michigan, in Kalamazoo; Cleveland; Canacadea (Alfred, N. Y.); Middlesex (New Brunswick, N. J.) and others. These are of great practical value and we commend the idea to all chapters in the Guild family. The choir festival held in the Cathedral of All Saints, Albany, N. Y., is worthy of note as very successful. Forty-six churches in twenty-eight towns or cities were represented, giving recognition to many of the smaller churches.

It has been my privilege to visit the following chapters this season: Springfield, Mass.; Eastern New York (Albany); Adirondack (Glens Falls, N. Y.); Richmond, Va. (while attending the conclave); Hopewell, Va. Branch (since promoted to chapter status); Lynchburg, Va.; Roanoke, Va.; Northern Valley (Englewood, N. J.); New London County, Conn. (fifth anniversary); also visits to these prospective Guild centers where meetings were held: Stamford, Conn., Danbury, Conn., Asheville, N. C., Spartanburg, S. C., Danville, Va., and Winchester, Va.

The third annual series of broadcasts of organ recitals from station WQXR is to continue through May on Saturday

afternoons from 4:30 to 5. Please write letters of appreciation to the station and, if not within the scope of WQXR, we suggest that you make similar arrangements with your local station.

An added attraction at the 1954 biennial national convention in Minneapolis-St. Paul will be the premiere of Seth Bingham's Concerto for brass, snare drum and organ. Marilyn Mason will play the organ part. A junior choir program will be presented at the House of Hope Presbyterian Church, St. Paul. Eugene Nordgren, organist and choirmaster, will demonstrate with a group. Paul Manz will speak on the multiple choir system.

Have you registered for the convention, and have you made your hotel reservation? The earlier the better!

ALL roads lead to the Twin Cities, July 12-16!

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Recital Series on the Air.

We are happy to announce our third annual series of organ recitals, beginning March 6 and ending May 29, on Saturdays from 4:30 to 5 p.m. over station WQXR and its network. These programs are possible through the generosity of station WQXR and Temple Emanu-El, which donate their time and facilities for these programs. Outstanding artists will perform and you are urged to listen in and write your appreciation to Station WQXR, 229 West Forty-Third Street, New York.

As we do not have funds for a nationwide program now, we urge Guild chapters to make an effort to interest their local stations to broadcast "live" organ music and organ recordings, especially if there are outstanding organists in your vicinity. We stress that these live performances should be by fine performers who adequately demonstrate the standards set by the American Guild of Organists. Many churches with fine organs are already wired for service broadcasts and could be used for organ recitals. Please check your local union of the A.F. of M. for broadcast regulations.

The principal aim of our committee is to have more serious organ music broadcast to interest the public in organ literature and our fine organists. We must all work together to make the organ as a recital instrument better recognized as an exponent of serious musical art.

VERA EAKIN.
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No Composition Prize Awarded

March 2, 1954—To the Council of the American Guild of Organists: It is the unanimous decision of the three judges in the 1954 organ composition contest that no composition submitted is deemed worthy of the prize, and therefore we recommend with real regret that no award be made.

BOARD OF JUDGES;
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HAROLD W. FRIEDEL
Chairman.

CHARLOTTE, N. C.—The Charlotte Chapter met at the Davidson College Presbyterian Church, Davidson, N. C., March 1 to hear a recital by Arthur Poister. The recital was characterized by Mr. Poister's unerring sense of style and his vivid portrayal of musical ideas, and was received enthusiastically.—PHILIP GERNING, Registrar.

Four-Day Organ Festival
in the Nation's Capital
Presented by the Guild

The District of Columbia Chapter presented a very successful organ festival at the Foundry Methodist Church in Washington Feb. 15, 16, 17 and 22, with Glenn Caron, organist, as host. Feb. 15 Robert R. Zboray played a program of early masters with competence and splendid musicianship. "Wer nur den lieben Gott lässt walten" by Bach, and Ricciare, Frescobaldi, were followed by the Prelude on the chorale "Adam's Fall," Homilius, with Robert Boatman assisting on the French horn. Mark Thomas, flute, joined Mr. Zboray in the Sonata for Flute and Keyboard, by Marcello. With authority and definite mastery of her instrument Patricia Porter, F.A.G.O., then played the Prelude and Fugue in E minor, Brahms; "Cortege and Litany," Dupré, and the four charming and delicate chorale preludes by Pepping which were the high spot of the program. Her final number was the Dorian Prelude on "Dies Irae," by Simonds.

On Feb. 16 two talented young artists—Joseph R. Rancourt and Marjorie S. Ingalls, A.A.G.O.—presented an unusually fresh program. Mr. Rancourt played: Chaconne, Couperin; "Fond d'Orgue," Marchant; "Noel Sunrise," Fischer; Chorale Prelude, "Nun bitten wir den heiligen Geist," Buxtehude; Chorale Prelude, "Ein feste Burg ist unser Gott," Walther; Passacaglia, Buxtehude, and Toccata in E minor, Pachelbel. This program was striking because of the complete absence of the immortal Bach, though one felt him hovering near, as we listened to his contemporaries.

Miss Ingalls' part of the program was devoted to nineteenth and twentieth century composers. With sensitive playing and appropriate use of the instrument's color resources, she presented: "Praeludium," Kodaly; Chorale in B minor, Franck; Intermezzo, Reger; Pastorale, Milhaud; Aria, Peeters, and "Litanies," Alain. Both artists succeeded in conveying a sense of dedication to the music. There was no empty display of virtuosity for its own sake.

On Feb. 17 Albert Russell of Baylor University, Waco, Tex., substituted at the last minute for Mrs. Marian Herrington, who was ill. He played: Baroque Prelude and Fantasia, Arnell; Liturgical Compositions by Dupré, and Toccata, Sowerby, with ease and assurance. Robert F. Twynham followed Mr. Russell with an imaginative presentation of "La Nativité," Messiaen, meeting the intellectual and physical challenges of his program with admirable resourcefulness. This joint recital was one of exceptional brilliance, illustrating two distinctly different fields of composition.

The last of this interesting series of recitals was a concert by the Foundry Symphony, Glenn Caron conductor, on Washington's Birthday. The commentator of the evening, the Rev. F. Norman van Brunt, spoke about Beethoven and the concert opened with the Overture to "Leonore". This was followed by an orchestral version of the great G minor Fugue of Bach, to which the arranger Albert (1832-1915) had added a chorale played simultaneously with the Fugue. With Temple Dunn as organist, a group of flute, oboe, viola and 'cello presented:

Adagio and Rondo for Glass Harmonica, Mozart. The harmonica of Mozart's day was a combination of properly pitched water glasses played from a keyboard. Norman Greenhouse, violinist, and Glenn Caron, organist, then presented "Zigeunerweisen" (Gypsy airs) by Sarasate.

The Guild was especially proud of our husband and wife team, William Tufts, A.A.G.O., and Nancy Poore Tufts, as they played the First Symphony for organ and orchestra, Guilimant, with William wielding the baton and Nancy presiding at the console. "Flute Soliloquy," Rogers, was given with distinction by Donald Peck and the program closed with enthusiastic renditions of "South Pacific," Rodgers, arranged by R. R. Bennett, and "Belle of the Ball", Anderson.

All the recitals were well attended and received excellent publicity by press, radio and television. Great credit goes to Robert Zboray, our indefatigable festival chairman: to James Smiley and to all who served as ushers and page turners.

The District of Columbia Chapter held its March meeting March 1 at the George Washington National Masonic Memorial in Alexandria, Va. The forty-two-rank Möller organ just completed in time for the Feb. 22 dedication was demonstrated by Harold Newcomer, assisted by Robert Wyant. This three-manual instrument has an automatic player attachment which sends the music into the main entrance hall as well as into the auditorium. The rolls, of which there are 200, resemble the piano player rolls and can set their own registrations. Lieutenant Mauney, from Quantico, then played Two Chorale Preludes, Reger, and Introduction and Passacaglia, Reger. Lieutenant Mauney is a member of the Syracuse Chapter. He was followed by Robert Lynn, 1952 winner of the young artist contest, from Colorado Springs. He played "In dir ist Freude," Bach; "Tiento del Primer Tono," Cabezón; "Sonata da Chiesa," Andriessen. Finally our sub-dean, Lyman McCrary, presented with great brilliance the "Medieval Suite," Langlais, and the Bonnet edition of Liszt's Variations, "Weeping, Wailing," . . . Our annual Guild service is scheduled for April 25 at 4 o'clock in the Washington Cathedral and our junior choir festival for Sunday, May 23, in the Unitarian Church, with Ruth Krehbiel Jacobs as conductor.—BERNICE G. FRASER, Registrar.

SPARTANBURG, S. C.—A new chapter was organized recently in Spartanburg, S. C. Miss Rachel Pierce, F.A.G.O., was elected dean. Other officers are John Williams, sub-dean, and Mrs. Helen Bright, secretary-treasurer. The chapter was instrumental in the formation of the Spartanburg Oratorio Society, a group of fifty singers from various church choirs in Spartanburg. On March 14 the society sang Mendelssohn's "Elijah" before an appreciative audience at Twichell Auditorium, Converse College.—HELEN BRIGHT, Secretary.

WESLEY JUNIOR COLLEGE—The newly-formed student group at Wesley Junior College, Dover, Del., received its charter Feb. 7 at a meeting held in Christ Episcopal Church. The presentation was made by Sarah Hudson White, dean of the Delaware Chapter. Dr. Herbert J. Jenny, F.A.G.O., of Wilmington gave a recital for the group. His program was as follows: "Oh Glorious Prince," Handel; Fugue in C, Pachelbel; Dorian Toccata and Fugue in D minor, Bach; Rhapsodie No. 1, Saint-Saens; "Prelude Symphonique," Leken; "Après l'Éte," Schmitt. After the meeting a reception was held to honor Dr. and Mrs. Jenny.—CAROLYN CONLEY CANN, Registrar.

News of the American Guild of Organists—Continued

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 17, at 3 o'clock, in the choir room of St. Bartholomew's Church, 109 East Fiftieth Street, New York City, for the following purposes: (1) To elect national officers and councilors; (2) to vote on the proposed amendments to the constitution; (3) 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 17. National ballots have been sent in quantities to all deans and regents, thus enabling all members of chapters and branches to vote in the national election. A list enumerating the national A.G.O. activities and church positions of the nominees for council has also been sent to deans and regents for the information of members in voting.

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

Nominations for National Officers:

President—S. Lewis Elmer, A.A.G.O., F.T.C.L.
Vice-President—Seth Bingham, F.A.G.O.
Secretary—M. Searle Wright, F.A.G.O.
Treasurer—John Holler, A.A.G.O.
Registrar—Charles Dodsley Walker, F.A.G.O.
Librarian—Hugh McEdwards, A.A.G.O.
Auditors—Harold W. Friedell, F.A.G.O., F.T.C.L., and George Mead, Mus.D., A.A.G.O.
Chaplain—The Rev. Robert James McCracken, D.D.

COUNCILORS (TERM ENDING 1957)—(Vote for eight)—A. W. Binder, Mus.D., Donald L. Coats, M.S.M., Claire Coci, Robert E. Crandell, M.S.M., Henry S. Fuser, D.S.M., A.A.G.O., Marguerite Havey, J. Vincent Higginson, James Philip Johnston, F.A.G.O., George Kemmer, Anne V. McKittrick, F.A.G.O., Ch.M., Hugh Porter, D.S.M., F.A.G.O., G. William Richards, A.A.G.O., Everett Tutchings and Carl Wisemann, Mus.D.

NOMINATING COMMITTEE—Ray F. Brown, A.A.G.O., Vernon de Tar, F.A.G.O., Clarence Dickinson, Mus.D., A.G.O., James Philip Johnston, F.A.G.O. and George Read, Mus.D., A.A.G.O., chairman.

Amendments to Constitution.

The following amendments to the constitution have been acted upon by the council and recommended to the Guild for adoption. (For economy in printing, please retain this copy of THE DIAPASON for reference in voting on the proposed amendments, as the ballot will refer to the proposed amendments by number only):

1. Article I, Section 1—(a), Change to read: "This non-profit educational institution shall be named 'American Guild of Organists.'"

2. (b), Change to read: "It shall consist of headquarters in the city of New York, and chapters or branch chapters as provided in the charter."

3. Section 2, Change to read:

"Its purposes shall be:"

(a) "To advance the cause of worthy religious music; to elevate the status of church musicians and to increase their appreciation of their responsibilities, duties and opportunities."

4. (b), "To raise the standard of efficiency of organists and choirmasters by examinations to evaluate the training and the attainments of the candidates, in practical organ playing, choir training and the theory and general knowledge of music, and to grant certificates in their respective classes of membership (fellow, associate or choir-master) to candidates who pass these examinations."

(c), As at present.

5. Article II MEMBERSHIP.

Section 1, As at present.

Section 2, (a) Change to read: "The founders are the 145 organists who organized the Guild in 1896 and whose names are recorded

in the minutes." (b) As at present. (c) As at present.

6. Academic Members—Section 3, (a) The fellows shall consist, etc. (as at present).

(b) The associates shall consist, etc. (as at present).

(c) Change to read: "The choirmasters shall consist of those who have passed the examination required by the constitution. The examination shall be calculated to prove the candidate to be a competent choirmaster. Successful candidates shall be entitled to affix to their names the letters 'Ch.M.' or to append the letters 'Ch.M.' to their other certificate designations as follows: A.G.O., Ch.M.; F.A.G.O., Ch.M.; or A.A.G.O., Ch.M. Founders, fellows, associates and members in good standing shall be eligible for the choir-master examination."

7. NON-ACADEMIC MEMBERS—Section 4, Change to read: (a) "The members shall consist of organists or choirmasters who shall have been proposed by two active members in good standing, approved by a chapter or branch chapter, and elected by the council. No examinations shall be required and no initials of this Guild shall be permitted after their names. So long as they maintain their standing as members of the Guild they shall be eligible for election to the council and to serve on committees at national headquarters; as officers, or as members of committees of chapters or branch chapters, and shall be eligible for the examinations of associate and choirmaster."

8. (b) "The student members shall consist of those organ students in universities, colleges, schools or in any community who are members of Guild student groups, under the supervision of an active member of the Guild. They shall require no election and shall have no vote."

(c) "The honorary members shall consist, etc. (as at present).

(d) "Distinguished, foreign organists, etc." (as at present).

9. (e) "The subscribing members shall consist of those who are interested in the work of the church musician. (Organists or choirmasters are not eligible.) They shall be entitled to attend recitals, services and social meetings of the Guild. They require no election and shall have no vote."

10. Section 5, Change to read: "The honorary members shall be exempt from dues. The dues of founders, fellows, associates, choirmasters and members shall be fixed by the national council. The dues of student members and subscribing members shall be fixed by the chapters or branch chapters. Any member whose dues are one year in arrears, notice of that fact having been sent by mail to his address by the chapter or branch treasurer, will be considered to have forfeited his membership."

11. Section 6, Change to read: "In the election of fellows, associates and choirmasters a majority of all votes cast by the council shall be required for election, but in the election of members and honorary members three negative votes shall suffice to reject any candidate. Persons who shall have forfeited their membership may be reinstated, if approved by a chapter or a branch chapter, by a majority of all votes cast at any meeting of the council, upon the payment of a reinstatement fee and the current dues to Sept. 30."

12. Article III, Section 3, After the word "majority" omit "vote"; add "of all voting."

13. Section 4, (f) Change first sentence to read: "The executive committee shall consist of the officers (with the exception of the chaplain) and such other members of the chapter numbering three, six, nine, or any multiple of three, in addition to the officers, who shall be in good standing as members of the Guild."

14. Section 5, After the word "majority" omit "vote"; add "of all present and voting."

15. Article VI, Section 1, (a) Change first sentence to read: "Chapters may be formed at the written request to the council of fifteen or more organists or choirmasters. The president may be authorized by the council to organize a chapter, appoint its officers and report such appointments to the council for ratification."

16. (b) Omit. (c) As at present. (d) As at present.

17. (e) Change third sentence to read: "In case of the disbandment of a chapter the members of said chapter may be transferred to any chapter they may choose, upon approval by the chapter."

18. Article VII, After the words "favorable vote of two-thirds of those" omit "present and". After the words "at which action upon it shall have been taken" add "and that a vote of two-thirds of those present and voting shall have been given by the council in favor of recommending the adoption of the proposed amendment, to the Guild."

Hymn Festival in Milwaukee.

Hymns of the twentieth century were featured when Wisconsin Chapter members held a hymn festival and choral workshop at the First Methodist Church, Milwaukee, Feb. 14. A festival chorus of over 100 voices from twelve Milwaukee County churches sang two anthems, be-

sides eight hymns in which the audience participated, under the direction of the guest conductor, Henry Veld. Organ preludes, offertory and postlude on the hymn-tunes used were played by Father John L. Murphy, Dr. O. M. J. Wehrley and William A. Eberl. Mrs. Rees Powell and Fred G. Smith accompanied the hymns and Raymond Smith accompanied the anthems. Mrs. Lorraine L. Schultz gave introductory comments on each of the hymns sung. In the evening workshop session Professor Veld utilized material from the Concord anthem books in demonstrating choral principles and techniques.

The chapter's repertoire class met Feb. 26 at St. Francis' Catholic Church in Milwaukee. The session might aptly have been titled an introduction to the tracker organ. Raymond Smith, organist of the church, played the Bach-Vivaldi Concerto in D; Father Murphy completed playing the Bach Schübler Chorales, begun at the January class, and James Keeley played the third movement of Peeters' Lied Symphony, the latter made more difficult by lack of combination pistons and various mechanical aids found on organs of the present day.

An audience of over 1,200 filled Ascension Lutheran Church, Milwaukee, when the chapter presented Jean Langlais March 7. Ascension's organ had been enhanced for the occasion by adding mixtures and flutes. M. Langlais concluded his program with an improvisation in the form of a symphony on four themes submitted by chapter members. After the recital a reception and dinner attended by Wisconsin and Madison Chapter members and guests was held at the church.

MARIAN E. MANDERY, Secretary.

Northern New Jersey Hymn Festival.

The Northern New Jersey Chapter held its annual hymn festival Sunday evening, March 7, in Bethel Reformed Church, Passaic, N. J. Dr. Christopher O. Honna of Christ Church, Ridgewood, directed the combined choirs of 150 voices. The Rev. George Litch Knight, chaplain of the chapter, read the creed of the Guild. Howard Vogel of St. Paul's Episcopal Church in Paterson and Bethel Reformed Church was the organist. The pastor of the Bethel Church, the Rev. James D. Eelman, delivered the sermon on "The Hymns of Heaven."

The choral works included "Psalm 148," arranged by R. Vaughan Williams; "Praise, My Soul, the King of Heaven," Mark Andrews; "Hymn to the Trinity," Tschaiakowsky, and "All People That on Earth Do Dwell," arranged by R. Vaughan Williams for the coronation of Elizabeth II. Three trumpeters were provided for the last number through the courtesy of the American Federation of Musicians, Local 248, A.F.L.

Participating choirs and their directors were: Bethel Reformed, Howard Vogel; Bethany United Presbyterian, Bloomfield, Mrs. Elizabeth Stryker; Bloomingdale Methodist, Bloomingdale, Richard Kerr; Church of the Messiah, Paterson, Jack Sechrist; First Presbyterian, Clifton, W. Ralph Correll; Neighborhood Reformed, Ridgefield Park, Mrs. Ann Warner, Park Ridge Methodist, Park Ridge, Joseph Bishop; Paterson Avenue Methodist, Paterson, Mrs. Hans Holbern; St. Luke's Episcopal, Paterson, Mrs. Constance Bull; Third Christian Reformed, Paterson, George Vermullen; Third Presbyterian, Paterson, James Healy; Union Methodist, Totowa, Kenneth Van Houten; Wesley Methodist, Paterson, Mrs. Jane Dreeland; West Paterson Methodist, Miss Johanna Meyer; West Side Presbyterian, Ridge-wood, Edward Hart.

ELIZABETH B. STRYKER

Choir Festival in Denver.

The third annual junior choir festival sponsored by the Rocky Mountain Chapter was held Sunday afternoon, Feb. 28, in Buchtel Chapel on the Denver University campus. The combined chorus was directed by Mrs. Lillian Healey and accompanied by Mrs. Elizabeth Burt. The chorus sang the anthems "Glory to God," Palestrina; "To God Be Thanks, Decius"; "Praise to the Lord," Melody from Praxia Pietatis; "Brother James' Air," arranged by Jacob; "Sing Ye Noel," French Carol, and "O Saviour Sweet," Bach. Mrs. Eliza-

beth Burt played the Allegro Moderato from Sonata 6, Mendelssohn, as a prelude; the offertory was played by Miss Marian Scofield, who used the chorale prelude on "Lobe den Herren," Bach. Robert Paul played "Litanies," Alain, as a postlude. Several of the clergymen also participated in the service. The Declaration of the Religious Principles of the American Guild of Organists was read by the Guild chaplain, the Rev. Gerrit Barnes. Scripture lessons and benediction were by the Rev. David Colwell and the Rev. Paul Kampfe.

After a business meeting the Rev. Msgr. John Moran welcomed the Rocky Mountain Chapter at the meeting in his church, St. John the Evangelist, March 1. Msgr. Moran gave a description of the new church. He then spoke about some of the music in the church. Miss Helen Neuman, organist, gave a short analysis of the mass by Richard K. Biggs, which was sung by the choir. Miss Neuman also played several organ numbers. The members were invited to one of the church parlors, where refreshments were served. ESTELLA PEW, Publicity.

Winfield, Kan., Busy Guild Town.

Winfield, Kan., is a very busy place since the organization of two chapters of the Guild. On the campus of St. John's Lutheran College the students are busy with programs that are proving interesting to people both on and off the campus. On Feb. 14 the group presented a program on Bach. Miss Alma Nommensen, organ instructor at the college, spoke on the life and compositions of J. S. Bach. She divided her talk into four sections, corresponding with the four periods of his life.

Meanwhile the newly-organized Winfield Chapter has held three very interesting meetings. At the January meeting the Rev. W. James Marner spoke on "The History of Music in the Church" and illustrated his talk with several recordings. At the February meeting Mrs. Natalina Woods reviewed the history of the Gregorian chant and sang two settings of the Kyrie. At the March meeting of the group Professor E. C. Sieving, head of the education department at St. John's College, spoke on the Lutheran liturgy and explained the communion service in detail. Mrs. Sieving played two selections: "Heartfelt Love Have I for Thee, O Lord," Karg-Elert, and "Christ Is Arisen," Bach. In April we will travel to Wichita for a dinner and a lecture on the Jewish service.

Our membership list stands at twenty-six, with one member living as far west as California and another as far east as New Rochelle, N. Y. Can any other town of 10,000 boast as large or wide a membership as Winfield? MRS. E. C. SIEVING, Secretary-Treasurer.

To Candidates for Examinations.

Several inquiries have been received at the national headquarters in regard to the scope of A 8 (b), A 16 and F 13. The following information should clarify matters:

A 8 (b)—The two designated stanzas will be different in sentiment, and the style of the accompaniment must reflect the spirit of the words. Candidates should read the two stanzas before playing an accompaniment, which should not be elaborate.

A 16 and F 13—Many churches use a choral response after a prayer and several publishers issue books of these responses. The two four-part chorus sections of Wesley's "Lead Me, Lord" are suggested as models. It will be noted that Wesley makes all four parts interesting in texture, and the candidates should do likewise.

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News of the A. G. O.—Continued

Bach's "St. John Passion" Sponsored in San Diego by Chapter of the Guild

"The Passion according to St. John," by Bach, was sung by the Bach Chorus and sponsored by the San Diego Chapter Feb. 28 in Hoover High School Auditorium, San Diego, Cal., under the direction of Harold W. Baltz. The well-trained and finely-balanced chorus of sixty-five voices and seven soloists was accompanied by a chamber orchestra, harpsichord and organ. Richard Robinson, tenor of Los Angeles, sang the vital part of the Evangelist with beauty and tonal skill. The recitatives were accompanied by Manette Marble Baltz at the harpsichord. The Baldwin electronic organ was played by Charles Shatto, who ably substituted for Robert Amerine, who was taken ill suddenly the evening before the performance. The soloists from San Diego were Pauline Kouns, soprano; Mildred Kreuder Thomas, contralto; William Förney, tenor; John Powell, baritone; Paul Ruth, baritone (part of Jesus), and Fred Rigby, bass (part of Peter and Pilate).

The presentation of such a magnificent sacred work artistically performed so reverently is a challenge to any chapter and the San Diego Chapter is proud that it was able to bring this work to such a large audience. According to several professional musicians this was the most important musical event ever produced in San Diego. Much credit for the perfected presentation goes to the director, Mr. Baltz, who came to San Diego in 1951 from Berea, Ohio, where he directed the Baldwin-Wallace Conservatory of Music and conducted the chorus in the Bach festivals founded by the late Dr. Albert Riemenschneider. He had previously directed the Cornell College Oratorio Society of Mount Vernon, Iowa, in its annual performance with the Chicago Symphony.

Members of the San Diego Chapter taking part besides Mr. Baltz and the organist, Charles Shatto, were Vesta Goff, Gwendolyn Myers, Nora Salter and Isabel Tinkham.

SAN JOSE, CAL., CHAPTER—The San Jose Chapter traveled to Watsonville for its February meeting and was well rewarded for the trip. We had an excellent program with Iva Rodgers from Watsonville playing the Toccata and Fugue in D minor by Bach. Daniel Marshall, from Carmel, a student, and Philip Dodson from Santa Cruz, a student, playing several selections; tenor solos by Milo Badger from Santa Cruz, with Charlotte Stull as accompanist, and a Bach cantata arranged for two trumpets and organ with John Flynn from Watsonville at the organ. Following the program we went to the home of Mable Van Guesen for refreshments and a farewell party for Iva Rodgers, who is leaving this month for a trip through Europe. . . . The March meeting took us again to Westminster Presbyterian Church in San Jose. The Rev. H. George Vorseheim, who this month arrived in San Jose from Philadelphia, was to speak on "The Church and the Professional Musician". Anne Penner, accompanist for all the song services at Westminster hymn-tunes, demonstrated how she takes the hymn-tunes and elaborates on them.—MARION FRASIER, Sub-dean.

SANTA BARBARA, CAL.—The Santa Barbara Chapter presented Dr. Frank W. Asper in a recital at the Methodist Church Feb. 10, to a near capacity audience. Dr. Asper played a varied program and according to Ronald D. Scofield, music critic of the *News-Press*, "achieved a remarkable clarity of line in the complex polyphony of the classicists, and a wide range of dynamic expression, timbre and color, for a degree of artistry that has seldom if ever been equalled here." Dr. Asper played works that have been requested most frequently at his weekly radio recitals. The program was as follows: Second Concerto, Handel; Chorale Prelude, "Jesus, Joy of Man's Desiring," Bach; Fantasia and Fugue in G minor, Bach; "Truth Divine," Haydn; French Rondo, Boellmann; Chorale in A minor, Franck; Scherzo, Rogers; "Berceuse et Priere," Bedell; Toccata in F sharp minor, "Thou Art the Rock," Mulet. After the recital members of the Santa Barbara ward of the Church of Jesus Christ of Latter-Day Saints were hosts to Dr. Asper, the chapter, and the audience at a reception in the dining-room of the church. . . . On Sunday, Feb. 28, in the Presbyterian Church, a choral festival was sponsored by the Santa Barbara Chapter of the Choral Conductors' Guild and the A.G.O. Several church choirs

and the high school a cappella choir took part. Emma Lou O'Brien, treasurer of this chapter, was the organist. . . . On Jan. 31 the Santa Barbara Choral Society was heard in a varied program of early and modern English and American music, in the Biltmore Hotel. Dr. C. Harold Einecke, dean of the A.G.O. chapter, is director of the choral society, a volunteer musical organization. Merle Bethune Laurabee was the accompanist, as she has been for the past eight years.—BETTY L. NITSKE, Registrar.

LOS ANGELES CHAPTER—The annual student meeting of the Los Angeles Chapter was held March 1 at the Wilshire Presbyterian Church. Members of the Chapter's Guild student group of the Bible Institute of Los Angeles, Rayner Brown sponsor, were guests. The program featured two young organists representing Guild chapters in this area. Richard Unfried, a student of Dr. Irene Robertson of the University of Southern California, played the Franck Chorale in B minor; improvisation on "Divinum Mysterium," by Halsey Stevens, and the Dorian Toccata by Bach. Lloyd Holzgrafe, student of Clarence Mader and member of the Long Beach Chapter, played the Reubke "Psalms 94" Sonata. Both young artist students displayed a sure technique and registration. Ladd Thomas, student of David Craighead, who was to represent the Pasadena Chapter, was unable to appear because of illness.—VIRGINIA COX.

REDWOOD EMPIRE CHAPTER, CALIFORNIA—The annual Guild service of the chapter was held in the First Presbyterian Church of Santa Rosa March 2. Mrs. William Jackman, organist of the church, played the first two movements of the Third Sonata of Guilman for the prelude and offertory and the Sortie of Dubois for the postlude. The chancel choir of the church, under C. W. Locke, minister of music, sang the following anthems in addition to the usual responses and hymns: "Let All Creatures of God His Praises Sing," Kalinnikoff; "Psalm of Fraise," Gilman Chase; "The Lord Descended from Above," James Lyons; "Jesus, Jesu, Holy, Holy," Edith Lang; "Jesus, Joy of Man's Desiring," Bach; "Lord, Thou Art Mighty," Valinoff. Mr. Locke also gave a short meditation on the use of the hymns as devotional material. The carefully planned and executed program made it a model service.

FRESNO, CAL.—The San Joaquin Valley Chapter and the Fresno Chapter of the Choral Conductors' Guild of California, jointly sponsored their first Bach festival Feb. 19, 20 and 21. Mrs. Margarette Larwood, dean of our A.G.O., and Michael Thayer, president of our C.C.G., served as joint chairmen. The purpose of this festival was to unify those groups and individuals who have a primary interest in a mutual enterprise. The participants shared this interest with our audiences in this, our initial Bach festival. On Friday, Feb. 19, Dr. Roberta Bitgood, S.M.D., F.A.G.O., minister of music at Calvary Presbyterian Church, Riverside, Cal., presented a Bach recital at the First Presbyterian Church. On Feb. 20 Dr. Bitgood conducted a master organ class. On Saturday, Feb. 20, we sponsored a Bach ballet at the Fresno State College auditorium. Clare Lauche Porter was choreographer. There were also readings from Shakespeare. Some of the Bach compositions used for the ballet were: Little Fugue in G minor, Prelude and Fugue No. 16 in B minor, and Sarabande from English Suite No. 2 in A minor. The third part of our Bach festival was an ensemble concert Feb. 20 at the First Presbyterian Church. Those participating were the Fresno High School Choraleers, directed by Michael Thayer; the Fresno State College Sinfonietta with Melvin Baddin playing Concerto for violin in A minor, and Fresno State College brass choir, James Winter director. The final part of the Bach festival was the Mass in B minor at the First Presbyterian Church, Sunday, Feb. 21, presented by the Fresno Oratorio Chorus and directed by Harry L. Kohler, with Mrs. Jane Keene at the organ and a chamber orchestra. We feel that our first Bach festival was a real success and we are already starting plans for a festival in 1955, as we hope to make this an annual event.—TERESA CECELIA CRITZ, Secretary.

CENTRAL CALIFORNIA CHAPTER—The *Unenclosed Cymbalstern*, Volume 1, Number 5, announced an all-Bach program limited to compositions from the "Orgelbüchlein." The program was presented Feb. 24 at St. Peter's Lutheran Church in Lodi, where E. C. Brommer is organist-director. Participating were Mr. Brommer, who also commented on the selections and presented his choir in chorales; Velma Gupitll, John L. McCarthy, Emma Diehm Pratt, Wilhelmine E. Pryor and Donald Sutherland. The newsletter also announced the honorary memberships presented to Manlio Silva, conductor of the Stockton Symphony Orchestra, and to J. Russell Bodley, conductor of the College of the Pacific A Cappella Choir. Success was wished to Walter Kiesz in his new venture as organist-director at Zion Reformed Church in Lodi, where a Jamieson-designed three-manual Austin was installed last year. Chapter members at-

tended the recital by Jean Langlais in the neighboring community of Modesto Feb. 26. One was immediately impressed by these musicians' subtle registrations, phrasing and use of the swell-box, as well as his rhythmic stability.—FRED TULAN, Dean.

LONG BEACH, CAL.—Tuesday April 6, the annual liturgy program will be presented at St. Anthony's Catholic Church. The subject of the address by Father John Cremins, director of music for the Los Angeles archdiocese, will be the rich heritage of the music of the Catholic faith. Two antiphonal choirs, the Scott-Antonian and the boy choir of St. Anthony's High School, each of forty-five voices and under the direction of Father James H. Hansen, will demonstrate the three periods of Catholic music—plainchant, polyphonic and modern. Renditions of special note by the choirs, a Mass by Paul West and "Pater Noster" by Richard Key Biggs, should be outstanding in worth. . . . Guild members had the honor of attending the dedicatory recital by Arnold Aylton, A.A.G.O. on the Aeolian-Skinner organ in Immanuel Baptist Church. The organ has three manuals, thirty-seven ranks and 2,152 pipes. Of particular interest was the litany of dedication written by the Rev. Merrill Jensen, the pastor. On March 30 Clarence Mader, organist of Immanuel Presbyterian Church, Los Angeles, was to be presented in a recital. Guild members were invited March 3 to the First Congregational Church of Long Beach for the presentation of Rossini's "Stabat Mater," Dr. Robert Magin organist and director. . . . Gene Driskill, Dean, and Lilly Reid, secretary, represented the Guild in the First Baptist Church at the first anniversary dinner and annual meeting of the Long Beach Council of Churches.—EDITH MARTINA WYANT, Reporter.

UTAH CHAPTER—The Utah Chapter had the pleasure of presenting George Markey in a recital Jan. 28 in the Mormon Tabernacle, Salt Lake City. One of the largest audiences of the year assembled to hear his program, which was of the highest calibre. Mr. Markey's choice of music included numbers by Handel, Brahms, Dubois, Mendelssohn, Vierne, Dupré, and Mulet.—MARCELA V. CROSBY, Registrar.

OKLAHOMA CHAPTER—The Oklahoma Chapter met March 2 in the fellowship hall of St. Paul's Methodist Church. Miss Mildred Hawks, assistant organist of Trinity Episcopal, read a paper on "Appropriate Music for Weddings" and a general discussion was conducted. . . . Miss Esther Handley, a charter member of our chapter and organist of the First Presbyterian Church of Sand Springs, will soon preside over a new organ. An Austin two-manual is being installed in the church by J. G. Sabol, organ architect of Kansas City, Mo., who has serviced several of our leading Tulsa churches for many years.—JOHN KNOWLES WEAVER, A.A.G.O.

OKLAHOMA CITY CHAPTER—The Oklahoma City Chapter met March 1 at the Crestwood Baptist Church. A chicken dinner was served by the committee under the supervision of Mrs. Neal Holden and Ann Roberts. A business meeting followed the dinner. The meeting adjourned to the sanctuary of the church for the program on "Hymnals in Our Churches Today," presented by Wendell Ralston, chairman. Bayard C. Auchincloss demonstrated the hymnal of the Episcopal Church. Jerry Whitten and the Rev. Mr. Llewellyn presented the hymnal of the Christian Church, Ed Karker the Methodist hymnal, Kenneth Meinhardt the Lutheran hymnal, John Kemp the Presbyterian and Max Smith the Baptist hymnal. . . . An outstanding event of the year took place when Marilyn Mason was presented in a recital March 5 at the Crown Heights Christian Church. A reception for the artist was held after the program.—LUCILE D. KURTZ, Corresponding Secretary.

LUBBOCK, TEX.—The Lubbock Chapter held its monthly meeting in the home of Mr. and Mrs. H. T. Swanner, in Slaton, Tex., March 1. Dinner was served to the members and several guests. The following program was given: Evensong, Johnston; Pastorale, Burney, and Festival March, Handel (played by Miss Mary Ann Klattenhoff); organ and piano, Pastorale, Guilman (Mrs. L. B. Hagerman and Cecil Bolton); "Hosanna," Wachs, and "The Holy City," Adams (Miss Judith Henry, Ralls, Tex.) Miss Henry also offered two popular numbers. The next meeting of the chapter will be held April 5 at St. John's Methodist Church, Lubbock.—MRS. L. B. HAGERMAN, Corresponding Secretary.

TEXARKANA CHAPTER—The chapter met Feb. 27 at the First Presbyterian Church. Dean Ruth Turner presided over the business session. Mrs. Dwight Phillips reported a possibility of 200 children taking part in the junior choir concert April 25 at the First Baptist Church, sponsored by the chapter. The program was in charge of Mrs. William Hibbits. An informative discussion of a chapter of the book "Steps Toward a Singing Church," by Ketterling, was led by Miss Mary Tension. Mrs. Hibbits introduced each musical number with interesting facts concerning the composer or composition. Miss Linda Junkin, one of Texarkana's young organists, played the first movement of the Third Sonata by James H. Rogers and "Scherzino," by Beethoven. Mrs. Hib-

bits' numbers were: "Good News From Heaven the Angels Bring," Pachelbel, and Bell Prelude, Clokey.—DOROTHY EDEN, Registrar.

CENTRAL ARIZONA—The February meeting of the Central Arizona Chapter was in the form of a program of organ music played by members. The host church was the First Congregational in Phoenix. Mrs. E. B. Crites played Bach's "Cathedral" Prelude and Fugue in E minor. Alvin Thomas, organist of the church, played Bach's Prelude in B minor, followed by an arrangement of "Jesus, Joy of Man's Desiring" played on the bells. Orpha Ochse played Mozart's Fantasia in F minor and "Homage a Frescobaldi," a pedal solo by Langlais. . . . On Feb. 9 the chapter presented Claire Coci at the First Presbyterian Church in Phoenix. The large audience responded warmly to her performance of a brilliant program and many favorite encores.—MARVIN ANDERSON, Recording Secretary.

HOUSTON, TEX.—The Houston Chapter presented Jean Langlais in a recital at St. John the Divine Episcopal Church Feb. 15. The recital was the first on the new four manual Wicks organ in the church. Feb. 18, 19 and 20 the chapter joined with the Council of Churches of Greater Houston in sponsoring the Westminster choir clinic and concert.—RUTH MARY RUSTON, Reporter.

TEXAS CHAPTER—The Texas Chapter met Feb. 1 at St. Matthew's Episcopal Cathedral, Dallas, for the monthly dinner, business meeting and program. Henry Sanderson, A.A.G.O., led a discussion of requirements for the 1954 examinations. The test pieces were played by Mary Crowley Vivian, F.A.G.O., Sam Parker and Russell Brydon.—JAMES M. GWINN, Registrar.

WICHITA, KAN.—A chapter is being formed in Wichita with twenty-seven members. Elected officers include: W. Arnold Lynch, dean; Edla Rickard, sub-dean; George Russell, Jr., secretary; Peggy Sondergard, treasurer. Meetings are set for the fourth Tuesday evening of every month. The organization meeting was held Jan. 26 at the home of Mrs. Dorothy Eddy, at which time sixteen charter members were present. The next meeting was held Feb. 23 at St. Paul's Methodist Church. The discussion was devoted to organ music for Easter.—W. ARNOLD LYNCH.

EASTERN MICHIGAN CHAPTER—The chapter was privileged to hear a newcomer to Detroit Feb. 16. Miss Rachael Quant, who came recently from the Buntyn Presbyterian Church, Memphis, Tenn., gave a lovely program at the Central Methodist Church, where she is now organist-director. Miss Anne Nemeck, soprano, assisted Miss Quant. The organ offerings of the evening were "Come, Holy Spirit," "From God I Will Not Depart" and "O Spotless Lamb of God," Bqch; Fantasia, Mozart; "Kleine Praeludien und Intermezzis," Schroeder; "Le Banquet Celeste," Messiaen, and Chorale in A minor, Franck. Miss Nemeck sang the solo line of the Cantata Pastorale of Scarlatti. The artists were well received and there was a good attendance at both the dinner and program.—CORA M. MACLEOD, Secretary.

LANSING, MICH.—On March 1 the Lansing Chapter presented Robert Noehren, organist of the University of Michigan, in a Bach program at Plymouth Congregational Church in Lansing. His program consisted of: Prelude and Fugue in C major, Chorale Prelude, "O Lamm Gottes unschuldig," Trio-Sonata No. 3, in D minor, Prelude and Fugue in D minor ("The Violin"), Two Chorale Preludes and Fantasia and Fugue in G minor. These were all compositions of Johann Sebastian Bach. The program was unusual as it was the first time in the history of the Lansing Chapter that an artist was presented in an all-Bach program. Mr. Noehren gave a brilliant and dynamic performance in his artistic style and was received with warm enthusiasm by his audience.—LOUIS FOLKRINGA, Registrar.

WESTERN MICHIGAN—The Western Michigan Chapter was privileged to enjoy a beautiful program of Catholic choral music at its meeting Feb. 1. At the meeting, held in St. Andrew's Cathedral, Grand Rapids, the cathedral choir united with the choir of St. Alphonsus' Church to sing an interesting and varied group of selections including: "Oro Supplex," from the Cherubini Requiem; "Ave Verum" (Mode VI), "O Sacrum Convivium," Palestrina; "Ave Maria," Saint-Requier (sung by the men's chorus). The choir also chanted various portions of the proper of the mass and the program included, as well, figured settings of the Kyrie, Sanctus and Gloria by Sir Richard Terry and Pietro Yon. The listeners were impressed by the beauty of the choral tone and gained a new appreciation of the spirit of the music from the sensitive interpretations by the choir and director. Miss Joan Boucher, sub-dean of the chapter, is director of St. Alphonsus' choir. Joseph L. Sullivan, director of the cathedral music, played "Paradise," by Fibich, and accompanied and directed the program. John A. Davis, Jr., played "Hark, a Voice Saith All are Mortal," Bach, as a tribute to the memory of Mrs. Jeffrey Door, whose death occurred the preceding week. The recital was concluded with the Toccata on the Gregorian "Salve Regina," by Everett Titcomb, brilliantly played by Mr. Davis.—HELEN HAWES, Corresponding Secretary.

News of the A. G. O.—Continued

Earlham College Conference.

Earlham College in Richmond, Ind., the First Presbyterian Church of Connersville, Ind., and the Whitewater Valley Chapter of the American Guild of Organists were co-sponsors of a conference on church music held Feb. 7 at the First Presbyterian Church in Connersville. The Rev. George DeWitt, minister, and Lillian Evans Adams, director of music, were in charge of arrangements at the local church. Lawrence Apgar, associate professor of music at Earlham College and sub-dean of the Whitewater Valley Chapter, opened the meeting in the afternoon for discussions on various phases of church music, and introduced Mrs. Marjorie Beck-Lohman, an associate in the music department at Earlham College and minister of music at St. John's Lutheran Church, Richmond.

Mrs. Lohman led a discussion on "Music in the Total Church Program". Members of a panel for further discussion were the Rev. Mr. DeWitt, the Rev. Peter Dennis, vicar of Trinity Episcopal Church; Robert Grove, organist at Central Christian Church in Connersville, and Mrs. Lohman, with Mr. Apgar acting as moderator. Mr. Apgar led in the discussion and demonstration on "Hymns and Hymn Singing," with Mrs. Adams at the organ. Mrs. Theodore Conner sang the descants. Mr. Apgar laid emphasis on giving to children the best in music.

After supper, which was served by the Women's Association of the First Presbyterian Church, a demonstration rehearsal was conducted by Professor Leonard Holvik of Earlham College with the members of the concert choir of the college. An organ recital of compositions based upon hymn-tunes and chorales was played by Mr. Apgar. The selections were the following: "All Glory, Laud, and Honor," Dupré; "Now Woods and Fields Are Sleeping," Reger; "A Mighty Fortress Is Our God," Hauff; "Lord, As to Thy Dear Cross We Flee," Milford; "Our God, Our Help in Ages Past," Bach.

The members of the Earlham College concert choir, directed by Professor Holvik, sang the following: Magnificat, Bach, with piano duet accompaniment; "Break Forth, O Beauteous Heavenly Light," Bach; "Jesu, Priceless Treasure," Bach; "Jesus, Jesus, Rest Your Head," arranged by John Jacob Niles; "Sometimes I Feel Like a Motherless Child," arranged by Arthur E. Ward; "Behold the Star," arranged by William L. Dawson; "The Peaceable Kingdom," Randall Thompson, and "Salvation Is Created," Tchesnokoff. An offertory number for organ, based on the hymn-tune "Lord Jesus Christ, O Lord Most Dear," arranged by Karg-Elert, was played by Mr. Apgar. Four hymns from the Old South, arranged by Virgil Thomson, were sung by the choir. The closing number, "All Hail the Power of Jesus' Name," based on "Miles Lane" and arranged by Vaughan Williams, was sung by the congregation and chorus with organ accompaniment by Mr. Apgar.—MISS LORETTA M. HEEB, Registrar.

WHITWATER VALLEY—The March meeting of the Whitewater Valley Chapter was held March 1 at the First Friends Meeting-house in Richmond, Ind. Dean Lillian Adams reported the addition of two council members, making a total of three. The report of the nominating committee was presented by Mrs. F. W. Buschmann and was accepted. Music to be used at the second annual Guild service, May 2, was discussed. This service will be held at St. John's Lutheran Church in Richmond. Mrs. Marjorie Beck Lohman will conduct the combined children's choirs and Leonard Holvik will direct the combined adult choirs. The Rev. Mr. Schreck gave an enlightening talk on the Lutheran liturgy and services. He played tape recordings of his own service of the preceding Sunday. A social hour followed and refreshments were served in the memorial parlor of the church by the committee composed of Mrs. Marjorie Lohman, Mrs. Lois Simon and Lawrence Apgar.—LORETTA M. HEEB, Registrar.

SOUTHWESTERN MICHIGAN—Members of the Southwestern Michigan Chapter were guests of the Kalamazoo student group at their monthly meeting March 1. Dinner was served by the students in Wells Hall and a program of organ music was given in Stetson Chapel by three students of Henry Overley, head of the music department at

Kalamazoo College. Miss Jean Hathaway, Miss Martha Hoard and Richard Crooks were the performers. Mr. Crooks gave a short demonstration of the trumpet portative used for the first time in the eighth annual Bach festival held in Kalamazoo March 26, 27 and 28.—LUCILE HARRISON, Registrar.

CLEVELAND, OHIO—The Cleveland Chapter held its February meeting at the residence of Paul Beymer Feb. 8. Dinner was served to the large group which had gathered to hear a discussion of contemporary trends in organ design. Sharing in the leadership of the program were Dr. Homer Blanchard, representative of M. P. Möller; Charles Dodge, representative of the Allen electronic organ; Walter Holtkamp of the Holtkamp Organ Company and Edwin Northrup, representative of the Casavant firm. These were introduced by Dr. Farley Hutchins, dean of the chapter, who encouraged the audience to present questions either to the panel or to individual members of it. This resulted in a sharing of viewpoints on such matters as "Is the baroque tendency waning?" "Is the electronic industry trying to produce an organ or a separate type of instrument?" "What can be done to rehabilitate an organ of the following description?" etc. The Guild members were enthusiastic in their expression of appreciation to the host of the evening.—W. WILLIAM WAGNER, Publicity Chairman.

YOUNGSTOWN, OHIO—The Youngstown Chapter met at Immanuel Baptist Church Feb. 15. A hymn study was the feature of the meeting. Program Chairman Walter Horsley introduced the speakers. Samuel Badal spoke on "Twentieth Century Hymns," citing examples from the 1940 Episcopal Hymnal. Clarence Barger discussed accompaniment for congregational singing. Mrs. Chester Morsch spoke on "The Possibilities of the Hymn-Anthem." With Mr. Morsch accompanying at the piano, she directed selections from the Presbyterian Hymnal. A fifteen-minute question period followed, with the three speakers forming the panel. Hostess for the evening was Miss Emma Cook, organist at Immanuel Church. The women of the church assisted in serving refreshments. . . . On March 8 the chapter held a meeting at Epworth Methodist Church. Guest speaker was Homer Blanchard of Oberlin, Ohio. Introduced by Walter Horsley, the program chairman, Mr. Blanchard showed colored slides of some of the greatest organs in Europe and the men who built them, as well as others showing the construction of pipes. Hostess for the evening was Miss Gertrude McCartney, organist at Epworth Church. A group of church women assisted the hostess in serving refreshments.—GINA SAULINO, Secretary.

SOUTHERN OHIO—Jean Langlais, blind organist and composer from the Basilica of St. Clotilde in Paris, was presented in a recital by the Southern Ohio Chapter at the College of Music in Cincinnati March 8. M. Langlais played the following program: Sonata, No. 6, C. P. E. Bach; Prelude, from Suite, Durufle; Elevation, Dupré; Finale from Fourth Symphony, Vierne; "Chant Heroïque," from "Neuf Pieces," "Voix Celeste" from "Suite Française," Canzona from "Folkloric Suite," "Plainte," from "Suite Brene," and Epilogue from "Homage a Frescobaldi," Langlais; Improvisation on submitted themes by Dr. T. Scott Huston, George Higdon, Ch.M., and J. Alfred Schehl. A.A.G.O. A reception followed the recital in the "Green Room" of the College of Music, with the refreshment table centered with a miniature Eiffel tower.—BETTY HOESNCH, Registrar.

CENTRAL OHIO CHAPTER—The monthly meeting of the chapter was held March 8 at Hughes Hall on the campus of Ohio State University, Columbus. The speaker was the Rev. Edgar Cooke of the First Congregational Church, Downers Grove, Ill., formerly a faculty member of the Northwestern University School of Music. Mr. Cooke spoke of the liturgical revival in churches. Before the meeting there was an informal dinner in the Terrace room at the Ohio Union.—LAWRENCE S. FRANK, Dean.

WESTERN PENNSYLVANIA—The Western Pennsylvania Chapter had a dinner meeting at St. Stephen's Episcopal Church in Sewickley Feb. 22. With an introduction and welcome from the Rev. Benedict Williams, the rector, we learned that not only is the organist and choirmaster, Julian Williams, happy about the rebuilt organ, but the congregation is proud since several of its families have contributed jointly as memorials to loved ones. G. Logan McElvaney announced the student organists' contest for the chapter will be held in June for organists from 16 through 20 years of age.

Julian Williams gave a recital which opened with the Chaconne of Couperin. Then came Corelli's Suite in F, which displayed the resources of the organ. The next two numbers were the Prelude and Fugue in E major of Lübeck and Bach's Passacaglia and Fugue in C minor. A delightful experience were the "Six Organ Chorales" of Hermann Schroeder. The recital closed with the Prelude and Fugue on "B-A-C-H" of Liszt. Mr. Williams then gave us the history of

the organ from 1914 to the present rebuilding, which included a change of wind pressure to seven inches in the swell and four inches on the great, the addition of mixture ranks and new reed stops, etc.—ANN LYNN YOUNG, Registrar.

LANCASTER, PA.—In lieu of a regular meeting in March the Lancaster Chapter presented Catharine Crozier in a recital at Trinity Lutheran Church, where Richard Harvey, the Lancaster dean, is organist and choirmaster. Miss Crozier, an enthusiast over contemporary music, exhibited her preference in the program, for fully one-half of her numbers were of the modern school. Her brilliant technique was outstandingly evident in her playing of the Chorale Prelude, "Nun komm, der Heiden Heiland," by Bach. Mrs. Alan Johnstone was chairman of the event, assisted by Dean Harvey, Frank McConnell, Mrs. Fuzant Barsumian and Frances McCue. After the recital a reception was held in Miss Crozier's honor at the Lancaster Moravian Church.—FRANCES M. McCUE, Registrar.

READING, PA.—The Reading Chapter heard Bruce Prince-Joseph in an inspiring recital at Bethany Evangelical Lutheran Church, West Reading. Richard Ross, originally announced as recitalist for this annual event, died just four days before his scheduled appearance. We are grateful to Mr. Prince-Joseph for his fine program dedicated to the memory of Mr. Ross. The program included: Concerto in C major, Chorale Prelude "I Call to Thee" and Prelude and Fugue in G, Bach; "Gloria in Excelsis Deo," Couperin; "Aus der Flötenuhr," Haydn; Fantasia in F minor, Mozart. Host and hostess for the reception after the recital were Richard Miller, host organist and sub-dean, and Marguerite Scheifele, dean. The Reading Chapter was happy to be able to present a native composer in one of its outstanding programs for this season. Willie Richter is known for his contribution to church music. We are able to present him in a program of his own choral works. Eight numbers were sung by a quintet. A large audience filled Grace Lutheran Church, where Mr. Richter is organist-director. The public was invited to a reception to meet the soloists and composer. A business meeting was held and all Reading Guild members were invited to join a choir to present a program of anthems composed by Guild members on Guild Sunday, April 25, at Trinity Lutheran Church, Reading.—MARIAN C. DORWARD.

YORK, PA., CHAPTER—The York Chapter held its February meeting at the piano studio of Miss Susan Dorogi. Miss Dorogi used Bach's Aria with Thirty Variations for her theme. She explained the various themes and played them. Miss Dorogi is one of the associate members of the Guild and a newcomer to the city. She is a graduate of the Juilliard School of Music and an accomplished pianist. All her playing was from memory.—MRS. GEORGE E. NEFF, Secretary.

NORTHEASTERN PENNSYLVANIA—This chapter met Feb. 25 at the home of the sub-dean, Mrs. William Newman, Jr., in Clarks Green, Pa. Miss Shirley Saborn, music director of the Green Ridge Presbyterian Church, Scranton, gave an interesting talk on "Choral Technique". She described Westminster Choir College methods and used the organists as her students. Robert Rosenkrans, the dean, named Ruth Hallock, Robert Behlke and Mayme Tadjl as a nominating committee. The chapter met March 25 at the home of the treasurer, Miss Charlotte Bohrer.—HELEN FITZE RAWLINGS, Secretary.

WHEELING, W. VA.—The annual pastor-organist dinner of the Wheeling Chapter was held Jan. 19 at the Scottish Rite Cathedral. Charles Taylor, minister of music at Christ Methodist Church, presented a group of solos. The speaker for the evening was the Rev. Walter Swearingin, minister of music at Trinity Methodist Church, Youngstown, Ohio.—JANET WEISNER, Recorder.

ILLINOIS CHAPTER—The Illinois Chapter on Feb. 14 sponsored at St. Ita's Church, Chicago, a recital featuring Don Blank, William Best and Gerald Brill, pupils of Francis S. Moore, Edward Eigenschenk and Arthur C. Becker respectively. The De Paul University Chorus, directed by Rene Dosogne, sang two groups, with organ accompaniments played by Max Sinzheimer. Benediction of the Most Blessed Sacrament was followed by a reception and tea in the parish-house for members and guests. The Rt. Rev. Msgr. Gerard C. Picard is pastor and Rene P. Dosogne organist-director of St. Ita's Church.

SPRINGFIELD, ILL.—The Springfield Chapter met at the First Methodist Church Saturday evening, March 13. A service playing seminar and organ repertoire discussion were held. This very interesting and informative discussion, led by Franklin E. Perkins, minister of music at the First Methodist Church, assisted by Mrs. Perkins, covered music for preludes, postludes, weddings, funerals and for Christmas, Easter and Lenten services. A general discussion on the art of hymn playing also was held.—DOROTHY L. WIEBER, Secretary.

FORT WAYNE, IND.—The Fort Wayne Chapter sponsored a concert by the Shambaugh String Quartet and soloists Feb. 23 at the Trinity English Lutheran Church.

The quartet consists of Gordon Collins, first violin; Virginia Shambaugh, second violin; Robert Shambaugh, viola, and Marilyn Buchanan, cello. Richard Carlson, minister of music at Trinity Church, played Sowerby's Prelude on "The King's Majesty" and Meditation, by Rowley, for organ and strings. Four solos were played by instrumentalists who are members of the music department of the Fort Wayne Schools, of which department Robert Shambaugh is the head. Gilbert Keilberg played a Concerto for oboe and strings by Corelli; John Broom played a Concerto for flute by Le-Clair; Richard Seeger played "The Hollow Men," by Persichetti, for trumpet and string orchestra; Robert Archer played French horn in a Quintet by Mozart for French horn, violin, two violas and cello. The quartet was heard in Allegro Grazioso by Gretry, a Rubinstein string quartet, a Bach Menuetto and a Trio-Sonata by Corelli. This is the third year the Fort Wayne Chapter has sponsored the Shambaugh Quartet and a large audience was present.—MRS. W. S. FIFE.

NEW HAMPSHIRE CHAPTER—At the invitation of the organist, Charles A. Cournoyer, the New Hampshire Chapter attended a service at St. Francis d'Assisi Catholic Church in Nashua, N. H. Mr. Cournoyer had charge of the Gregorian compline and benediction with antiphonal choirs, men's and boys'. He was at the organ and also served as vocal soloist. After the service the visiting organists were shown the choir loft and had the opportunity to play the organ. Adjourning to the Hudson Community Church, across the Merrimack River, the chapter held a meeting, with James A. Wood of Nashua presiding. Mr. Cournoyer gave a talk on the Gregorian modes and told of their development through the years from the ancient chants. Mr. Wood announced that the chapter is sponsoring a recital by George Faxon, organist at St. Paul's Cathedral in Boston, which will take place in Concord, N. H., at St. Paul's School Tuesday evening, April 27. Refreshments were served in charge of the Hudson church organist, Mrs. Marion I. Joy, assisted by Mrs. Evelyn Fisher and Mrs. Edna Bishop, both of Derry, N. H. . . . The chapter presented the Guild student group from the University of New Hampshire in a recital at the Franklin Street Church in Manchester Sunday evening, Jan. 24. The program was opened with the Introduction and Toccata, Walden, played by Sylvia Hurlock, winner of the Northeast Guild competition last June. "Rhosymedre," Vaughan Williams, and Fugue in D, Bach, were played by Lila Johnston; the Sixth Sonata, Mendelssohn, by Patricia Crompton; "Savonarola (from "Harmonies of Florence"), Bingham, and "Menuet Gothique," Boellmann, by Charles Butterfield; Adagio (from the Golden Sonata), Purcell, and Fugue in G minor (The Little), Bach, by Nelson Barden; and Toccata, Boellmann, by Miss Hurlock. After the program a business meeting was conducted by Dean James Wood. Refreshments were served in the church vestry.—MRS. MARY SCHOW, Registrar.

BROCKTON, MASS., CHAPTER—The Brockton Chapter met Feb. 22 at the home of Frank Reynolds in Stoughton. Plans were completed for the public service held Feb. 28. The service, held at the First Evangelical Lutheran Church of Brockton, was very well attended. Choirs of the First Baptist Church of Rockland, the First Baptist Church of Brockton, the First Evangelical Lutheran Church of Brockton and the Greek Orthodox of Brockton united in a large chorus under the direction of Dean Francis Yates. Carl Swanson, minister of music at the Lutheran Church, played for the service. The prelude was played by Mrs. Elizabeth Burrill Appleton, organist and director at the First Baptist Church of Rockland, and William Moss, organist of the First Congregational Church of Bridgewater. The offertory was played by Mrs. Emily B. Fliger of the Franklin Methodist Church of Brockton. The postlude was played by Ralph E. Chase, organist of the Orthodox Congregational Church of Mansfield. The choir sang: "With a Voice of Singing," Shaw; "O God, Our Help in Ages Past," Mueller; "Rise Up Early in the Morning," Kuntz; "God Be in My Head," Matthews; "Praise," Rowley.—BARBARA PACKARD, Registrar.

HOWARD COLLEGE STUDENT GROUP—A surprise Christmas party, Dec. 16, at the Woodlawn Baptist Church marked the organization of the Howard College Guild student group. After a short program by several of the students the group adjourned to the church parlors, where refreshments were served by Miss Betty Louise Lumby, faculty supervisor. On Feb. 26 the Guild group held its second meeting for the year at the home of Miss Barbara Fenn, secretary. After the presentation of membership cards to members present, an enjoyable evening was spent listening to recordings played on a high-fidelity phonograph. Malcolm H. Shelton, a physics student at Howard and guest for the evening, adeptly demonstrated the many advantages of high-fidelity over the ordinary reproducing mechanism. Also of special interest during the evening were a number of color slides shown by Miss Lumby and Charles M. Segó.—CHARLES M. SEGO, President.

News of the American Guild of Organists—Continued

Twenty Madison Choirs Join in Choir Festival in Wisconsin Capital City

The seventh annual Madison choir festival took place this year Sunday, Feb. 21, at the First Congregational Church. Originally sponsored by the Wisconsin Association of Church Musicians, the festival became a project of the Madison Chapter of the A.G.O. when the latter was organized last September to succeed the W.A.C.M.

Twenty choirs from the city and vicinity united to form a chorus of over 400 voices. This festival choir presented four anthems: "Sing Ye to the Lord," Titcomb; "With a Voice of Singing," Shaw; "My Shepherd Will Supply My Need," arranged by Virgil Thomson, and "Great and Glorious," Haydn. Agnes White Bailey, choir director at the First Baptist Church, was the director of the massed choir. In preparation for the concert, Mrs. Bailey conducted a workshop on the festival anthems at the January meeting of the chapter, worked with several of the choirs individually and conducted two massed choir rehearsals.

In addition to the singing of the festival chorus there were solo performances by four of the participating choirs: University Presbyterian, Miriam Bellevill director, sang "The Promises" by Panchenko—Wilhousky; Wesley Foundation, First-University Methodist Church, Ernest Justice directing, sang "He Watching Over Israel," Mendelssohn; First Congregational Church, LaVern Runkel director, sang "Alleluia" by Thompson; Temple Beth El choir, Mrs. Sam Chechik director, sang "It Is Good to Give Thanks," by Lewandowski.

The organist for the festival, Annie Hainsworth Lakos, minister of music at Wesley Foundation, proved an excellent accompanist. Particularly noteworthy in her performance were the smoothness and unity in the Franck Chorale in E major and the clarity and brilliance of the Bach Prelude and Fugue in D major.

The offering received at the festival will be used for the purchase of choir and organ music for the Fulcher Memorial Library, the contents of which are available without charge to musicians throughout Wisconsin.

MARION WINANS, Festival Committee.

MINNESOTA CHAPTER—Several young organists from the twin city area, members of Guild student groups, gave a recital for the Minnesota Chapter March 6 at Grace Lutheran Church, Minneapolis. The program consisted of the following Bach compositions: Toccata in C major, played by Nancy Haiden; Fugue in C major, played by Nancy Wold; Allegro from Second Trio-Sonata, played by Barbara Bennyhoff; Allegro from Fifth Trio-Sonata, played by Joanne Flage, and the "St. Anne" Fugue, played by Celeste Vanderberg. Eunice Montgomery played Franck's Pastorale and Karen Klansky concluded the recital with the adagio movement from Widor's Sixth Symphony. Miss Joanne Flage is the winner of the Regional Guild competition held at St. Louis in 1953 and will take part in the national competition in the twin cities in July at the time of the national convention. Preceding the recital the chapter was host to Guild students at an annual dinner.—WILLIAM J. BACHMAN, Dean.

MINNESOTA CHAPTER—Music of the Catholic Church from earliest beginnings to the present time was featured at the January meeting of the chapter, held on the campus of St. Catherine's College in St. Paul Jan. 25, with Sister Mary Davida of the college music faculty in charge. The music was sung by the girls' choir of the college, under the direction of Sister Lucina, a member of the faculty. One number was "In Paradisum," written in sixteenth century polyphonic style especially for this choir by Ernst Krenek. The program was closed with a collection of Four Easter Carols by Geer. . . . Plans are advanced daily for the national convention to be held in St. Paul July 12-16. Announcement of the presentation of the "St. Matthew Passion," by Schuetz, was made by Robert Holliday, director of the Hamline University A Cappella Choir. The work will be sung by the Hamline alumni chorus, directed by Mr. Holliday, July 15 at the Hamline Methodist Church on the college campus.—DOROTHY HANDFORD.

CENTRAL IOWA CHAPTER—Mrs. Edith Schmitt of Des Moines was presented in a recital of French organ music at the March meeting of the Central Iowa chapter. Preceding the recital Dr. Charles Houser, pastor

of Plymouth Congregational Church, extended a welcome to the Guild and guests. Mrs. Schmitt's program included: "God's Children," "The Shepherds," "Eternal Purposes" and "Jesus Accepts Sorrow," Messiaen; Chaconne in G minor, Sarabande in Canon and Fantaisie, Couperin; Chorale in A minor, Cantilene and Intermezzo from Third Symphony, Vierne; Prelude and Fugue in G minor, Dupré. Nathan Jones, dean of the chapter, presided at the business meeting, which was devoted primarily to discussion of the annual Guild-sponsored recital. This year's artist will be Robert Baker, May 9. Following the program Mrs. Donald Anderson served refreshments.—ROBERT M. SPEER, Secretary.

DUBUQUE, IOWA—A Bach program performed in memory of Fritz Heitmann was presented as the February meeting by faculty and students of the University of Dubuque at St. Luke's Church. Arias and duets from the cantatas and the B minor Mass were sung by Donald Prindle, baritone; Donna Loveless, contralto, and Duane Feuerhelm, baritone. Instrumental selections included movements from the sonatas for violin and flute by Caryl Wamsley, violinist, and Mary Ann Koopman, flutist, who also played obligato parts for the arias. Leonard Raver, organist, accompanied the soloists and concluded the program with two fugues from "The Art of Fugue." Mr. Raver was in attendance at the 1950 summer session of the Organ Institute, when Mr. Heitmann was on the faculty and played the anniversary performance of "The Art of Fugue."—HELEN STUBER, Secretary.

MASON CITY, IOWA—Members of the Mason City Chapter held their February meeting at the home of Mrs. Wallace Allen. A program of organ music was presented by Konrad Hagen of Mason City and Mrs. Chet Stille of Garner. Mrs. C. G. Fort, Sheffield, assisted by Mrs. Max Bokmeyer, also of Sheffield; Earl Stewart, Charles City, dean of the chapter, and Mrs. Allen formed a panel on the discussion of the "Church Organist and Choirmaster Repertoire." Three major steps—how to select church music, its preparation and participation—were emphasized as a part of the church musician's service. After a business meeting refreshments were served. Mrs. Stille assisting Mrs. Allen.—MRS. JEROME HUSTED, Registrar.

KANSAS CITY, MO.—The Kansas City Chapter met Feb. 23 in Trinity Methodist Church. Following the program, "Proper Music for Weddings," presented by Mrs. Julia Stanton, organist, and Morris B. Kille, baritone, workshops were conducted by Foster Hotchkiss, "Organ;" Morris B. Kille, "Vocal," and the Rev. Gilbert C. Murphy, "Ceremony." During the social hour Mrs. Stanton was assisted at the tea table by Misses Peggy Stanton and Frances Taylor.—MARIE MURPHY, Publicity Chairman.

ST. JOSEPH, MO.—The meeting Feb. 8 was held at the home of Bob Grubbs. Mrs. Dward Moore, sub-dean, presided in the absence of the dean. The evening was spent with the host demonstrating the Hammond electronic organ. Refreshments were served by Mrs. John Lefler and Mrs. Earl Clark.—MRS. LEWIS DUCKWORTH, Secretary.

NORTH LOUISIANA—The North Louisiana Chapter met Sunday afternoon, Feb. 14, at St. Mark's Episcopal Church, Shreveport. After the business meeting W. K. Dooley, minister of music at the First Baptist church, gave an interesting talk on hymn playing and direction. Mrs. Virginia Gibbens accompanied at the piano and the Guild members were the congregation. At the close of the meeting Mrs. Gibbens invited all the Guild members for a tour through the beautiful new church. William C. Teague, minister of music at St. Mark's, was out of town and unable to be present for his part of the program. . . . The new chapel of the First Presbyterian Church, Shreveport, was the meeting place Sunday afternoon, March 14, for the North Louisiana Chapter. An organ recital in the form of a service was played by Mrs. Lucille Bond. The music, beautiful and well played, made use of the lovely new Aeolian-Skinner organ. . . . The North Louisiana Chapter, in Shreveport, met Sunday afternoon Jan. 24, at St. Matthias' Episcopal Church. A report was made by C. L. Brooke, chairman of the special membership committee, and adopted by the chapter. After the business meeting, the Rev. John L. Womack gave an interesting talk on Dr. Albert Schweitzer and his spiritual contributions. Recordings of Dr. Schweitzer at the organ were played by C. A. Snyder. Refreshments were served by the women of St. Matthias' choir.—CORRIE S. SHAMP, Registrar.

CENTRAL FLORIDA CHAPTER—George W. Walper, former dean of the Central Florida Chapter, was presented in a recital at J. B. Stetson University's Elizabeth Hall, De Land, Feb. 9. The performance, which satisfied requirements toward his bachelor's degree, was played on the Baldwin electronic. The program: Fantasie and Fugue in

G minor, Bach; Chorale in E major, Franck; "Carillon," Vierne; "Au Soir de L'Ascension du Seigneur," Benoit; Toccata, Widor. The Guild student group of Stetson University was host to a joint gathering of the Daytona Beach and Central Florida Chapters at a reception after the recital.—BEATRICE FORNWALD, Registrar.

ST. PETERSBURG, FLA.—Forty-two members of the St. Petersburg Chapter sat down together March 1 for their monthly luncheon at the Hotel Detroit. Ray Chase told us about having made up into booklet form a set of lectures on organs in general, or electronic organs particularly, especially concerning registration. Mrs. Foster noted that our membership now is over 400. We were entertained by the singing of Clyde Ware, soloist of the Woodlawn Presbyterian Church. His accompanist was Mrs. Frances Gutelius Smith. The luncheon speaker was the Rev. Joseph G. Hutchinson, pastor of the Woodlawn Presbyterian Church. Mr. Hutchinson spoke of having met F. Owen Stockwell at Three Lakes, Wis., last summer. Mr. Stockwell was in solitary confinement in a Chinese communist prison for two years. Four beautiful communion hymns were written by him during this period and were set to music by his wife, a musician. He had memorized the words which were inspired by this experience. The Guild members sang some of the verses of these hymns, directed by Mrs. Lois Dickson. . . . On March 9 our chapter members and many other people were thrilled with an all men's program, which featured the St. Petersburg Male Chorus, directed by George Shackley, organist-director of the First Congregational Church. This program was given in the new million-dollar Christ Methodist Church. Dr. S. Ender, organist emeritus at Old St. Paul's Episcopal Church in Baltimore, played twice on this program. Other selections on this program were offered by Vroman DuFais, harpist; Jules Green, cantor at Congregation B'nai Israel; Hugo Ferrara, cellist and a member of the St. Petersburg Symphony Orchestra; Fred Martin and Sydney Letcher, who played his own compositions, and Edwin A. Leonhard, organists. There was a special meeting of board members to plan for the coming Florida state convention to be held in St. Petersburg May 10 and May 11.—DOROTHY BERRY KIRK, A.A.G.O., Corresponding Secretary.

FLORIDA STATE UNIVERSITY—The student group at Florida State University met Feb. 15 in the studio of Mrs. Ramona C. Beard, its sponsor. On the program was a discussion of the code of ethics and the activities of student groups. It was a pleasure for the students at F.S.U., with the Tallahassee A.G.O., to sponsor the recital of Virgil Fox Feb. 27 in Opperman Music Hall. The students, under the directorship of Mrs. Beard, planned the reception for Mr. Fox following the recital.—MARGARET E. KING, Secretary.

RICHMOND, VA., CHAPTER—Instead of the usual chapter meeting the recital played by Richard Purvis of San Francisco on St. Paul's Church's four-manual Aeolian-Skinner was the February event of the Richmond Chapter. Mr. Purvis is a composer, a player and an improvisator of unusual talent. All these qualities were inspiringly evident in his recital. The playing was clean and colorful. Everything had been carefully worked out. It should be stated emphatically that in his "Christ Ist erstaden," "Four Prayers in Tone" and American Organ Mass we find a fullness of growth and a maturity not always present in Mr. Purvis' earlier works. It is heartening indeed to see an American composer headed for greatness.—GRANVILLE MUNSON, JR.

PORTSMOUTH, VA.—The Portsmouth Chapter enjoyed a recital by three of its members March 9 at the Park View Methodist Church. The program was presented by the Stewart School of Music. Miss Harriett Brown, assistant organist of the host church and secretary of the chapter, played: "O Hail This Brightest Day of Days," Bach; "Wiegeliend," Bohm, and "Vesper Hymn," Bishop. Miss Betty Vellines, organist of the Whiteheads Grove Baptist Church, Smithfield, Va., played: "Jesu, Joy of Man's Desiring," Bach; "Hornpipe," from "Water Music," Handel, and Nocturne, Field. Miss Sharon Jersild, organist of Redeemer Lutheran Church, played: Prelude and Fugue in G, Bach; Andante in G, Batiste, and Cantilene in B flat, Hosmer. The April meeting will be held on the 21st at Epworth Methodist Church, Norfolk. Norfolk organists and choir directors are invited to this meeting for the purpose of organizing a new chapter. The Portsmouth Chapter is assisting with this project.—HERBERT G. STEWART, Dean.

ALABAMA CHAPTER—The nominating committee presented its slate for the officers for the ensuing year at the February meeting in the First Presbyterian Church, as follows: Myrtle Jones Steele, dean; Minnie McNeill Carr, sub-dean; Agnes Holliday Kirby, secretary; Inez Sickels, corresponding secretary, and Florence Wade, treasurer. In cooperation with the second annual

Mississippi Winter Meeting.

The winter meeting of the Mississippi Chapter was held at Corinth Feb. 6. The morning session began at 9:30 in the Fillmore Street Presbyterian Church. An interesting panel discussion on "Some Church Music Problems" was conducted, after which Mayo Shane played several Bach chorale preludes. The afternoon session was held at the First Baptist Church, where Mrs. W. L. Stroup of Corinth and Miss Esther Oelrich, University, played organ selections. R. Cochrane Penick discussed "Wedding Music". The final program for the day was given in Dean Harry McCord's music room, in which is a Möller organ. A group of organ and piano selections was played by Virginia Sansing and Sylvia Green. Mrs. Ray Hubbert, University, played selections by Couperin, Bach, Franck, Alain and Vierne. ESTHER OELRICH, Secretary.

Birmingham festival of arts, the Alabama Chapter presented Betty Louise Lumby, F.A.G.O., in a brilliant organ program on the afternoon of Feb. 14 at the First Presbyterian Church. Outstanding was the Liszt Fantasia and Fugue on the chorale "Ad Nos au Salutarem undam". Miss Lumby is assistant professor of music on the faculty at Howard College, Birmingham. Betty Sue Shephard, organist of the Ruhama Baptist Church and winner in the annual auditions of the Birmingham Music Club, was presented by the club in a recital at the Independent Presbyterian Church Sunday afternoon, Feb. 28. Her program was of seven numbers from the works of Bach, Vivaldi-Bach, Franck, Sowerby, Vaughan Williams, Edmondson and Alain. On the afternoon of March 7 Sam Batt Owens and his excellent choir at St. Mary's on the Highlands presented a program from the compositions of Dietrich Buxtehude, consisting of a Prelude and Fugue in F sharp minor for organ and three short cantatas. The cantatas were: "Jubilate Domino," for alto, violoncello and continuo; "Mein Herz ist bereit," for bass, strings and continuo, and "Jesu, Joy and Treasure," for chorus, soloists, strings and continuo.—LAURA JACKSON LEMMON.

CHARLESTON, S. C.—The Charleston Chapter held its monthly meeting Jan. 8 at the Lutheran Church of the Redeemer. Ashley Forest, with Miss Elizabeth McCranie, organist and choir director, was hostess. After the program the women of the church served refreshments. The program included: "Prayer to Jesus," by Oldroyd (choir); "Adore and Be Still," by Gounod (organ, Dora Frances Porter; violin, Elizabeth McCranie); "My God and I," by Sergei (choir); organ, Chorale, "Our Father in Heaven Above," Bach (played by Dora Frances Porter); "Guide Me, Dear Saviour," by Anne Owen (choir); "Glory to God in the Highest," Pergolesi (choir); "Peace I Leave with You," Roberts (choir); Recessional Hymn, "Lord, Dismiss Us with Thy Blessing". Plans were discussed for the annual choir festival to be held in May.—ELIZABETH MCCRANIE, Reporter.

CENTRAL TENNESSEE CHAPTER—The Central Tennessee Chapter held its monthly session March 9 at St. George Chapel, Episcopal, in Belle Meade, adjacent to Nashville. Dr. Thomas W. Cowan, organist of the chapel, was host. The principal topic of discussion was a recital sponsored by the chapter and to be open to the public. The chairman of our program committee announced that the date of April 26 had been decided upon and that Clifford C. Loomis, head of the music department of Sullins College at Bristol, Va., would be the recitalist at the West End Methodist Church. At the conclusion of other routine business we were favored with a program of organ music by Dr. Cowan and Arthur R. Croley, organist of Fisk University. At the conclusion of the musical program the meeting was adjourned and Dr. Cowan invited all to come up and inspect and play the organ, a two-manual by M. P. Möller which was installed recently.—J. ALEX KOELLIN, Secretary.

LEXINGTON, KY., CHAPTER—On the evening of March 9 the Lexington Chapter held the monthly meeting at the Shackleton Music Company. After the business meeting, conducted by the dean, Mrs. Ruth Osborne, the chairman of the program committee, Mrs. Peniston, presented Miss Lavetta Serrott, director of religious education of Asbury College, Wilmore, Ky. Her informal lecture and demonstration on choir reading provided a very instructive and enjoyable evening.—LURLINE DUNCAN, Corresponding Secretary.

AUGUSTA, GA.—The Augusta Chapter met Feb. 15 in the music room of the First Baptist Church. The first in a series of two classes or workshops in vocal techniques was conducted by Earl Holloway, minister of music at the First Baptist Church. The second class was held in March.—MARGUERITE H. MARSHALK, Registrar.

News of the A. G. O.—Continued

Notable Program in New York.

The New York Chapter will present a program of chamber music April 12, at 8:40 p.m. to be played by Claire Coci, organist; Harold Heeremans, violinist; Heinrich Joachim, 'cellist, and Thomas Richner, pianist, Miss Coci, internationally known concert organist, is the organist of the New York Philharmonic Symphony Society and head of the organ departments of the Mannes College of Music and the Dalcroze School of Music. Harold Heeremans, dean of the New York City Chapter, is assistant professor of music at New York University and organist and choir-master at the Church of Our Saviour in Brooklyn. Heinrich Joachim, 'cellist with the New York Philharmonic Symphony Society, is widely known as a soloist and has organized several chamber music ensembles in Westchester. Thomas Richner, organist of the Fifth Church of Christ, Scientist, in New York, is well known both as an organist and pianist.

The program will consist of: Sonata for violin and piano, Veracini; Frescobaldi's Toccata and Locatelli's Sonata for cello and piano; the Archduke Trio of Beethoven for 'cello, violin and piano; "Symphonia Elegiaca" for organ, by Van Hulse; and the Suite for organ, violin and 'cello by Rheinberger. The Symphonia Elegiaca in five movements was written by Camil Van Hulse in memory of Bernard R. LaBerge, internationally known concert manager. The symphony is dedicated to his wife, Miss Coci.

Free invitations may be obtained by writing to the New York Chapter, American Guild of Organists, 233 East Seventeenth Street, New York, or Station WNYC, Municipal Building, New York.

Play for New York Chapter.

An audience of nearly 400 assembled at the American Academy of Arts and Letters Feb. 23 to hear a program for the New York City Chapter by the Schubert Music Society under the direction of Edward Margetson, A.A.G.O. The assisting organist of the evening was Dr. Carl Wiesemann, former dean of the chapter. The program was widely varied, ranging from works by Bach and Mendelssohn to those of contemporary composers and included two familiar Negro spirituals. In the first part of the evening the singers were having trouble maintaining their pitch, possibly because they were not able from their position to get the full benefit of the accompanying organ, but they returned after the intermission with renewed spirit. It was in this portion of the evening that the high points were reached, in the "Prayer of St. Francis" by M. Searle Wright and a duo of numbers from the pen of the director, Mr. Margetson.—ANNA MARGARET FOULKE.

Lily Andujar Rogers played Vienne's Fifth Symphony in the fourth recital of a series presenting the organ symphonies of this composer at the studio of Ernest White in the Church of St. Mary the Virgin, March 8. Mrs. Rogers proved herself to be a meticulous organist, playing with good rhythmic flow and fine sense of tone color. Especially enjoyable was the poetic Larghetto.—ANNA SHOREMOUNT RAYBURN.

PATAPSCO CHAPTER—The Patapsco Chapter held its monthly meeting March 6, Dean Luther C. Mitchell presiding, in the First Baptist Church of Baltimore. Wardelle Richardson was chairman of the program, which included a prelude by Miss Pinney, the organist, an organ solo by Dean Mitchell and a talk on the place of the organ in the service by the Rev. Mr. Williams. There was a discussion of music to use in prelude, interlude and postlude. A description of the church organ was presented by the Rev. W. W. Payne. "The Care and Feeding of a Church Organist" was considered next. Members contributed opinions on various points in the pamphlet.—Mrs. MARGARET R. FRANKLIN, Registrar.

BUFFALO CHAPTER—The annual minister-organist meeting and luncheon was held Feb. 22 at the Richmond Avenue Methodist Church. The program consisted of a panel discussion on the topic "Worship." Three ministers—the Rev. Harry T. Bridwell, the Rev. Harry W. Vere and the Rev. Walter T. Ratcliffe, moderator took part, with two organists—Roy W. Clare, M. Mus., dean of Buffalo Chapter, and Sigmund Kvamme. Miss Lydia Aadre, the Estonian soprano who made her debut in Buffalo in December, sang a group of songs. . . . The annual youth choir festival service sponsored by the Buffalo Chapter was held Sunday afternoon, March

7, in the Lutheran Church of the Redeemer. A massed choir of more than 200 voices from churches of Guild members presented a program of music depicting the church year in song and story. Edna L. Springborn was the festival director, with Gertrude J. Weyand as organist for the anthems and Vinson F. Long, organist of the Church of the Redeemer, playing the service. The Rev. John W. Roberts, Jr., pastor of Grace Lutheran Church, was narrator and minister for the service. Anthems included "Praise to the Lord," Whitehead; "Pilgrimage," Lemmens; "Blessed Is He that Cometh," Brown; "Christ the Lord is Born," Bitgood; "In Bethlehem," Bryant-Luvaas; "Lovely Appear," Gounod; An Easter Carol, Rockefeller; Sing Songs of Praise, Gaul-Holler; "My Heart Ever Faithful," Bach.—EDNA L. SPRINGBORN, Secretary.

SYRACUSE, N. Y.—The Syracuse Chapter met March 8, at the Temple Society of Concord. Our host, Dr. Bernard Carp, spoke interestingly on Jewish music and its influence on early Christian music. He illustrated his talk with the assistance of Cantor Harold Lerner of Temple Adath Yeshuran and our dean, Leo Fissebrand of St. Anthony of Padua Church.—M. LILLIAN JEROME, Registrar.

CHAUTAQUA, N. Y.—On Sunday afternoon, Feb. 28, one thousand three hundred people attended the First Lutheran Church of Jamestown, N. Y., to hear selections from Handel's "Messiah", under the auspices of the Chautauqua Chapter. The chorus, made up of members of Jamestown area church choirs, was directed by Sigmund Kvamme, choir director of Holy Trinity Church, Buffalo. Howard Zetervall, organist of the Lutheran Immanuel Church, provided the organ accompaniment. Soloists were Mrs. George H. Tolley, soprano; Mrs. Robert Baker, alto; Alver Anderson, tenor; and Richard Morris, baritone.

AUBURN, N. Y. CHAPTER—The Auburn Chapter held its third annual junior choir festival Sunday afternoon, Feb. 14, at Trinity Methodist Church. Nine youth choirs from Auburn and surrounding towns participated, each choir with its own director and accompanist. At the close of the service the children sang "The Church's One Foundation," directed by Mrs. Lloyd Wertman, with Mrs. Ada Yury at the organ. The service was opened with a silent procession of the children, accompanied on the organ by Dr. Melvin Le Mon, who followed the processional music with Franck's "Piece Heroique". The youthful choristers presented imposing pictures as they sang such varied music as Palestrina's "O Bone Jesu," Bach's "Break Forth, O Beauteous Heavenly Light" and Mozart's "Alleluia," Mendelssohn's "If with All Your Hearts," Malotte's "The Lord's Prayer" and other numbers less well known. A brief message from the pastor of the church, the Rev. Russell Carpenter, preceded the offertory, Chorale and Andante from Sixth Sonata, Mendelssohn, played by Mrs. Glenn Morse. After the recessional of the children, Mrs. Leslie Bryant played the postlude, "Entrée," by Dubois. A capacity audience attended the event.—ARLENE MORSE, Registrar.

WESTCHESTER, N. Y. CHAPTER—A program of instrumental and vocal music of the sixteenth, seventeenth and eighteenth centuries was presented at the First Presbyterian Church of New Rochelle, N. Y., Feb. 16, under the direction of Bernard B. Nye, organist and choir director. This program is the fourth in a series of historical lectures arranged by Alinda Couper, secretary, and Mrs. Ruth Branch, program chairman, the others being of medieval music, prepared by Mrs. Couper, vocal and instrumental music of the sixteenth century, prepared by Mrs. Branch, and sacred choral music of the seventeenth century, presented by Robert Owen. The remaining programs in the series will be an evening devoted to analysis of Bach's works by Julius Herford of Union Theological Seminary, a performance of the Brahms Requiem, prepared by Howard Marsh, and a final program of modern music directed by DeWayne Gramly.

The program began with the Hastings String Quartet playing three dances of the French Renaissance by Claude Gervaise, followed by arias of Corkine, Campion and Arne, sung by Jeanne Marie Widergren, contralto. Jacob Meyer of Irvington played the Violin Sonata No. 6 of Handel, followed by Miss Widergren, singing two operatic arias by Lully and Rameau. The First Sonata of Tartini, in E minor, was played by Mr. Meyer. The Hastings String Quartet closed the program with an early Quartet of Schubert, Op. 125, No. 1. Refreshments were served in the eighteenth century style parlor by Mrs. Nye and Mrs. Austin.

EASTERN NEW YORK CHAPTER—Our February meeting was held on the 15th in the parish-house of St. Barnabas' Church, Troy, with twenty-five in attendance. Keen interest had been manifested in this meeting, as our student organists were to have charge, and they chose a panel discussion medium with Miss Marion Stern as moderator. Many constructive suggestions were brought to light through the panel, which will fit in with future planned programs. The group voted to

invite the clergy to attend our May banquet. Satisfactory reports were made on the Lenten meeting March 28 in the R.P.I. field-house under the auspices of the Troy Area Council of Churches, for which event our chapter has been requested to assume charge of the music.—GRACE M. VAN DEMARK, Dean.

LONG ISLAND CHAPTER—The Long Island Chapter presented Claire Coci, assisted by Joseph Marks, oboist, in a recital on the four-manual Casavant organ at the Garden City Cathedral Jan. 20. Following this outstanding recital members of the Guild were entertained at a reception for Miss Coci and Mr. Marks at the home of Mr. and Mrs. Norman Hollett. . . . On Feb. 14 the Long Island Chapter drove to the Riverside Church in New York to hear a recital by Kamiel Lefevre, noted carillonner, and part 2 of "Hora Novissima" by Horatio Parker, with Virgil Fox at the organ. The members then had dinner at Butler Hall. . . . The Long Island Chapter met for supper at the Cathedral House in Garden City Sunday, March 7. After announcement of coming events and a report of the nominating committee the group gathered in Mr. Hollett's studio for a choral workshop on the music to be sung at the annual Guild choral evensong, which is as follows: "I Will Lift Up Mine Eyes," Sowerby; Magnificat and Nunc Dimittis in A minor, Williams; "Dear Lord, Who Once upon the Lake," Thompson; "Open Our Eyes," Macfarlane; "O God, Author of Eternal Light," Pasquet; "Let All the World," Noble; "O Lord, Support Us," Hollett.—MARIAN W. TATEM, Secretary.

ST. LAWRENCE RIVER CHAPTER—The regular meeting for February was held Feb. 16, in the classroom at Holy Family School, Watertown, N. Y. After a business meeting the program was turned over to Miss Gladys Mantell, choirmaster of Holy Family Church, who presented singers from her choir in several selections of music of the Roman Catholic Church. Miss Mantell then led an informative discussion of the music of this church, with record illustrations. . . . The regular meeting for March was held in Trinity Episcopal Church, Watertown, March 15. Following a brief business meeting conducted by the dean, Miss Edith F. Henderson, A.A.G.O., the program was turned over to Darwin F. Stata, sub-dean, who presented a recital by Carman H. Milligan, organist and choirmaster of St. Andrew's Church, Ottawa, Ont. Mr. Milligan is also a lecturer in church music at King's College, Toronto, Presbyterian College, Montreal, and Carleton College, Ottawa. Mr. Milligan's program was as follows: Concerto V in F major, Handel; Toccata from "Flori Musicali", Frescobaldi; "Nun bitten wir" and "Von Gott will ich nicht lassen", Buxtehude; "Soeur Monique",

Couperin; Prelude and Fugue in B minor, Bach; Three Chorales, Bach; On Tune "Eventide", Parry; Scherzo in B minor, Willan; "Romance sans Paroles," Bonnet; "Cortege et Litanie", Dupré.—LESTER H. BARTCH, Registrar.

CENTRAL NEW YORK CHAPTER—The Central New York Chapter held its monthly meeting at the Munson-Williams-Proctor Institute March 2. George Wald, chairman of the junior choir festival, read a list of the music to be used for the event. The festival will be held in the First Church, Utica, N. Y. It is believed that over 300 voices will participate. Father Edmund Morelle was speaker of the evening. His topic was "Church Music, the Organist and How They Work Together." Father Morelle stressed the fact that all church music should first and foremost give "praise to God." Following Father Morelle's address, John Baldwin, Jr., acting as choirmaster, led the assembled members in a first reading of two anthems composed by our member George Wald and another composed by Joseph W. Clokey.—JESSIE A. SHEA, Secretary.

WHEELING, W. VA.—Under the sponsorship of the Wheeling Chapter and the Allen Organ Company of Macungie, Pa., Dr. W. B. Romaine of New York City gave a recital on the Allen electronic organ at the new Christ Methodist Church Feb. 16. Dr. Romaine presented the following program: Prelude and Fugue in E minor (Cathedral), Bach; Adagio from Toccata in C major, Bach; Prelude and Canon for Two Flutes, Clerambault; Sonata No. 6, Rheinberger; Adagio and Finale from Sixth Symphony, Vienne; Improvisations on Hymn-tunes, and Passacaglia from Symphony in G minor, Sowerby. After the recital, a reception was held for members of the Guild and their guests.—JANET WEISNER, Recorder.

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Episcopal Church of the Holy Apostles
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Washington
Theodore Schaefer, Organist and Choirmaster

Missa Brevis	Zoltan Kodaly	WCFM 4
Rejoice in the Lamb	Benjamin Britten	
Jesu Joy and Treasure	Dieterich Buxtehude	Den DR 2
Five Mystical Songs	Ralph Vaughan Williams	
Dettingen Te Deum	George Friedrich Handel	WCFM 6

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News of the A. G. O.—Continued

HARTFORD CHAPTER—The annual pastor-organist dinner was held in the tapestry room of the Wadsworth Athenaeum, Hartford, Feb. 16. Dinner was served to eighty-five pastors, organists and friends. Our dean, Lyman Bunnell, opened the meeting with the singing of some rounds. C. C. Cunningham, director of the museum, spoke of coming events at the museum and also about some of its collections. The dean then turned the meeting over to Gordon Stearns, organist of the West Hartford Congregational Church, who introduced the speakers for the panel. The subjects were: "Planning the Worship Service," "Standards of Church Music" and "Preparation of the Music". A very interesting discussion was led by Mrs. Esther Ellison, organist of the Church of the Redeemer, West Hartford; Clarence Watters, organist of St. John's Church, West Hartford, and Trinity College; the Rev. Harold G. Newsham of Center Church, Hartford, and the Rev. Hubert Beckwith of the Congregational Church, Rocky Hill. The following points were brought out: That there should be unity in the service; that the hymns should be picked by the pastor; that the standards of church music should be governed somewhat by the type of congregation. It was also brought out that most congregations like to sing hymns if they know them. The meeting closed with questions by the people, these being answered by members of the panel.—HAZEL G. EVANS, Publicity Chairman.

WORCESTER, MASS.—The Worcester Chapter met Feb. 24 at St. John's Episcopal Church, of which Neil Farrow is organist and choirmaster. Luke Richard was in charge of arrangements. The speaker of the evening was the Rev. Gilbert Chabot, who spoke on "Origin of Rhythm," illustrated with phonograph records. This was a most interesting and instructive talk. Two new members were received.—ALFRED W. G. PETERSON, Secretary.

BRIDGEPORT, CONN.—The February meeting of the Bridgeport Chapter was held in the form of a pastor-organist dinner Feb. 8 in the Town House, Y.W.C.A. building, Bridgeport, Conn. Over 100 colleagues, pastors and friends gathered to hear the Rev. Canon Edward N. West, O.B.E., D.D., Litt.D., canon sacrist of the Cathedral of St. John the Divine, New York City. John Alves, F.A.G.O., former assistant organist at St. John the Divine and now organist and choirmaster at Trinity Episcopal Church in Southport, introduced Canon West, who spoke on "The Altar and/or the Pulpit." It was a most enlightening speech and all felt that much was gained through the meeting. Robert Lenox, dean, conducted a business session and Phyllis McCurry, program chairman, announced the recital to be given by Harold Heeremans March 15 in the Norwalk Congregational Church.—FLORENCE BEERD HILL, Publicity Chairman.

RUTLAND, VT.—The Rutland District met Jan. 30 at the Congregational Church in Rutland. The meeting opened with a demonstration of work with a boys choir. This was followed by a recital by Leo D. Ayen, Mus.M. Members and guests were entertained at a tea at the home of the Rev. and Mrs. Rice. Dr. Rice is minister of the Congregational Church. The following program was presented by Mr. Ayen: Fantasie in G minor, Bach; "I Call to Thee," Bach; Bible Poems, "Hosanna" and "The Last Supper," Weinberger; "Impressions Gothique" (Second Symphony), Passacaglia and "Silence Mystique," Edmondson; "Prologus Tragicus," Karg-Elert; "Almighty God in the Highest," Karg-Elert. The Trinity boy choir sang: "Ye Watchers and Ye Holy Ones," German; "God Shall Wipe Away All Tears," Feld; "Holy, Holy, Holy," Tschalkowsky; "Go Tell It on the Mountains," Anonymous.—GERTRUDE FISHER.

WILLIAMSPORT, PA., CHAPTER—This chapter presented Dr. Frank W. Asper, organist of the Salt Lake City Tabernacle, in a recital Feb. 24 at the First Evangelical United Brethren Church in Williamsport. Dr. Asper, who played to a capacity audience, presented the following program: Second Concerto for Organ, Handel; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Fantasie and Fugue in G minor, Bach; "Truth Divine," Haydn; French Rondo, Boellmann; Chorale in A minor, Franck; Scherzo, Rogers; "Berceuse et Priere," Bedell; Toccata in F sharp minor, "Thou Art the Rock," Mulet.—ERMA M. WINNER, Secretary.

LEHIGH VALLEY CHAPTER—Members of the Lehigh Valley Chapter held their annual pastor-organist dinner Saturday evening, Jan. 16, at the Moravian College and Theological Seminary in Bethlehem, Pa. Sixty-five members and guests were in attendance. The clergymen were welcomed by Stoddart Smith, dean of the chapter. The members and guests enjoyed an illustrated account of Professor William Schempf's recent travel and study in Europe. Professor Schempf reviewed with slides some of the musical and cultural highlights, particularly of Austria. Professor Schempf is head of the music department at Lehigh University. Dinner arrangements were in charge of Mark Davis.

... On Feb. 20 the chapter met at the Central Moravian Church. Hymn playing, accompaniment and interpretations of cantatas for the average choir were featured.—SUE F. ENRIGHT, Secretary.

METROPOLITAN NEW JERSEY—The new year did not start very auspiciously for the Metropolitan New Jersey Chapter. A snowstorm canceled our January meeting, at which time we were to have had the privilege of hearing Ray F. Brown, from the faculty of the General Theological Seminary in New York, speak on the subject of church music for special services. A large number of dinner reservations had been made and all regretted the necessity of having to miss this fine program. ... On Feb. 8 our monthly meeting was held at the Methodist Church in Morristown, where J. Clifford Welsh, A.A.G.O., is minister of music. Icy roads, however, reduced the attendance to a very small group. Those who braved the elements enjoyed a program of service music played on the three-manual Austin, which Mr. Welsh told us had been played in a dedicatory recital thirty years ago by R. Huntington Woodman. Those who contributed to the program were: Robert Schenck, M.S.M., Kilburn Memorial Presbyterian Church, Newark; Lester W. Berenbroik, A.A.G.O., Drew University, Madison; Joseph Borsinger, flutist, accompanied by Russell Hayton, M.S.M., A.A.G.O., dean of our chapter, and Mary Elizabeth Jenkins, M.S.M., Forest Hill Presbyterian Church, Newark. The choir of the host church served refreshments.—MILDRED E. WAGNER, Registrar.

NORTHERN VALLEY, N. J.—The March meeting of the Northern Valley Chapter was held in the South Presbyterian Church of Bergenfield March 8. A choral and organ program was presented under the direction of James L. Harvey and Mrs. James R. Rea, organist. S. Lewis Elmer, national president of the A.G.O., was our guest speaker. The meeting was concluded with refreshments in the new church house.—MRS. WINFIELD, Secretary.

COLUMBIA, S. C., CHAPTER—The chapter met Feb. 22 in the choir room of Ebenezer Lutheran Church, with Mrs. E. A. Tarrer as hostess. L. Gregory Pearce, dean, presided and he announced that the program for the evening was divided into two sections. George L. Hamrick, Reuter Organ Company representative in Atlanta, Ga., spoke on new trends in organ building. Many churches in this area are building or enlarging and the organists are particularly interested in new designs in organs. Mrs. Isabelle Mauterer had planned a workshop on anthems. Several members offered anthems they considered interesting for discussion. Coffee and cakes were served by the social committee.—MRS. ISABELLE H. MAUTERER, Publicity Chairman.

SOUTHERN ARIZONA CHAPTER—The Southern Arizona Chapter met March 8 at the First Church of Christ, Scientist, to hear the recently installed two-manual Aeolian-Skinner organ. An introduction by Mrs. Sinclair explained the purpose and function of music in the Scientist Church. Mrs. Martha Cox, organist, and H. William Bataille, soloist, presented the program. At the conclusion of the program Mrs. Cox introduced David McDowell, organ builder and tuner, who gave an interesting and informative talk, explaining the features of the organ. A business meeting was held with Dean Helen Whitmarsh Summers presiding. Plans were discussed for the presentation of Virgil Fox May 2. The Southern Arizona Chapter will co-sponsor Mr. Fox's concert with the Tucson Festival Society.—MARTHA HASKINS HUME, Publicity.

IDAHO FALLS, IDAHO—The Idaho Falls Chapter held its monthly meeting at the Chesbro Music Store March 8. Our guest organist for the evening was Mrs. Thelma Dye, who played her program on the Connsonata electronic organ. She also accompanied Miss Barbara Lee, who sang several solos. The program was followed by a discussion of the Connsonata organ. A portion of the record "The American Classic Organ" was played for the group. The series of Sunday afternoon recitals sponsored by the chapter closed Sunday, Feb. 21, with Mrs. Jane Bissing as soloist and as a grand climax to the series Roy Darley, Salt Lake City Tabernacle Organist, gave an inspiring recital March 1 at Trinity Methodist Church.—H. R. FISHBACK, Jr.

PORTLAND, ORE.—Organists of Portland gathered at the Byron Hoyt Sheet Music Service for their meeting in March. The group had a dinner at the Bohemian Restaurant in downtown Portland. Dean Charles Gray had charge of the meeting. The group has invited Virgil Fox to play at the First Congregational Church in the latter part of April. Jim Carlson, choir director at the Grant Park Baptist Church, led the group in the reading of new music. Later in the evening the Hoyts provided refreshments. ... Early in February Florence Abel was hostess at her lovely home to the members of the Guild.—HOWARD BACKLUND, Recorder.

OLYMPIA, WASH., CHAPTER—The Olym-

pia Chapter met at the First Baptist Church Feb. 15 for a recital by Wallace Seely, A.A.G.O. Mr. Seely is organist and choir director of the Queen Anne Methodist Church, Seattle. Mr. Seely's program was as follows: Air from Concerto 10, Handel; "Jesu, Joy of Man's Desiring" and Air for the G string, Bach; "A Lovely Rose Is Blooming," Brahms; "Marche Nocturne," MacMaster; "Dreams," McAmis; "Ronde Francaise," Boellmann; "Clair de Lune," Karg-Elert; Cantilena, Widor; Grand Chorus, Dubois.—MRS. C. O. MAGNUSON, Secretary.

SAN DIEGO, CAL.—The San Diego Chapter had the privilege of a tour through the Spreckels organ when it met March 7. A business meeting was conducted by the dean, Edith Gotfrid, and reports of the success of the chapter's presentation of Bach's "St. John Passion" Feb. 28 were heard. The sub-dean, Vesta Goff, presented Leonard Dowling, organ builder and technician of the Spreckels organ, in Balboa Park, San Diego. This is the largest outdoor organ in existence. The group was taken into the pressure chambers, where Mr. Dowling explained the parts and operation of the organ. Royal Brown, city organist, played while the group was assembled in the pressure chambers so all could see the system of tone production.—GWENDOLYNN H. MYERS, Publicity.

PORTLAND, MAINE—The Portland Chapter had an interesting meeting Feb. 15 at the First Parish Church, Gorham. A large number of enthusiastic members and singers from their choirs came to study under Mrs. Nina Bailey of Gorham the problems of planning and interpreting a large choral work. The work chosen was Brahms' Requiem. Miss Marjorie Anderson of Portland sang the soprano solo part. Refreshments were served after a business meeting.—FRED THORPE, Secretary.

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**DORA BARCLAY PLAYS FIRST
RECITAL ON MOLLER ORGAN**

Dora Poteet Barclay, organist and choir director of St. Andrew's Episcopal Church, Fort Worth, Tex., gave a recital Feb. 21 on the Möller organ recently installed there and described in the November, 1953, issue of THE DIAPASON. The instrument was dedicated Nov. 29, but this was the first public recital played on it. Mrs. Barclay's program included: Fantasia and Fugue in G minor, "When Thou Art Near" and Allegro from Trio-Sonata I, Bach; Chorale in A minor, Franck; Berceuse and "The Spinner," Dupré; "Prayer of Christ Ascending unto His Father," Messiaen; Toccata, Duruflé.

Besides her duties at St. Andrew's Episcopal Church, Mrs. Barclay is head of the organ department at Southern Methodist University. She is the wife of William Barclay, minister of music at the First Presbyterian Church, Fort Worth.

**THREE LENTEN PROGRAMS
ARRANGED BY HUGH GILES**

The Rev. Hugh Giles, minister of music of the Central Presbyterian Church, New York, conducted three Lenten evenings of music presented at the church in March—the first on March 15, featuring Vera Zorina, narrator; William Hess, tenor; Allan Curtis, bass, and the choir of Central Church under the direction of Mr. Giles. Miss Zorina was the narrator in a new work by Darius Milhaud. The second program in the series was presented by Jean Langlais, blind French organist and composer, March 22, and the third evening, March 29, brought the Guilet Quartet, with Mr. Giles as organ soloist.

**ERNEST M. SKINNER, INC., MOVE
INTO ENLARGED QUARTERS**

On or about April 1 Ernest M. Skinner, Inc., formerly of 199 Haven Street, Reading, Mass., expect to move into their new plant located at 178 Lowell Street, Reading. The recent purchase of a factory will afford more floor space, which will enable the company to expand its facilities for the construction of consoles, chests, etc.

**DR. SINZHEIMER CONDUCTS
CHORUS IN TWO CONCERTS**

The Chicago Schola Cantorum, directed by Dr. Max Sinzheimer, has been heard this year in two public performances. A program entitled "Music from the Oratorios of Four Centuries" was sung by the chorus Feb. 16 at the American Conservatory of Music. By special invitation the program was repeated March 23 for the Cliff Dwellers, a Chicago club of men connected with the arts. The programs were composed of selections from the works of Schütz, Bach, Handel, Haydn, Brahms, Honegger and Hindemith. Dr. Sinzheimer gave a brief lecture before the singing in both instances.

The Schola Cantorum is scheduled to appear in the Holy Week programs at Kimball Hall and will soon give a series of three concerts which are to be broadcast from Station WJJD.

Dr. Sinzheimer is a faculty member at the American Conservatory of Music and organist of the Christian Community New Church.

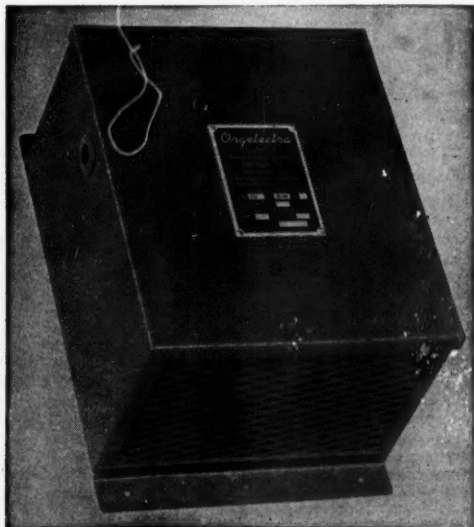
**ROYAL FESTIVAL ORGAN IS
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The large four-manual Harrison & Harrison organ for the Royal Festival Hall, London, England, has been completed and was heard publicly for the first time at a concert March 24 in which two organists participated. The instrument was heard again in a recital March 27, at which time four well-known organists played. The organ, which contains 102 speaking stops, was described in the April, 1950, issue of THE DIAPASON.

**DR. DICKINSON WILL DIRECT
WORKS BY BACH AND STAINER**

Performances of Bach's "St. Matthew Passion" April 4 and Stainer's "The Crucifixion" April 16 have been announced at the Brick Presbyterian Church, New York City, where Dr. Clarence Dickinson is the organist and director. These will conclude the Lenten series of oratorios which began March 7 with Mendelssohn's "Elijah." Other works heard in March were Verdi's Requiem, Davies' "Everyman" and Dickinson's "The Redeemer."

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Organ Teacher Poll Shows Preferences in American Music

[Much has been said about the use of music composed by Americans in organ recitals, church services and teaching. It is possible that one of the reasons why so little American organ music has been used is that teachers and recitalists are not aware of the amount of material available. This article is the result of a five-year research project undertaken by Dr. John R. Leach, faculty member of the Conservatory of Music at Susquehanna University, Selinsgrove, Pa. Included are a list of the compositions which Dr. Leach found were being used most widely by teachers and a supplementary list of contemporary American music which Dr. Leach considers of outstanding worth.]

By JOHN R. LEACH

Much of the information presented in this article has been taken from a project entitled "The Use of Selected Music by Native-born American Composers of the Twentieth Century in Teaching Organ." This project was submitted by the writer to Teachers' College, Columbia University, in April, 1953, "in partial fulfillment of the requirements for the degree of doctor of education." The purpose of the project and of the present article is to encourage the use of significant music by contemporary American composers.

Any organist who makes a careful examination of compositions by American composers will discover a relatively large amount of music which can be used effectively in performance and in teaching. In contrast to the amount of music available, he can also find reports which show an annual decrease in the use of such works by organists. Some editors, educators and musicians have been aware of this neglect of contemporary music by native-born composers.

In an editorial, "American Composers Neglected," appearing in the December, 1951, issue of THE DIAPASON, the editor comments: "Not only foreign artists who come to this side of the Atlantic to win acclaim but even many of our best native concert organists persist in giving little attention to the music written for the organ in the homeland."

In encouraging the use of selected music by American composers the following qualifications are imperative: (1) It is not expected that the use of this music is to replace the standard repertory, but rather to extend it. (2) Not all music written in any century is of the same high quality. In selecting music of the twentieth century care must be taken, for a large part of the music may be of ques-

tionable quality. (3) The use of music by American composers is not to be encouraged on the basis that it is "American music," but only after it has satisfied the same critical standards as music of any other period. (4) This study is confined to compositions written since 1900. (5) In order to maintain specific limitations, the study is confined to the compositions of men and women who are natives of the United States. (6) No manuscripts are included in the study. Each composition listed is readily available for use by the teacher. No transcriptions are included. The study is confined to solos for the instrument and does not include compositions for organ and other instruments.

The original study was approached in two ways. First, a questionnaire was developed in the form of a non-selective list of more than 500 compositions, from which list organ teachers would check compositions which they had used successfully in teaching. Second, a detailed analysis was made of the 200 compositions most frequently checked, giving information of value to the teacher in helping to choose music to assist the student in dealing with specific technical problems encountered in his study of the organ. (The analysis of these 200 compositions is at the present time available in manuscript form.)

The non-selective list mentioned above was compiled from such sources as recital programs, magazines, compositions in stock at publishing houses and libraries. A copy of this list was sent to 180 organ teachers in colleges and universities throughout the country, with a letter explaining the nature of the study. The writer realized that many of the 500 compositions included in the questionnaire were of doubtful musical value. The extensive listing was made to avoid showing personal preference.

Teachers were asked to check any of the compositions included in the questionnaire which they had used successfully in teaching organ. One hundred and seven of the questionnaires were returned with the information requested. The results were tabulated and served as the basis for selecting compositions to be included.

In response to numerous inquiries for the results of the questionnaire, the list of compositions is submitted. It should be noted that these are not the preferences or recommendations of the writer, but are those of the organ teachers returning the questionnaire. These compositions listed below were checked most frequently as having been used successfully in teaching organ. The list is arranged alphabetically, by composers. The number of times each composition was checked appears in parentheses after the name of the composition:

COMPOSER	NAME OF COMPOSITION	PUBLISHER	Publication DATE
	2. "The Bells of St. Anne de Beaupré" (54)		1921
	3. "Song of the Basket Weaver" (50)		1921
	4. "Up the Saguenay" (38)		1923
SIMONDS, BRUCE	Dorian Prelude on "Dies Irae" (44)	Oxford	1930
SOWERBY, LEO	Arioso (38)	H. W. Gray	1942
	"Carillon" (59)	H. W. Gray	1920
	"Comes Autumn Time" (64)	Boston	1927
	Meditations on Communion Hymns	H. W. Gray	1942
	1. "Picardy" (33)		
	2. "Luise" (32)		
	3. "Pange Lingua" (32)		
	4. "Meditation" (34)		
	6. "Sacramentum Unitatis" (31)		
	"Pageant" (32)	H. W. Gray	1931
	"Requiescat in Pace" (40)	H. W. Gray	1926
	Suite for Organ	H. W. Gray	1952
	2. Fantasy for Flute Stops (48)		
	3. Air with Variations (31)		
	Symphony in G (42)	Oxford	1932
	Toccata (35)	H. W. Gray	1941
TITCOMB, EVERETT	Four Improvisations on Gregorian Themes	B. F. Wood	1938
	"Alleluia, Pascha Nostra" (31)		
	"Puer Natus Est" (42)		
WEAVER, POWELL	"The Squirrel" (41)	J. Fischer	1926

It is interesting to note that compositions receiving the most frequent endorsement are: "Comes Autumn Time" and "Carillon," Sowerby; "The Bells of St. Anne de Beaupré," Russell; "Twilight at Fiesole," Bingham; "Three Mountain Sketches," Clokey; "Dreams," McAmis, and "Song of the Basket Weaver," Russell. Composers contributing the largest number of compositions to the list are Leo Sowerby and Seth Bingham. During the five years in which this study was being developed, the writer examined many other compositions which he believes are worthy of the reader's consideration. (The listing of compositions is not complete and apologies are made for any significant omissions):

COMPOSER	NAME OF COMPOSITION	PUBLISHER	Publication DATE
BINGHAM, SETH	Thirty-six Hymn and Carol Canons	H. W. Gray	1952
	Variation Studies	M. Witmark	1951
COPLAND, AARON	"Episode"	H. W. Gray	1941
COWELL, HENRY	Processional	H. W. Gray	1944
CRANDELL, ROBERT	"Carnival Suite"	H. W. Gray	1950
DONOVAN, RICHARD	Chorale Prelude, "Christian Union"	Music Press	1948
	Chorale Prelude, "Land of Rest"	Music Press	1948
	"Paignton"	H. W. Gray	1948
EFFINGER, CECIL	Prelude and Fugue	H. W. Gray	1946
HAINES, EDMUND	"Promenade, Air and Toccata"	J. Fischer	1948
HOKANSON, MARGRETHE	Chorale Improvisation, "Jesus, Priceless Treasure"	Galaxy	1949
HOWE, MARY	"Elegy"	H. W. Gray	1948
JACOBI, FREDERICK	Prelude	H. W. Gray	1941
	Three Quiet Preludes	H. W. Gray	1950
JAMES, PHILIP	"Galarnad"	H. W. Gray	1949
KAY, ULYSSES	Two Meditations	H. W. Gray	1951
KELLER, HOMER	Fantasy and Fugue	H. W. Gray	1949
KUBIK, GAIL	"Quiet Piece"	H. W. Gray	1948
LEACH, ROWLAND	"Seven Casual Brevities"	H. W. Gray	1941
McKAY, GEORGE	"Benedictions" (six compositions)	C. Fischer	1949
	Suite on Sixteenth Century Hymn-tunes (five compositions)	H. W. Gray	1950
MEAD, EDWARD	Fantasia on "Hanover"	C. Fischer	1941
	Prelude on "Duke Street"	H. W. Gray	1941
MOORE, DOUGLAS	"Dirge" (Passacaglia)	H. W. Gray	1941
	"Four Museum Pieces"		
PISTON, WALTER	Chromatic Study on "B-A-C-H"	H. W. Gray	1941
PORTER, QUINCY	Canon and Fugue	H. W. Gray	1944
PURVIS, RICHARD	Partita on "Christ ist erstanden"	M. Witmark	1951
	Suite, "Four Prayers in Tone"	M. Witmark	1951
READ, GARDNER	Passacaglia and Fugue	H. W. Gray	1937
SESSIONS, ROGER	Chorale No. 1	H. W. Gray	1941
	Three Chorale Preludes for Organ		
SIMONDS, BRUCE	Prelude on "Iam Sol Recedit Igneus"	Oxford	1930
SOWERBY, LEO	Canon, Chacony and Fugue	H. W. Gray	1951
	Chorale Prelude on "Pallsades"	H. W. Gray	1950
	"Fanfare"	H. W. Gray	1938
	Prelude on "Malabar"	H. W. Gray	1949
	"Rejoice, Ye Pure in Heart"	H. W. Gray	1920
	Rhapsody	H. W. Gray	1949
	Sonatina	H. W. Gray	1947
	"Whimsical Variations"	H. W. Gray	1952
THOMSON, VIRGIL	"Fanfare"	H. W. Gray	1946
	Pastorale on a Christmas Plainsong	H. W. Gray	1942
TITCOMB, EVERETT	"Cibavit Eos"	B. F. Wood	1938
	"Credo in Unum Deum"	B. F. Wood	1940
	"Regina Coeli"	B. F. Wood	1940
	"Requiem"	H. W. Gray	1949

Many of the compositions listed above appear in the "Contemporary Organ Series," edited by William Strickland and published by H. W. Gray. Several contemporary American compositions for beginning organ students appear in the "Organ Method" of Harold Gleason. The writer wishes to express his gratitude to Dr. Howard A. Murphy of Teachers' College, Columbia University, for his excellent assistance in all aspects of this study.

COMPOSER	NAME OF COMPOSITION	PUBLISHER	Publication DATE
BINGHAM, SETH	"Baroques Suite"	Galaxy	1944
	1. Overture (39)		
	2. "Rondo Ostinato" (40)		
	3. Sarabande (37)		
	4. "Rhythmic Trumpet" (47)		
	5. Voluntary (39)		
	"Harmonies of Florence"	G. Schirmer	1929
	1. "Florentine Chimes" (46)		
	2. "Primavera" (45)		
	3. "Savonarola" (41)		
	4. "Twilight at Fiesole" (54)		
	5. "March of the Medici" (41)		
	"Roulade" (46)	H. W. Gray	1948
	Twelve Hymn Preludes	H. W. Gray	1942
	2. "Festal Song" (31)		
CLOKEY, JOSEPH W.	"Three Mountain Sketches"	H. W. Gray	1924
	1. "Jagged Peaks in the Starlight" (51)		
	2. "Wind in the Pine Trees" (53)		
	3. "Canyon Walls" (53)		
DICKINSON, CLARENCE	Berceuse (31)	C. F. Summy	1908
EDMUNDSON, GARTH	Christmas Suite No. 2	H. W. Gray	1937
	4. "Vom Himmel hoch" (40)		
JAMES, PHILIP	"Meditation a Sainte Clotilde" (47)	Ditson	1916
McAMIS, HUGH	"Dreams" (52)	H. W. Gray	1929
McKINLEY, CARL	Ten Hymn-Tune Fantasies	H. W. Gray	1933
	1. "Italian Hymn" (32)		
	4. "Hamburg" (32)		
	5. "St. Catherine" (31)		
	6. "St. Theodolph" (33)		
	7. "Munich" (31)		
	9. "St. Clement" (33)		
	10. "Amsterdam" (33)		
PURVIS, RICHARD	Five Pieces on Gregorian Themes	Leeds	1941
	1. "Communion" (46)		1942
	3. "Divinum Mysterium" (39)		
	Four Carol Preludes	Leeds	1944
	1. "Greensleeves" (44)		
	Seven Chorale Preludes on Tunes Found in American Hymnals	C. Fischer	1949
	2. Pastorale ("Forest Green") (32)		
RUSSELL, ALEXANDER	"St. Lawrence Sketches"	J. Fischer	1921
	1. "The Citadel at Quebec" (31)		

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St. John's Abbey Choir in Sung Prayer to Be Heard at Convention

When members of the American Guild of Organists attend the convention in St. Paul they will have the experience of hearing a monastic community at sung prayer. The monastic choir of St. John's Abbey, Collegeville, Minn., will travel to St. Paul to sing for the convention in the cathedral there July 12. Because of the many recordings of Gregorian chant that have come out in recent years such an occasion may be taken by some to be a concert. It is, however, not this, but an opportunity, otherwise denied to many, for organists to see that the thing of primary importance in a choir is a dedication to the adoration and glorification of God through liturgical music.

The group of Benedictine monks who will sing in St. Paul is a small portion of the community at St. John's. It will be primarily members of the Schola Cantorum, the monks who sing the more ornate chants for the community high masses at Collegeville.

To understand why the chant and Benedictines have been associated together it is necessary to know something of the Benedictine origins and manner of life. When St. Benedict wrote his "Rule for Monasteries" in the latter half of the sixth century he placed emphasis on the recitation of the Divine Office, the prayer which the monks recite or sing at various times throughout the day. The mass being the very center of these hours, as they are called, the monks of St. Benedict have always taken special care to enhance its solemn celebration. It was in the monasteries that the many manuscripts of the chant were preserved during the dark ages of church music, for it was only in the monasteries that they continued to be sung. It is to a Benedictine, St. Gregory the Great, that the chant owes its very name. It was under the supervision of St. Gregory that the various chants were collected and compiled into authentic texts at the beginning of

the seventh century. In our own day the community of French Benedictines at Solesmes has done much research in the study and editing of long-lost chant manuscripts.

The monks whom the members of the Guild will hear in St. Paul next July are not a choir. They are more than a choir. They are men who have consecrated their lives to the service of God in the song of praise. The monks' singing does not aim at the human heart; it does not appeal to the human intellect; it does not seek to impress sensitive souls, but it strives to express a deeply-felt adoration and to offer the homage of the creature to the Creator. It is done for the glorification and praise of God and not for human entertainment. The singing in St. Paul is to be an example of how song can be prayer.

The spirit of St. John's is the traditional spirit of the Benedictines, established in A.D. 529 by Benedict of Nursia and handed down by his followers in the monasteries and the monastery schools. This spirit of family fellowship is essentially one of superimposing upon human society the beneficent influences of Christianity, of inculcating a respect for lawful authority, a love of peace, a bond of charity and a complete regeneration of the world from the depths of materialism and paganism.

The Schola Cantorum of St. John's Abbey choir has in its director, the Rev. Dominic Keller of the Order of St. Benedict, a man who has studied Gregorian chant both in America and in the Benedictine monasteries of Europe. Father Dominic passes on to his choir an understanding of the chant according to the Solesmes tradition and interpretation. That interpretation has been recognized by the Pope as the official method of singing the chants. Father Dominic studied with Dom Gajard at Solesmes Abbey in 1937-38. At Solesmes he worked with the monks, discovering the manner in which the Gregorian chants were first intended to be sung. In England he spent some time with Dom Gregory Murray at Downside Abbey and also worked with Dom Desrocquettes at Quarr Abbey on the Isle of Wight.

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CHICAGO, APRIL 1, 1954

The subscription price of The Diapason was made \$1.75 a year effective Jan. 1, 1954. Remittances of incorrect amounts cannot be accepted.

Routine news items must be received by the 15th of the month if intended for the issue of the next month. Important emergency news can be accepted three days later.

Requiescat in Pace

Life's uncertainties are impressed upon the realm of church music, as they are on every other profession, when we are called upon to mourn the untimely passing of one who was fulfilling great promises and proving unusual talent. The fellow organists and admirers of Richard V. Ross, whose death was recorded in our March issue, seldom feel a loss as keenly as they do this one. In the less than forty years in which he lived Mr. Ross had achieved fame as a recitalist, as a church musician and as a teacher. He had rated, from his days as a child prodigy, through his mature years as one of the group of recitalists who have been maintaining the place of the organ as a concert instrument. His fame had spread with every public performance. While dressing to attend to his duties at the prominent Brown Memorial Church in Baltimore he was fatally stricken and the service had to go on without him. His going has left a great vacancy in the world of the organ.

Only a month previously our news columns reported the death of a veteran who was taken when near the three-score and ten mark. Roland Diggle had served the church a lifetime, with forty years at his last position, in Los Angeles. He was a prolific composer, some of whose works appear on programs of the first rank. He was a strong champion of the cause of the American composer. A kindly spirit marked the expression of his definite opinions and all who knew him were his friends, no matter how their convictions may have differed from his. As a writer and critic he had made many contributions to THE DIAPASON and other publications. As a friend he was valued by all who came into contact with him.

Roland Diggle may properly be characterized as a unique person such as there have been few in a generation.

CASAVANT TO BUILD ORGAN FOR DECATUR, ILL., CHURCH

The Central Christian Church of Decatur, Ill., has placed an order for an organ of three manuals with Casavant Freres. The instrument of thirty-nine stops is to be installed by Dec. 15. The contract was handled by Harold L. Turner and E. F. Blanchard of the Casavant firm and Paul Swarm of the Church Music Foundation assisted in the design of the organ.

The stop specifications will be as follows:

GREAT ORGAN.

Lieblisch Bourdon, 16 ft., 68 pipes.
Open Diapason, 8 ft., 68 pipes.
Hohl Flöte, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Chimes (prepared for).

SWELL ORGAN.

Geigen Principal, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 68 pipes.
Octave Geigen, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Cornet, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Trumpet, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Violin Diapason, 8 ft., 68 pipes.
Melodia, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Lieblisch Flöte, 4 ft., 68 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblisch, 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Stopped Flute, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
Octave Quint, 5 1/2 ft., 32 pipes.
Super Octave, 4 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Fagotto, 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Claron, 4 ft., 12 pipes.

FLOYD PATTERSON APPOINTED TO CHURCH IN OWENSBORO, KY.

Floyd Patterson has been appointed minister of music by the Third Baptist Church of Owensboro, Ky. He comes from a similar position at the First Baptist Church of Lebanon, Tenn.

Mr. Patterson is a native of Paris, Tex., and has served churches in Texas and Oklahoma. He received the B.M. and M.M. degrees from Baylor University. For a year he held a teaching fellowship in church music at the International Baptist Theological Seminary, Rüschiikon, Zürich, Switzerland. He has done graduate work at Harvard University, the University of Zürich, the University of Heidelberg, the University of Florence, Italy, and Peabody College, Nashville, Tenn., where he received an M.A. degree in English literature and where he is a candidate for the Ph.D. in music. His doctoral dissertation is a study of the church music program of the Southern Baptist convention.

In 1949 the Baylor University Press published Mr. Patterson's "Pioneering in Church Music," a history of the organization and development of the statewide church music program among Baptists in Texas.

CHOIR OF ST. BARTHOLOMEW'S TO SING "ST. MATTHEW PASSION"

Bach's "St. Matthew Passion" will be performed April 14 at St. Bartholomew's Church, New York City, under the direction of Harold Friedell, F.A.G.O., F.T.C.L. Cards of admission are required. A program of instrumental music is to be heard April 7. At evensong on April 4 the choir will sing Sowerby's "Forsaken of Man" and Stainer's "The Crucifixion" is to be heard on April 11.

On Ash Wednesday Mr. Friedell conducted his choir in a performance of Verdi's Requiem. Other special musical offerings in the Lenten season have included organ recitals by Lillian Clark and John Cartwright, a program of music by Brahms and an evening devoted to music for organ and voice.

Manual on Electronics

Electronic organs, like the poor, are always with us; so we should find out more about them. Alan Douglas' "The Electronic Musical Instrument Manual: A Guide to Theory and Design" was first published in 1949, and the fact that widespread interest has been shown in a book on this subject is demonstrated by the fact that a second edition is now available from the Pitman Publishing Company. As is pointed out in the foreword, the book is of value to those who are attracted by the science of sound as well as the art of music.

The principal difference between the present volume and the first edition is an enlargement of chapters 4 and 7. The former has to do with the production and mixing of electrical oscillations. It is believed by the author that a great deal of progress has been made in that science in the last five years. Chapter 7 deals with experimental methods, and of course it is obvious that each year offers further opportunity for experimentation and testing of electronic musical instruments. So it would seem that a new chapter here is justifiable.

Mr. Douglas has limited himself purposefully. He says: "It has still not been thought desirable fully to describe every instrument in production, but, with the exception of 'freak' or novelty devices, there is no electronic musical instrument in production which does not employ basically one or other of the circuits now shown in this edition."

As far as we are able to determine, the information in this book is comprehensive and accurate. And since very few publications of book length have appeared in this field, the new edition will undoubtedly find a wide market. The author is a senior scientific officer in the British Iron and Steel Research Association.

FRED TULAN GIVES CONCERT WITH STOCKTON SYMPHONY

Fred Tulan, organist of the Stockton, Cal., Symphony, appeared as soloist with the orchestra Feb. 5 in a program of concerted works and chamber music. Manlio Silva conducted the ensemble in selections from the Concerto No. 1, Handel; Classic Concerto, Sowerby; Passacaglia, Ellis B. Kohs; Sonata in F major, Corelli; Concerto for organ and brasses, Normand Lockwood, and Sonata No. 14, in C major, Mozart. The organ was heard also with various instrumental combinations in "My Spirit Be Joyful" (two trumpets), Bach; Prelude on "Adam's Fall" (oboe), Homilius; Ballade (English horn), Sowerby; Ricercare (French horn), Frescobaldi; Partita (violin, viola), Piston; "Mighty King of Miracles" (two trumpets, two trombones, kettledrums), Karg-Elert; "The Hollow Men," after the poem of T. S. Eliot (trumpet), Vincent Persichetti. A featured solo was the Sonata No. 5, in F major, by Handel, with John L. McCarthy, organist-director of St. John's Church in Stockton, as flute soloist.

THREE RECITALISTS HEARD AT CHURCH IN COVINA, CAL.

A recital at the Church of the Holy Trinity, Covina, Cal., April 7 by W. E. Ladd Thomas, young organist of Pasadena, will be the last in a series of three Lenten programs planned by Robert H. Williams, organist and choirmaster. The first recital was played March 10 by David J. Billeter, organist and choirmaster of St. Luke's Episcopal Church, Monrovia, Cal. Mr. Billeter's program followed the office of evensong, which was sung by a small group of singers under his direction. Mr. Billeter played numbers by Pachelbel, Bach and Langlais. Mary Patricia Duemler was heard March 24 in the following program: "Herzlich thut mich erfreuen," Brahms; "Bible Poems," Weinberger; Allegro from Sonata 3, Mendelssohn.

THE CANTATA CHORUS of Concordia Teachers' College, River Forest, Ill., presented Bach's "Passion according to St. John" Sunday, March 28, in the college gymnasium. The Concordia Cantata Chorus was organized in 1945 by Professor Walter Buszlin, who is now at Concordia Seminary, St. Louis. Every year the chorus gives two performances. The director, Carl Waldschmidt, is assistant professor of music at the college.

Looking Back into the Past

Forty years ago the following news was recorded in the issue of April 1, 1914—

The University of Illinois ordered a four-manual of seventy-four speaking stops, to be built by the South Haven, Mich., factory of Casavant Freres. The specification was presented.

The scheme of stops of the large Austin organ for the Panama-Pacific Exposition at San Francisco was published. This instrument now stands in the San Francisco municipal auditorium.

At a meeting of the council of the A.G.O. J. Warren Andrews was nominated for warden, S. Lewis Elmer for sub-warden and Harold V. Milligan for general secretary.

Edwin H. Lemare played the opening recital March 26 on a four-manual Casavant organ in the First Congregational Church of Oak Park, Ill. The church and the organ later were destroyed by fire.

Harrison Major Wild, for two-score years one of the most prominent organists, organ teachers and choral conductors of America, was found shot to death in his home in Beverly Hills, Chicago, March 1. Mr. Wild had become discouraged over the partial loss of his hearing, which had curtailed his activities.

The Cathedral of St. Vibiana in Los Angeles placed a contract for a four-manual organ of seventy-three sets of pipes with the Wangerin Organ Company.

S. Wesley Sears, organist and choir-master of St. James' Episcopal Church, Philadelphia, and one of the outstanding church musicians of the country, died March 6.

Edinburgh University conferred the degree of doctor of literature March 21 on Dr. Harold W. Thompson of Albany, N. Y., a member of the faculty of the State College and of the staff of THE DIAPASON.

The Skinner Organ Company was commissioned to build a four-manual for the First Presbyterian Church of East Orange, N. J.

Ten years ago the following news was recorded in the issue of April 1, 1944—

Sumner Salter, organist, composer, writer on musical subjects and one of the founders and a former warden of the American Guild of Organists, died in New York City March 5. From 1905 to 1923 Mr. Salter was organist and director of music at Williams College.

Death takes William R. Voris, organist and composer, in Arizona.

All This in the Organ

Among the items removed from an organ chamber at Northampton in England were included the following: Eleven buckets of feathers, soot, cigarette stubs and spent matches; eight fossilized birds of the 1930-35 vintages; some twenty-five hassocks (complete with moths); two old carpets; blackout curtains; the vicarage garden shears; three battered chairs; odd flags and standards; seven old electric bulbs; old cigarette packets; sundry bricks and boulders and an iron drain cover.

CHARLES A. WALL, president of Associated Music Publishers, Inc., New York, announces the appointment of Benjamin V. Grasso as vice-president of that company. Mr. Grasso will organize and expand the operation of Associated Music Publishers, Inc., in the field of music education. Mr. Grasso is president of the Music Education Exhibitors' Association. He was graduated from New York University with the degrees of bachelor of science and master of arts in music education, was a director of vocal and instrumental music in the New York State public schools for twelve years, and has directed community and church choral organizations. Formerly educational director of G. Schirmer, Inc., Mr. Grasso is well known in the field of music education.

IN CELEBRATION OF THE 3000th birthday of the city of Jerusalem, a cantata, "If I Forget Thee," was performed Feb. 9 at the Veterans' Auditorium, San Francisco, before an overflow audience. "Movie" Actors Cary Grant and Richard Widmark appeared in person in the speaking parts and the choral music was arranged and conducted by Ludwig Altman.

Whitacre Plays in New York

By **SETH BINGHAM**

At the second of Dr. Hugh Giles' musical evenings in the Central Presbyterian Church, New York, Feb. 15, New Yorkers had their first opportunity to hear the young American organist Arden Whitacre in a recital. He is obviously destined for a very distinguished career in the recital field. The fact that every number on his program except the Toccata from Peeters' "Modal Suite" has been played here repeatedly inevitably invites comparisons. Mr. Whitacre met the test with conspicuous success. His admirable qualities—musical vitality, fluent technique, interpretative insight—leave little room for adverse criticism. Yet one may honestly differ with Mr. Whitacre's handling of the contrasting tempi at the beginning of Franck's Third Chorale; the adagio section sounded rather too slow in that locale and the measures immediately following call for some quickening of pace. We question the wisdom of attempting to reproduce Franck's reed registration on American organs; the reeds at St. Clotilde are quite different in character.

It was interesting to compare Mr. Whitacre's rendition of Bach's G major Prelude and Fugue with that of his illustrious teacher, Flor Peeters; perhaps the chief difference lies in the controlled flexibility of the latter's rhythm. In this and in the Bach Passacaglia, as well as in the Franck, the organ itself being excessively brilliant, there was much continuous *ff* use of the upper work.

Two Bach chorale preludes—"Wachet auf" and "Nun freuet Euch"—both exquisitely done, were a joy to hear. Most moving was Mr. Whitacre's deeply felt performance of Flor Peeters' touching "Elégie." Equally sensitive and imaginative treatment was given Sowerby's lovely "Carillon." This reviewer cannot recall having heard a finer presentation of Dupré's masterly Variations on a Noel; canonic variations, rapid silvery thirds, crystal-clear pianistic chords—all came through with a perfect balance and ravishing color. Truly an outstanding recital!

CHARLES G. SMITH, JR., HAS BUSY SEASON IN SANDUSKY

Charles G. Smith, Jr., A.B., B.F.A., is organist and choirmaster of Grace Episcopal Church, Sandusky, Ohio, having succeeded Phillip Malpas, who now holds a similar position at St. Mark's Church, Louisville. Mr. Smith gave a recital Nov. 29 at Grace Church. His program included the Bach Fantasia and Fugue in G minor, the Chorale in A minor by Franck and the Toccata in B minor by Gigout, in addition to several other works. The organ, which is a three-manual tracker of forty-two ranks, was built in 1893 by the Johnson Organ Company and was redesigned tonally by Robert Noehren, organist of the University of Michigan, the work being done by the Schlicker Organ Company of Buffalo in 1950. It is noted for its tone and has been widely heard through recordings by Mr. Noehren. Mr. Smith also played a dedicatory recital Dec. 6 on the new Consonata electronic organ at Grace Episcopal Church in Clyde, Ohio. Dec. 13 he conducted the Sandusky Choral Society of fifty voices in its seventeenth annual performance of Handel's "Messiah." The annual Christmas concert at Grace Church, Sandusky, was directed by Mr. Smith Dec. 27, when the choir of men and boys gave the first Sandusky performance of Bach's Christmas cantata, "For Us a Child Is Born," in addition to numerous other Christmas works. The St. Cecilia Choir of forty girls sang several selections in this concert.

Mr. Smith began a career as a mechanical and electrical engineer after graduation from Harvard University in 1947, but two years later he decided to make music his vocation. He received his early musical training in piano, organ and theory from his mother, Vanita A. Smith, who now teaches at the National Cathedral School, Washington, D.C., and later from William Pollak, Mus.D., of New York; Nina Ancona of the University of New Mexico and George Faxon of Boston. He has a bachelor of fine arts degree from the University of New Mexico, and has done graduate study at Harvard and the New England Conservatory of Music.

COUNTERPOINT

*...and the
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Organists know that contrapuntal music requires clarity of ensemble so that the separate parts of the musical whole are heard distinctly. Not everyone realizes, however, that the very elements in an organ which enhance polyphony are the proper basis for planning a church organ.

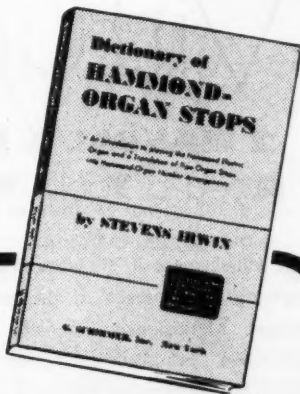
Rather than spreading the tonal budget as widely as possible, aim at securing a complete chorus on at least one manual, even if on modest lines. Since the primary function of any church instrument is to lead and support congregation, and/or choir, such planning will prove amazingly flexible and far more musically satisfying.

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The tenth anniversary church music seminar under the auspices of Valparaiso University, Valparaiso, Ind., was held Feb. 18 to 21. Under the scholarly leadership of Dr. Theodore Hoelty-Nickel, head of the music department and founder of the church music seminar, about seventy-five church musicians from many states took part in a number of sessions and musical offerings.

After registration at the Hotel Lembke Thursday afternoon, members of the seminar attended a concert of the University-Civic Orchestra at the Memorial Opera House under the direction of Dr. Hoelty-Nickel. Selections of unusual interest included Mozart's Concerto for flute, harp and orchestra and the Vivaldi-Bach Concerto for four pianos and string orchestra. A reception was held by students of the university and citizens of Valparaiso after the concert.

The names of lecturers who spoke the next two days and their topics were: "Liturgy as Confession," Professor Martin J. Naumann of Concordia Theological Seminary, Springfield, Ill.; "Life and Works of Samuel Scheidt," Professor Walter E. Buszin of Concordia Theological Seminary, St. Louis; "Contemporary Music in Germany," Dr. Hans Rosenwald of New York; "Chanting of Psalms," Professor John Cozens, director of music at St. John's Lutheran Church, Toronto, who also spoke on "Gregorian Music for Modern Choirs"; "Relation of Hebrew Cantillation and Gregorian Chant," Dr. Leon Stein of De Paul University, Chicago; "Publishing the Musical Heritage of the Church," Otto A. Dorn, manager of Concordia Publishing House, St. Louis.

A panel consisting of Hans Rosenwald (moderator), Carl Halter, Paul Rosel, Richard Wienhorst, S. Hofland, Fred

Precht and Herbert Bruening discussed "Contemporary Church Music" and evoked lively participation on the part of the members of the seminar. At the First Methodist Church on Friday evening the chapel choir of Valparaiso University, under the leadership of Dr. M. Alfred Bichsel, demonstrated contemporary church music. This group sang artistically the Introit for Epiphany and the "Missa Sancti Michaelis" (Kyrie, Sanctus and Benedictus, Agnus Dei), by Healey Willan; four contemporary chorale settings and a "Missa Brevis" by Richard Wienhorst of the music faculty of Valparaiso. Dr. Heinrich Fleischer played: "Magnificat Quinti Toni," by Scheidt; Prelude and Fugue in C major, Bach, and Chaconne in A minor, by Johann Nepomuk David. Dr. Fleischer's playing displayed keen insight and rare artistry. He ranks high among the organists in our country.

On Saturday evening the Valparaiso University choir, directed by Professor Richard Schoenbohm, was heard in a program at the university gymnasium. This group sang: "A Mighty Fortress," Luther-Bach; "O Quam Gloriosam," Victoria; Psalm 100, Schütz, and Psalm 80, by Roussel, accompanied by William Kroeger, pianist. At this concert Paul Schmidt, violin, and William Kroeger, piano, played Handel's Sonata in D major. These two, joined by Julius Klein, then played Beethoven's Trio No. 4.

In the course of the sessions William Gravesmill of Oberlin played a Bach partita for harpsichord. Julius Klein, viola da gamba, Paul Schmidt, violin, and William Gravesmill, harpsichord, played a Telemann concerto and Messrs. Gravesmill and Klein performed a Bach sonata for viola da gamba and harpsichord. Another work of unusual interest was a composition for strings by Scheidt, played by a group of university students and faculty members.

The seminar closed with a festival service in the university auditorium Sunday morning. Dr. O. P. Kretzmann, president of the university, served as liturgist. Professor M. J. Naumann preached the sermon, William Gravesmill played the service and the chapel choir sang Willan's Introit for Lent, a Gregorian gradual for the day and Wienhorst's setting of the chorale "Once He Came in Blessing".



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RECITALS IN EUROPEAN CITIES

BY E. POWER BIGGS ON TOUR

After the Easter broadcast on CBS, with Bach's jubilant music for organ and trumpets, E. Power Biggs leaves for an extended tour of Europe. Flying first to London, Mr. Biggs is to give a recital in historic Westminster Abbey, to be broadcast over the BBC, and to give performances in the Birmingham Town Hall. After other recitals in England Mr. Biggs goes to the continent, where he is scheduled for recitals, orchestral appearances and broadcasts in Holland, Germany, Denmark, Sweden, Austria, Switzerland and France, traveling as far north and west as Reykjavik, Iceland, as far east as Helsinki, Finland, and as far south as Italy.

The programs that Mr. Biggs is to play will feature many of the notable American compositions which were first performed on the Sunday morning broadcasts in this country—works for organ and for organ and orchestra by Sowerby (including the Suite for organ and brasses on the A.G.O. theme), Piston, Donato, Riegger and Donovan—as well as engaging compositions by composers of colonial America such as William Selby.

Mr. Biggs' first recital of this spring outside the United States will be in Bermuda. Early in April he and Mrs. Biggs will spend a week on the islands, where Mr. Biggs will give two programs on a recently installed Willis organ.

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The answer to this problem must be found, as it is unthinkable that these skills acquired over the centuries in producing instruments for religious worship should be lost.

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Chorale Improvisations of Karg-Elert Suitable Church Service Music

By ALLAN BACON

[Continued from last month.]

Book VI—No. 56—"Jesus, Still Lead On." And now we come to the closing chapter of our Op. 65. In some ways it is indeed a climax to the whole set, as we shall see. Our first piece for consideration, No. 56, is an extraordinary work, calling for constant changes of tempo and registration. The words of the text apparently lured Karg-Elert into the attempt to "illustrate" the changing moods and concepts—with the result that we have a miniature "music drama," or "tonal panorama!" If one had the words of the text before him as he heard the piece played he could follow the "program" as it unfolded before him, but, lacking the text, the casual listener might wonder. Much of it is exciting music (with text in mind), but if an organist wishes to use this as a "prelude" to worship my advice would be to "cut" it, judiciously—in some places unmercifully. It has many nice spots in it. If the first two pages can be joined, somehow, into the last two lines on page 7—Well, you figure it out. I did!

No. 57—"Blessed Jesus, We Are Here." Very lovely music here, of the restful, reposeful type. Whether or not you use a 16-ft. in the pedal melody (clarinet?) is debatable. Try it and see. The LH must be heard, distinct, but not too loud. The RH can use a soft gemshorn, or spitz flöte, 8-ft. and 4-ft. Quarter-notes should move at about 60 or 65 to the minute. When we come to the third score, page 9, Karg-Elert calls for a change of registration. The words of the text, at that particular place, may have suggested a subtle "mystic" effect (I do not have the words before me) which prompted him to call for a 16-ft. and 4-ft. effect. If you can get an unusual, "mystic" effect on your organ at this spot, by all means do so regardless of whether or not the listeners will know what you are talking about—but if you can't, let it go. The coda, in the last line, may be played, RH taking top note on separate manual, 4-ft. flute (tremolo), with soft pedal helping out. Maybe a note on the chimes, at the end? Nice music!

No. 58—"Praise the Lord, the Mighty King." Here we have a number on the brilliant, festive side of the picture, which not only would be appropriate for use as a first number on a service program, but which is also of moderate difficulty. The pedals have very little to do, and nimble "piano" fingers can take care of all manual work, which is extremely well-written and effective. It is a piece which can feature lots of mutation and mixture work. "Scintillating" is the word—a crisp, brilliant *nonlegato* delivery of all the thirty-second notes—and as fast as possible. They lie well under the fingers, however, and are not difficult. Use the same registration for all five appearances of the opening toccata-like theme. The RH should be very brilliant, rich in fiery reeds and mutations (use super-octave couplers if necessary), with LH more solid, with 8-ft. tone predominating. See that the pedal is not too prominent on these long-sustained tones. In the sarabande sections (Karg-Elert seems to be very fond of the sarabande rhythm!) is a chance to use your imagination for contrasted effects, both in dynamics and color. Use crescendo pedal as needed—that is middle of page 12 and most of 13 and 14. Maintain the crisp, fiery *nonlegato* clear to the end. The piece is tremendously effective, and lots of fun to play.

No. 59—"Now Thank We All Our God." This number might almost be considered a "must" for the Thanksgiving season. By all means play the familiar melody through (the entire tune, if you like) on the chimes. The combination of solid, block-like chords and march-like rhythm produces an effect of sturdiness and steadfastness we associate somehow with good Lutheran tradition. Of moderate difficulty, the piece would make a stirring opening number for any Sunday in the year.

No. 60—"With Thee, Jesus, Will I Abide." Another one of those slow-moving, flowing adagios of which the composer seems to be so fond. "Extremely slow," he says, "almost dragging." Certainly not faster than 60 sixteenths to the minute.

And the phrasing indications in the pedal seem in some mysterious way to suggest the idea of lingering, or "dragging." The solo stop must be intrinsically lovely. If you do not have such a stop in the soft reed family, then use a flute throughout. A careless reading of the text might lead one to jump to the conclusion that both hands play on the same manual; however, not only does he specifically tell us, at the beginning, "RH, solo voice 8-ft." "LH, 8-ft. and 4-ft." but on examination we find that the LH can negotiate both those two inner parts without difficulty. The only places where "thumbing" is necessary are on page 20, one at the bottom, where he has it indicated, and one toward the end of the top score, where apparently he slipped up and failed to indicate it. The combination of keeping the exact phrasing of the pedals, throughout, and maintaining a smooth, accurate fingering of the two LH inner parts makes the piece a little tricky at first, but the wealth of emotional content (albeit a little on the plaintive side) proves very rewarding.

No. 61—"What God Does Is Well Done." The pastorale flavor is maintained consistently throughout and there is much fine music here, but we urge caution in the matter of the composer's registration indications. An 8-ft. flute solo, against a soft string LH, should go very well. But then he gives us some chords to play and says: "Oboe or clarinet solo." I do not like that effect on my organ, but maybe you will on yours. He calls for this same effect twice again, later. For that passage I find it better to go to manual 3 (swell voix celeste and 4-ft.) with both hands and open the swellbox wide. Then close it for the echo effect in the next phrase. If your doppel flöte sounds a trifle thick or "tubby" in the first and last lines on page 21 (and in the corresponding passages later) then use soft 8-ft. and 4-ft. flutes, or a soft reed, or quintaten, as he suggests. Be careful that you carry out the exact implications of his rhythmic scheme. For example, be sure that you make clear the distinction between the dotted eighth and sixteenth, first beat in measure one, and the triplet figure at end of same measure. And the eighth-note chord at the end of line 1 is not the same kind of an eighth as the one immediately below it in line 2. See what I mean? Restraint, and a certain "contemplative simplicity" should be our watchwords.

No. 62—"He Who Will Suffer God to Guide Him." His directions here are fairly explicit. "Heartily, with chaste animation" (!). All right—you figure out what he means. The triplet accompanimental figures flow along so smoothly and naturally that the listeners may very well be unaware of a fifth beat being interpolated into some of the measures. At 50 quarters to the minute the triplets should give no impression of haste or impatience. "If God is really guiding you" he is trying to tell us, "do not be restless, for all will work out all right." Note the change in pedal registration in the last line on page 24, where pedal takes the solo. "Distinct," he says, "but not too heavy." Soften your registration, including pedals, as unobtrusively as possible at the close, *rallentando molto*. I have found the piece very satisfying and full of warmth and sincerity.

No. 63—An entirely different setting of the same text. I have found this number of unusual interest in more ways than one. There is more to it than meets the casual eye. He cautions us *non troppo lento*, so let us set about 70 (maybe 80) sixteenths to the minute. With a good celeste combination of strings and gemshorn, say, and both hands on the same manual, there should be no trouble. In spite of his *sempre legato* I have tried playing the bottom notes on a soft 16-ft. pedal, coupled to the manual, *nonlegato*, and like the effect very much. Some very interesting "dialogue" effects appear on pages 27 and 28 and give opportunity for exercising your imagination. The sixteenths in this middle section (*quasi adagio*) move about the same as the thirty-seconds in the preceding section. Now it begins to dawn on us that possibly Karg-Elert is following the words of his text and is giving us some "program music." How else can we explain the temporary change into major tonality and then wavering, as it were, between major and minor—and then ending, quite unexpectedly, in major? Is he not trying to tell us what happens when one wavers in his submission to God's guiding hand? But we are so happy that the wavering soul

finally found its haven of rest. I confess I like the piece very much.

No. 64—"How Brightly Shines the Morning Star." An entirely different setting of the same tune he used in No. 44. In the other number the tune was self-evident at all times, whereas here it is covered up and disguised by passing tones. However, this is of no consequence. It is lovely, flowing music, of great depth and feeling, and if the composer chose to use the melody merely as a "point of departure" it matters not. Use soft, delicate stops throughout, and *molto espressivo*.

No. 65—"How Is It with Me, O Friend of My Soul?" Another deeply felt number, full of religious fervor. Avoid too much string tone in your registration of the first page (adding possibly a soft 4-ft. at top of second page) for you'll need to save it for the episode beginning on line 2. This string tone will serve to enhance the beauty of a flute 8-ft. solo at the close (*quasi largo*), with LH *ppp*. The piece is short and can be lengthened easily by repeating *da capo* from first measure, top of page 33.

No. 66—"Wonderful King!" Here we come to what is in many respects the climax of the entire Op. 65. It is with some diffidence, however, that I approach a discussion of this number, as it fairly bristles with difficulties and the average organist not only would be unwilling to take the time necessary to work it out (assuming he had the technique) but might never have an appropriate occasion upon which to perform such an unusual and spectacular number—not to mention the fact that he might not have available the brass choir and timpani which should really be included in a proper performance of the piece. For there is no question that an "organ solo" performance of this remarkable "Festlicher Choral" would be ineffective and would hardly justify the work involved in its preparation. With two good trumpets and two trombones and three timpani—well, we have done it here in our college chapel, with full and proper instrumentation, on a fitting gala occasion, and it has brought down the house—figuratively if not quite, but almost literally! It is tremendously exciting to play, and—so I am told—to listen to. I heartily commend it to anyone with the necessary facilities for its proper and adequate performance.

And so we come to the last of our Op. 65, by the great Karg-Elert. Some final reflections, ere we bring this to a close. First, it must be kept in mind, as we ponder the remarkable works included in this great opus, that, in spite of his fondness for the "trio" style, and despite his amazing skill in canonic imitation and all forms of contrapuntal and polyphonic invention, Karg-Elert was an incurable

"romantic," and any interpretation of his work must be approached with this fact clearly in mind. And it has been with this basic thought that I have endeavored to suggest ideas of interpretation and registration to DIAPASON readers. For example, I make frequent mention of chimes. Regardless of whether or not Karg-Elert had them in his organ, they are quite in keeping with the spirit of most of the pieces we have been considering; also, they have become standard adjuncts to most American organs, large or small. Even the modest two-manual in the small-town church can boast of chimes these days. On the other hand, it may be noted that not once do I call for harp or celesta. That is because as a rule only the larger instruments include these luxuries, and my remarks have, frankly, been aimed mainly at the average organist, of modest technique, presiding over an average (which means relatively small) organ. That is also why my suggestions as to registration have dealt mainly with traditional, day-by-day stops such as oboe, clarinet, voix celeste, diapason and melodia, which every small organ possesses. If your organ happens to have a harp or a celesta, there will be many opportunities to use it in these works.

In conclusion let me say that organists who complain that "there has been scarcely any good church service organ music written since Bach" simply do not know. And, as I hope to show in two other articles, similar to this, now in preparation, Max Reger and Flor Peeters have also each written a wealth of splendid material, in many respects similar to but at the same time different from these works of Karg-Elert. And so, as Karg-Elert would say—"Auf wiedersehen!"

AUSTIN C. LOVELACE conducted the choir of the First Methodist Church, Evanston, Ill., in a performance of Faure's Requiem March 7. Irene Siebens was at the organ and William Keller played the violin.

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Violon, 16 ft., 61 pipes.
Bourdon, 16 ft., 61 pipes.
Open Diapason 1, 8 ft., 61 pipes.
Open Diapason 2, 8 ft., 61 pipes.
Open Diapason 3, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Octave Diapason, 4 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Stopped Flute, 4 ft., 61 pipes.
Twelfth, 2 1/2 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Contra Tromba, 16 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.

SWELL ORGAN.
Contra Viola, 16 ft., 61 pipes.
Geigen Diapason, 8 ft., 61 pipes.
Rohr Flöte, 8 ft., 61 pipes.
Viola da Gamba, 8 ft., 61 pipes.
Voix Celeste, 8 ft., 49 pipes.
Fugara, 4 ft., 61 pipes.
Octave Viola, 4 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Cornet Mixture, 3 ranks, 183 pipes.
Chorus Mixture, 5 ranks, 305 pipes.
Vox Humana, 8 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.
Waldhorn, 16 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.

CHOIR ORGAN.
Lieblich Gedeckt, 8 ft., 61 pipes.
Aeoline, 8 ft., 61 pipes.
Nason Flute, 4 ft., 61 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Octavin, 1 ft., 61 pipes.

SOLO ORGAN.
(Enclosed)
Violoncello, 8 ft., 61 pipes.
Rohr Flöte, 8 ft., 61 pipes.
Orchestral Flute, 4 ft., 61 pipes.
Cor Anglais, 16 ft., 61 pipes.
Corno-di-Bassetto, 8 ft., 61 pipes.
(Unenclosed)
Tuba, 8 ft., 61 pipes.

PEDAL ORGAN.
Sub Bass, 32 ft., 32 notes.
Open Bass, 16 ft., 32 pipes.
Contra Bass, 16 ft., 32 pipes.
Violon, 16 ft., 32 notes.
Bourdon, 16 ft., 32 notes.
Viola, 16 ft., 32 notes.
Octave Bass, 8 ft., 12 pipes.
Viol, 8 ft., 32 pipes.
Flute, 8 ft., 32 notes.
Fifteenth, 4 ft., 12 pipes.
Octave Flute, 4 ft., 32 notes.
Mixture, 3 ranks, 96 pipes.
Waldhorn, 16 ft., 32 notes.
Cor Anglais, 16 ft., 32 notes.
Contra Bombarde, 32 ft., 32 pipes.
Bombarde, 16 ft., 12 pipes.
Bass Tuba, 16 ft., 12 pipes.
Tuba, 8 ft., 32 notes.

**NOTABLE WORKS PERFORMED
AT CALVARY CHURCH IN N.Y.C.**

The first musical offering of the Lenten season at Calvary Church, New York City, where David F. Hewlett is the organist, was a performance of Mozart's Requiem March 7. Another program will be heard on Palm Sunday evening, at which time the choir will sing Bach's Cantata 6, Schütz's "Seven Last Words of Christ" and Lili Boulanger's "Psaume 24."

Other offerings at Calvary Church this year have included performances of Brahms' "Song of Destiny" and Faure's Requiem. The large organ at Calvary Church has been heard in monthly recitals. Mr. Hewlett played Dec. 6 and John Cartwright, organist and choir-master of St. James-the-Less Church, Scarsdale, N. Y., was heard Feb. 7. Mr. Hewlett will give a recital of Passion music April 4.

ROSSINI'S "STABAT MATER" was sung by the motet choir of the Prospect Presbyterian Church, Maplewood, N. J., before a congregation of over 500 on the evening of Ash Wednesday, with Walter N. Hewlett at the organ. After the service a coffee hour was held in the parish-house for the entire congregation. The Easter services will be sung by the combined choirs of 170 voices, assisted by the chapel trumpeters and Lois Hunt, soprano, of the Metropolitan Opera Company. Mr. Hewlett will complete twenty years of service as minister of music at the Maplewood church in May. Richard Szere-many, young New Jersey organist, was heard in an afternoon of organ music Sunday March 28 in the Prospect Church.

**BLOOMINGTON, ILL., CHURCH
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A three-manual Casavant organ is being built for the new edifice of Trinity Lutheran Church in Bloomington, Ill. The instrument will be placed in the gallery with the great pipework exposed. Negotiations for the contract were handled by Harold L. Turner and E. F. Blanchard.

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GREAT ORGAN.
Principal, 8 ft., 68 pipes.
Hohl Flöte, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Lieblich Flöte, 4 ft., 68 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.

SWELL ORGAN.
Gedeckt, 16 ft., 68 pipes.
Geigen Principal, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Salicional, 8 ft., 68 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 68 pipes.
Octave Geigen, 4 ft., 68 pipes.
Flauto Traverso, 4 ft., 68 pipes.
Flautino, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Trumpet, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.
Viola, 8 ft., 68 pipes.
Melodia, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Koppelflöte, 4 ft., 68 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1 1/2 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.
Contrabass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Cello, 8 ft., 12 pipes.
Bass Flute, 8 ft., 12 pipes.
Choral Bass, 4 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.

The church also has purchased an Allen electronic organ to be used in the chapel and a set of Maas chimes which will be placed in the organ chamber and amplified from the tower.

**MR. OWEN AND MISS HANKINS
ARE HEARD IN LOS ANGELES**

Frank K. Owen, organist and choir-master, and Florence Hankins, assistant organist, are playing weekly recitals in Lent at St. Paul's Cathedral, Los Angeles. Mr. Owen will give the fifth recital in the series April 2 and his program will include music by Handel, Karg-Elert, Bach and de Maleingreau. On April 9 Miss Hankins will play Bach's Prelude and Fugue in G minor, Air and Allegro Vivace from Handel's "Water Music" and the Adagio and Finale from Vienne's Sixth Symphony. The last recital, April 16, will be by Mr. Owen. The program is to be as follows: "Solemn Melody," Davies; "Benedictus," Reger; Chorale Prelude on "O Sacred Head," Kellner; "Crucifixion," from the "Passion Symphony," Dupré.

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John Huston, organist and choirmaster of the Church of the Holy Trinity, Brooklyn, N. Y., arranged the current series of Lenten recitals at that church, featuring a number of guest organists. This is the thirty-sixth year that noonday services have been held there in Lent. A recital is heard after the half-hour service every Wednesday.

The following program was played by Mr. Huston on Ash Wednesday: Fantasie in G minor, Bach; Gavotte, Wesley; Psalm Prelude, Howells; Chorale in A minor, Franck. Other recitals were played in March by Donald McDonald, Eldon Hasse, Dale Peters and Joseph Coutret. On April 7 the recitalist will be Searle Wright, organist and choirmaster of St. Paul's Chapel, Columbia University, and Harold Heeremans, organist and choirmaster of the Church of the Saviour, Brooklyn, will close the series on the Wednesday of Holy Week.

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TORONTO CENTRE—An evening of recorded music was enjoyed by members of the Toronto Centre March 9 at Falconer Hall. Chairman James Chalmers presided and opened the meeting with remarks concerning the convention which is to be held in Toronto this year; he also prefaced the playing of the various recordings with details of the performances. Heard first was the rendition by Jeanne Demessieux of Mendelssohn's Third Sonata. In complete contrast to this was the performance by a Dutch organist of the Bach variations on the chorale "Hail to Thee, Merciful Jesus," on an extremely bright Netherlands organ. There was local interest in the next recording, a Christmas cantata by Geoffrey Bush, sung by the choir of the Bloor Street United Church in Toronto, directed and accompanied by Frederick Silvester; this was recorded on a tape during the actual performance. Mr. Silvester outlined the structure of the work before it was played. The final recording to be heard was "The King of Instruments", issued by the Aeolian-Skinner Organ Company. This proved highly educational, demonstrating the tonal properties of the various ranks of the organ with the aid of a very illuminating commentary. It was unfortunate that shortage of time prevented the hearing of this in its entirety.—JOHN DEDRICK.

MONTREAL CENTRE—A meeting of the Montreal Centre was held Feb. 27 in St. James' United Church. Arnold Bellis, organist of St. James', gave a short demonstration of the organ, a four-manual Casavant. The members then heard a recording recently released by the Aeolian-Skinner Organ Company, entitled "The American Classic Organ". Following this a panel discussion was held on the playing of hymns, in which such questions as registration, choice of tunes, tempo, etc., were discussed. At the business session the following items were discussed: A recital by Jean Langlais, sponsored by the centre, on March 29, and the festival of Easter music to be held April 21, with choirs from various churches participating.—GORDON BELSON, Secretary.

OTTAWA CENTRE—On Feb. 20 the members of the Ottawa Centre paid a visit to Christ Church Cathedral in that city. There was an attendance of nearly every member of the centre. After a business session the members were addressed by the organist and choirmaster, Godfrey Hewitt. His subject was "Choir Repertoire," and the musical illustrations were supplied by Donald Burton, baritone. Mr. Hewitt dealt with various styles of church music. Plans for the following meeting, the inspection of a new organ installation, were announced.—HARRY HILL, Secretary-Treasurer.

WINNIPEG CENTRE—At a general meeting of the Winnipeg Centre, held in All Saints' Anglican Church Feb. 8, the membership and friends heard two interesting and helpful talks on the accompaniment of the church services. H. Hugh Bancroft, local chairman, addressed the meeting on "The Accompaniment of Anthems" and Herbert J. Sadler spoke on "The Accompaniment of Hymns". Both talks were given from the organ console, with pleasing demonstrations. A record representation of approximately forty attended this meeting. With this in mind the centre arranged the March meeting to take the form of a "choirmaster's workshop", at which a panel of three choral advisers led a discussion on choir training problems.—CLAYTON E. LEE, Secretary.

CALGARY CENTRE—Through the kindness of Dr. and Mrs. E. P. Scarlett the Calgary Centre held its February meeting at their home. Sixteen members gathered to hear recordings, the first one being the Prelude and Fugue in D minor by Bach, some chorales of Brahms and recordings by Kathleen Ferrier. Her selections included a beautiful rendition of "He Was Despised," from Handel's "Messiah"; "The Ring," by Brahms, and the Chorale in A minor, by Franck. Refreshments were served.—MADGE CLARKE, Secretary.

HAMILTON CENTRE—On Sunday evening, Feb. 21, at Wesley United Church, the Hamilton Centre met and took part in a panel discussion on "Tone Production in Choir Work". The panel was headed by Cyril Hampshire, assisted by Miss Jessie Gray and Harold Jerome. A very active and

rewarding exchange of ideas ensued. Dr. Harry Martin acted as host and chef for the occasion.—N. PLUMMER, Vice-Chairman.

ST CATHARINES CENTRE—Four members of the St. Catharines Centre presented a recital at the monthly meeting Sunday evening, March 7, in St. Thomas' Anglican Church. Miss Elizabeth Weller, organist of St. Thomas', played the Fantasia on a Theme by Palestrina, Boslet; Andante on "O Sanctissima", Quadfleig; "Ite Missa Est," Stogbauer; "Ecce Panis", Bernardus D'Hooghe, O.S.M. William Cameron, organist of the Queen Street Baptist Church, played Chorale Prelude, Scheidt; "Rondeau", Fischer; Flute Solo, Arne. Peter Snyder, St. John's Anglican, Thorold, played "Dolcezza", Whitlock, and Toccata in B minor, Rowley. F. R. C. Clarke, Westminster United, contributed the New Prelude and Fugue in E minor by the Canadian composer George Coutts, who wrote the composition in honor of Healey Willan's seventieth birthday. He also played his own composition, Rondo for Reeds. This was the first recital this season and was much enjoyed by the many organists present. At the business meeting plans were made to have a choir festival the second week after Easter. A social hour followed the meeting.—MAS. T. W. SCHWENKER.

KITCHENER CENTRE—The Kitchener Centre held a meeting at St. John's Anglican Church Saturday, Feb. 20, at which time James Hopkirk, organist and choir leader, addressed members and guests. He outlined the history of the Anglican liturgy and explained the order of service. Assisting were members of the church choir of twenty boy sopranos, eight men and seven women. Douglas Haas assisted at the organ for the professional. Later Mr. Hopkirk held a demonstration choir practice. The evening closed with a social half hour in the parish hall. The rector, the Rev. C. C. Mixer, extended a welcome to the organists. Refreshments were served by Miss Esther Becking and Mrs. Cowling.—ELEANOR SINGLEHURST, DIAPASON Secretary.

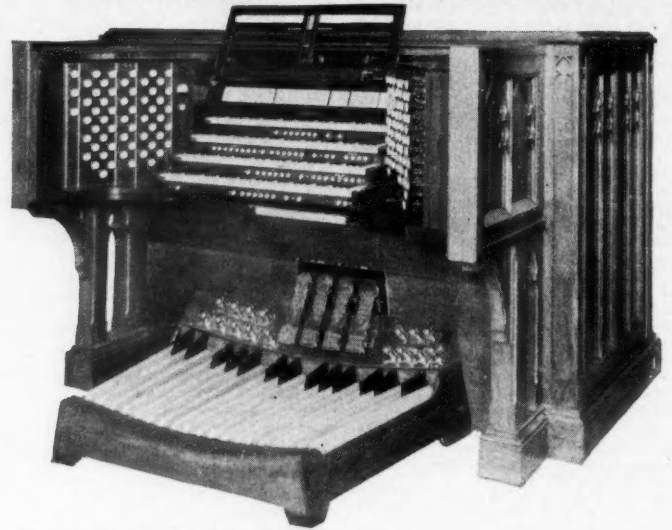
SARNIA CENTRE—The meeting of the Sarnia Centre held in St. George's Church Sunday, Feb. 21, took the form of a hymn-sing by the massed choirs of the city and was open to the public. The church was filled to capacity. The organists taking part were H. A. Brawn, who played two preludes,—Prelude, Willan, and "Priore," Guilmette; Haydn Weston, who played the offertory, "Be Thou but Near," Bach, and accompanied the hymns; A. E. Harris, who played the postlude—"Paeon", Whitlock. B. A. Howard directed the singing and explained the aims of the college. Representing the clergy, Ven. Archdeacon F. G. Hardy welcomed the choirs and the congregation to St. George's Church and the Rev. W. I. McElwain pronounced the benediction.—H. A. BRAUN, Secretary.

WINDSOR, ONT., CENTRE—The February meeting of the Windsor Centre was held Feb. 10 at Assumption parish hall. Miss Frances Renaud, organist of Assumption Church, gave a very interesting and instructive lecture on Gregorian chant. Her talk was illustrated with recordings of part of the mass by a choir of monks. We then proceeded to the church, where a group of young men from Assumption University sang the "Veni Creator," "Ave Verum Corpus" and "Tantum Ergo," "Ave Maria," "Salve Regina" and "Salve Mater Misericordia," and the Kyrie, Sanctus and "Agnus Dei," accompanied on the organ by Miss Renaud. These were rendered beautifully and in the inspiring atmosphere of Assumption Church. Miss Elizabeth Magee of the Carnegie Library had a wide variety of books on display dealing with choral work and conducting, sacred music, plainsong and the organ. Miss Thelma Morden was elected to fill the vacancy on the executive created by Walter MacNutt's departure for Toronto. A very pleasant evening was brought to a close with the serving of refreshments by our hostess and two members of her women's choir. The Rev. Father J. A. Donlon, pastor of Assumption Church, and the Rev. Father C. Crowley, one of the assistants, joined us for a social half-hour.—NELLIE COX, Secretary.

BRANTFORD CENTRE—On Sunday evening, Feb. 28, J. Lea-Morgan gave an organ recital in the First Baptist Church, assisted by Miss Margaret Bell, soprano. There was an excellent attendance and a welcome was extended by Miss Eleanor Muir, president. It was a delightful program at the end of a Sunday, after which a social hour was spent in the parish hall, convened by Mesdames Cook and Bodley.—ELSIE I. SENN, Secretary.

VANCOUVER CENTRE—A most interesting meeting was held Jan. 20 in the ladies' lounge of St. Andrew's-Wesley United Church, when members and friends of the Vancouver Centre were the guests of the St. Andrew's-Wesley choir and its choirmaster, Lawrence R. Cluderay. The guest speaker was the Rev. David Somerville, rector of St. James' Anglican Church, who spoke on "Music and Worship." Father Somerville carefully pointed out what was in his opinion good and bad church music. He mentioned plainsong and Tudor music for small choirs as two examples of good music. He showed as an example of devotion the good

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life of Bach, who was able to write both words and music for a separate cantata for every Sunday in the church year. He concluded his talk by suggesting the whole crux of the matter to be "how we, as church organists, approach the position entrusted to us. Our work should be, with humility, brought to the service of God." Refreshments were then served by the choir.—G. HERALD KEEFER, Secretary.

HALIFAX CENTRE—The fourth in the series of recitals arranged by the Halifax Centre for this season was played by Clifford Gates, L.R.S.M., Feb. 24 at St. Matthew's United Church. This was Mr. Gates' initial recital since his appointment last summer as organist and choirmaster at this historic church. Starting with two early English compositions—"Evening Hymn," by Henry Purcell, and Toccata for the Flutes, by John Stanley—the organist immediately arrested the attention of the audience, which was maintained throughout the program. In the Sonata No. 1 by Basil Harwood the recitalist captured all the varying moods of this fine composition. Of two Preludes by the Toronto organist Gerald Bales the one in E minor was quiet and reflective while the other was sombre in character. Mr. Gates announced that the manuscripts had been

a gift to him by the composer and were not yet published. Other numbers included were "Song of the Basket Weaver," by Russell, and "Fountain Reverie," by Percy Fletcher. The program came to a brilliant close with a fine performance of Cesar Franck's "Piece Heroique". By this recital Mr. Gates demonstrated to the people of Halifax that he is a gifted musician.—BERNARD A. MUNN, Secretary.

GORDON YOUNG'S Variations on an American Hymn-tune was played by the composer at the Michigan composers' night program sponsored by the Detroit Guild of Church Musicians in February at the First Presbyterian Church. Mr. Young's anthem "Christ the Lord Is Risen Today" also was heard. Under Mr. Young's direction a vesper music service devoted to American composers from Dudley Buck to Leo Sowerby was held at the same church Feb. 21.

DR. HEINRICH FLEISCHER gave two recitals in March at Rockefeller Memorial Chapel, University of Chicago, where he is the organist. On March 9 Dr. Fleischer's program consisted of works by Scheidt, Fachelbel and Bach. He chose for his recital March 30 compositions by Bach, Brahms and Reger.

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FARDELL AND PUPILS HEARD AT NORTH CENTRAL COLLEGE

A recital by Gordon Farndell March 5 at North Central College, Naperville, Ill., was the last in a series of three programs by Mr. Farndell and two of his pupils. Vera Matzke, a senior organ major, played Jan. 24 and Ronald Gould, also a senior, was heard Feb. 21. Mr. Gould plans to enter the Union Theological Seminary School of Sacred Music in the fall.

Mr. Farndell is in his second year of teaching at North Central, where he is associate professor of organ and piano. He reports that study of the organ is so popular at the school that facilities for practice are taxed to capacity. For his recital in March he chose the following numbers: "Flourish for an Occasion," Harris; "Aus Wasserflüssen Babylon" and Prelude in D major, Bach; "Vater unser," Middelschulte; "Abide with Me," Phillips; Fantasie and Fugue on Psalm 68, Bijster; Sonata 1, Hindemith; "Twilight at Fiesole," Bingham; Toccata, Op. 5, Durulé.

LEE WHITNEY has been appointed organist of St. John's Episcopal Church in Chula Vista, Cal. Miss Whitney is a graduate of the Thiel Conservatory and she studied for two years with Mme. Sembrich under a Juilliard fellowship. Miss Whitney has sung leading operatic roles in Europe and America.

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GERALDINE CATE DIRECTS NOTABLE MUSIC IN RALEIGH

Geraldine Cate was on the podium and Mrs. Jack Thompson at the console Feb. 28 when the Raleigh, N. C., Oratorio Society was heard in a concert at the Pullen Memorial Baptist Church. The forty-eight-voice chorus was assisted by an orchestra in a program which included Kodaly's "Missa Brevis," a group of Schütz motets and Brahms' "Song of Destiny." In a newspaper critique Bryan Haislip said: "Throughout, the society provided a closely woven fabric of sound; a tribute both to Miss Cate's direction and the society members' obvious love of singing. . . Mrs. Thompson's accompaniment to the 'Missa Brevis' was a brilliant achievement in itself."

DR. COKE-JEPHCOTT ACTIVE AS COMPOSER AND TEACHER

Norman Coke-Jephcott, who recently retired as organist and choirmaster at the Cathedral of St. John the Divine in New York City, is continuing with his work as a teacher and composer. Dr. Coke-Jephcott's anthems, settings of the Episcopal service and organ compositions enjoy wide popularity in America and abroad. Among his organ works which have been used by many recitalists and church organists are: Variations and Fugue on a Theme by Beethoven (G. Schirmer); "Miniature Trilogy" (Arthur P. Schmidt); Variations and Toccata on a National Air, Symphonic Toccata, Fugue on "G-A-E" and "Bishops' Promenade" (H. W. Gray).

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Vision of St. Stephen, by Clarence Mader, Heard in Los Angeles

By EDWARD SHIPPEN BARNES

In a recent issue of THE DIAPASON appeared a notice of the sacred opera "The Vision of St. Stephen," composed by Clarence Mader and produced in three performances at Immanuel Presbyterian Church, Los Angeles, last December, before large and appreciative audiences. These presentations coincided with the completion of twenty-five years' service to the church by Mr. Mader. The libretto was by Dr. H. Kenn Carmichael of Los Angeles City College.

This remarkable work deserves more comprehensive notice and, in the estimation of this reviewer, places Mr. Mader in the front rank of composers of serious sacred choral music. Mr. Mader's style of composition has always been in the modern vein, but in this work the modern influence has been used delicately, purely as a source of strength and beauty and not of distortion or complexity. The work could, indeed, be well performed by any good choir with soloists, or any good college organization.

The opera, which maintains throughout a serious and sacred atmosphere, is divided into "sections" of varying length rather than acts, and these sections are continuous, the whole production taking about one hour and twenty minutes. Full chorus—in this case the splendid choir of Immanuel Church under the direction of G. Malcolm Groher—speaks as a verse choir in the invocation (section 2) and the benediction (section 17) and sings choral portions at other times. This choral music is rich and beautiful. Most of the other action is by mimes and the solos of the leading characters. The music maintains interest and charm from beginning to end and if any parts exceeded in effect any others they were, to our mind the superb sustained soprano solos of the angel part and the dramatic and electri-

DR. CARMICHAEL AND MR. MADER CORRECT MANUSCRIPT



fyng entrances of the magnificent organ, which was used with the utmost discretion both with and without chorus.

The opera was accompanied by a small orchestra of strings, flute, horn and harp, with occasional parts for organ. Orchestra and chorus were in the rear gallery, permitting the use of notes, as they were out of the audience's view.

The opera has been so planned as to provide a continuous service of worship, if desired, and was so presented in its initial production. The offerings of the audience—in this instance more accurately

the congregation—were taken by the attendants of the wise men in section 17. The story is based on an old English ballad in which Stephen, a serving man of King Herod, has a vision of the birth of the Messiah. The servant renounces King Herod and all his works and for his pains is stoned to death. As originally presented the production used four singers in the name parts of Stephen (tenor), Herod (bass), the angel (soprano), and the narrator (contralto.) Four servants to Herod; seven shepherds; eight guests of Herod; three wise men; ten attendants

to the wise men, and Mary and Joseph made a total of thirty-four pantomime roles. These, with the name parts, acted out the story, in addition singing their arias and recitative passages during the action. The solo voices were accompanied by the organ, at the front of the sanctuary. During section 17, the final choral number, both organ and ensemble were employed, the conductor setting the tempo, which was simultaneously relayed to the organist. The action of the opera was staged in the front of the sanctuary of the church, with doors at each side of the chancel used for access to and from the playing areas. The aisles of the sanctuary were used for the arrival of the shepherds and the wise men with their attendants.

Space will not permit a detailed description of the entire work. This reviewer endeavors to convey the sustained charm and beauty of a truly great work and to note that its presentation is to him a unique and uniquely successful form of religious music. The orchestra, lighting, soloists and other means employed are practical and widely available, and it is to be greatly hoped that this work will be published and receive the acclamation and use which it deserves.

CASAVANT ORGAN IN ST. LUKE'S, MEMPHIS, OPENED BY BIGGS

A three-manual Casavant organ of forty-one ranks was dedicated Feb. 9 at St. Luke's Methodist Church, Memphis, Tenn., with a recital by E. Power Biggs. Mr. Biggs played the following program: Concerto 2, Handel; Suite for a Musical Clock, Haydn; Concerto 3, Soler; "Sheep May Safely Graze," Bach; Fantasie and Fugue in G minor, Bach; Sketch in D flat and Canon in B minor, Schumann; "Litanies," Alain; Sonata on the Ninety-fourth Psalm, Reubke.

The organist of St. Luke's is Mrs. Carlton Wilkes and Wilson Mount is the minister of music.

FOUR ORGAN PUPILS of Reginald F. Lunt gave a recital of French compositions March 14 at the First Presbyterian Church in Lancaster, Pa. Those who played were Jean E. Doll, Ruth E. Gordon, Philip K. Kroeker and Nancy R. Kahler.



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CAMP WA-LI-RO TO OPEN ITS TWENTY-FIRST YEAR JUNE 21

Wa-Li-Ro, the Episcopal summer choir school, will open its twenty-first season at Put-in-Bay, Ohio, June 21. The School of Church Music for organists and choir-masters will open Monday, June 28, and close Friday, July 2. Dr. Healey Willan of the Church of St. Mary Magdalene and the University of Toronto will head the staff. Dr. Willan, one of the leading composers of the day, was in England twice last season for the performance of his compositions. One of his anthems was sung at the coronation service in Westminster Abbey.

Ray Francis Brown of the Church of the Resurrection and the General Theological Seminary, New York, will be an instructor. Mr. Brown is a member of the joint commission on church music and specializes in Anglican chanting. Paul Allen Beymer, director of Wa-Li-Ro and Christ Church, Shaker Heights, has planned the school. He is the secretary of the joint commission and will carry on the work recommended by the commission.

Courses are offered in Anglican and plainsong chanting, repertoire for the small choir, service playing and music for church schools and family services. There will be demonstrations of techniques in the training of adult and boy choirs and a voice clinic will be held the last morning, when each boy will sing alone. The principal purpose of the school is to present to Episcopal musicians a definite standard of music and to provide authoritative instruction for organists of small parishes.

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The annual festival service, in which 250 boys and men take part will be sung in Trinity Cathedral, Cleveland, Sunday evening, May 16, under Mr. Beymer's direction, with Warren C. Miller at the organ.

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A series of notable musical events has marked the Lenten season at the First Congregational Church of Columbus, Ohio, where Edward Johe is minister of music. Reger's motet "O Sacred Head" and Weinberger's solo cantata "The Way to Emmaus" were performed March 9. A concert March 16 was given over to music for organ and strings. Fenner Douglass of the Oberlin Conservatory of Music faculty was heard in a recital March 23 and Schütz's "St. Matthew Passion" was performed March 30. Organ recitals at noon on Fridays have been played by Mr. Johe, Lowell Enoch and Elizabeth Lange.

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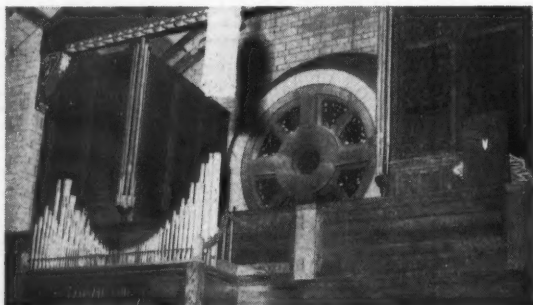
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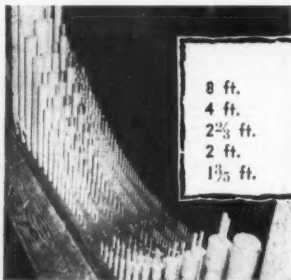
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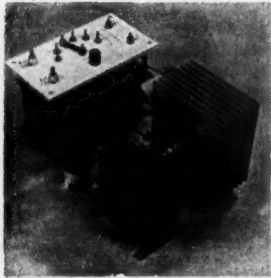
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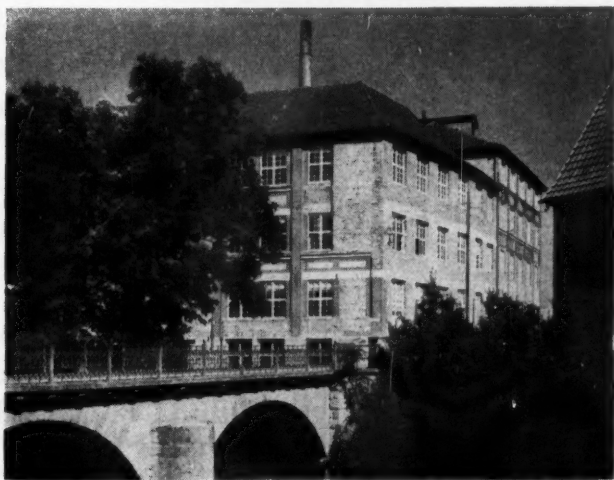
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müller, Gordon, Stainer, Goss, Van Denman Thompson, Randall Thompson, Marryott, Luetzel, Victoria, Willan and Lutkin. The choir was under the direction of William Birdwell.

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**CHORISTERS OF ALL SAINTS',
WORCESTER, HEARD ON TOUR**

The All Saints' Choristers, under the direction of William Self, were heard in a concert at Huntington Hall in Worcester, Mass., Feb. 17, after which the group left for a tour. The chorists made two appearances in Washington, L. C., Feb. 21, at the Washington Cathedral and in the National Gallery of Art. Other appearances were in Lenoir and Hickory, N. C., and at St. Thomas' Episcopal Church in Baltimore. They returned home in time to sing the services at All Saints' Feb. 28. The program on the tour included works by Grazioli, Lotti, di Lasso, Willan, Makaroff, Praetorius, Brahms, Morley, Robertson and Woodworth.

It was reported that the choristers themselves earned most of the money to make the tour possible. In a critique appearing in the *Worcester Telegram* Raymond Morin said of the choir: "Worcester has been fortunate in hearing most of the top line boys' choruses from this country and abroad. It isn't a presumption to say that William Self has developed an organization that can hold its head high among the best of them."

The concert at the National Gallery in Washington took place before an overflow audience. Before leaving the gallery the choir received an invitation for a return engagement.

**SHREVEPORT CHORUS TO SING
"MESSIAH," UNABRIDGED FORM**

The ambitious goal of the Shreveport Civic Chorus and Oratorio Society will be attained April 10 at the Shreveport Municipal Auditorium when this group, entering its sixth year, presents the first performance in the South of Handel's "Messiah" in its unabridged (Coopersmith) form. With a stellar trio of guest soloists—Nan Merriman, Vivian Della Chiesa and Bruce Foote—the society has arranged for Alfred Greenfield, director of the Oratorio Society of New York, to be its guest conductor. George Booras of the Civic Chorus will be the tenor soloist. The "Messiah" segment of the Dallas Symphony Orchestra will accompany the group and Norman Fisher, M.S.M., of Union Theological Seminary will be the organist. Piano accompanist will be Mrs. Lucile Bond. Under the guidance of its regular director, Moisa Bulboaca, M.S.M., the Shreveport Civic Chorus is proud of its achievements. Members of the group are citizens of the Ark-La-Tex area who rehearse weekly with Mr. Bulboaca in Shreveport.

This performance is to be a benefit for the Shrine Hospital for Crippled Children in Shreveport.

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ANNUAL CONTEST FOR YOUNG CHICAGO WOMEN ANNOUNCED

The Chicago Club of Women Organists, of which Miss Grace C. Symons is president, announces its third annual organ contest for young women studying in the greater Chicago area. The contest is to be held May 24. Details may be obtained from the chairman, Miss Mary Ruth Craven, 25 East Jackson, Chicago 4. The winner of the 1953 contest, Miss Loretta Gabriel, appeared before the club in a recital Jan. 11 at the Baldwin organ salon. Part of the award for the 1954 winner will be a similar recital next winter.

The February meeting of the club was held Feb. 1 at the home of Miss Bernice Schweiger. This was an informal meeting for members only. Organ records by Dr. Albert Schweitzer, E. Power Biggs, the late Walter Flandorf and others were played. Problems in playing for church service also were presented for general discussion.

Through the offices of Miss Marga Link, a member of the faculty at Concordia Teachers' College, River Forest, the club had the opportunity March 1 of touring the new music building of the college and of comparing the teaching and practice organs there. They were welcomed by Carl Halter, head of the department. The organ tour was conducted by Paul Bunjes, head of the organ and theory departments, who gave a lively and informative running comment on the instruments as he demonstrated their resources. There are several organs by each of the following builders: Möller, Holtkamp, Skinner, Schantz and Schlicker. The club members were privileged to hear a short Bach recital on the Holtkamp organ by one of the advanced students of the college, Ralph Schultz.

HARRY COOPER OPENS LARGE FOUR-MANUAL IN SALISBURY, N. C.

A four-manual organ of 2,998 pipes, built by the Standaart Organ Company, was dedicated Feb. 29 at the First Baptist Church of Salisbury, N. C., with a recital by Harry Cooper, Mus. D., head of the music department of Meredith College, Raleigh, N. C. This instrument was described in the January, 1951, issue of THE DIAPASON.

Dr. Cooper chose the following numbers for his program: Introduction and Allegro from Concerto 13, Handel; Toccata and Fugue in D minor, Bach; Fantaisie in A major, Franck; Toccata on "From Heaven High," Edmundson; "Christus Resurrexit," Ravanello; Pastorale from First Sonata, Guilmant; Etude for Pedals Alone, de Bricqueville; "The Squirrel," Weaver; "Dreams," McAmis; "Song of Joy," Frynsinger.

A reception in honor of Dr. Cooper was held in the church auditorium after the recital.

LESTER BERENBROICK OPENS ODELL ORGAN IN NEW YORK

The dedicatory recital on a three-manual J.H. & C.S. Odell organ just completed at the West End Presbyterian Church, New York City, was played Feb. 26 by Lester W. Berenbroick, M.S., A.A.G.O., organist and choral director of Drew University and minister of music of the West End Church. The organ was described in the June, 1952, issue of THE DIAPASON. Mr. Berenbroick's program was as follows: Prelude in D major, Bach; Suite for a Musical Clock, Handel; Chorale in A minor, Franck; "Hymn to the Stars," Karg-Elert; Baroque Prelude and Fantasia, Arnell; Scherzetto, Vierne; Toccata, "Thou Art the Rock," Mulet.

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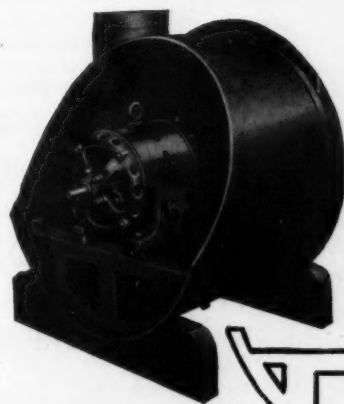
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FIFTEEN CHOIRS IN BINGHAMTON FESTIVAL



JUNIOR CHOIRS FROM FIFTEEN churches are shown here as they participated in a Thanksgiving festival held under the auspices of the Binghamton, N. Y., Chapter of the American Guild of Organists. The event took place Nov. 15 at the West Presbyterian Church, under the direction of Elizabeth Britton, L. R. A. M., minister

of music at that church. There were 450 singers in the group, with some youth choirs joining the junior organizations. The picture does not show the sixty-five-voice District Methodist youth choir, which was seated in the balcony behind the director. The organist at the service was Albert Goldsworthy.

TWO CANTATAS BY Johann Sebastian Bach were presented in the form of a Lutheran cantata service of Bach's time Sunday night, March 7, by the School of Sacred Music of Union Theological Seminary, New York City. The seminary choirs and chamber orchestra were under the direction of Robert Shaw, with Julius Herford as musical consultant. The service included Cantata

No. 104, for chorus, soloists and orchestra, "Du Hirte Israel," and No. 82, "Ich habe genug," a solo cantata for bass and orchestra. Mack Harrell of the Metropolitan Opera Company, a member of the faculty of the school, was bass soloist for the service; Howard Jarrett, also a faculty member, was tenor soloist. The service was held in James Memorial Chapel.

A FEW SIGNIFICANT FACTS ABOUT THE CONCERT MODEL HAMMOND ORGAN

Manual Tonal Resources. Foundation tones speak on both manuals at 16 ft., 8 ft., 4 ft., 2 ft., and 1 ft. pitches. Mutations are provided on both manuals at 5-1/3 ft. (quint), 2-2/3 ft. (nazard), 1-3/5 ft. (tierce), and 1-1/3 ft. (larigot). The strength of each is individually adjustable, making possible an extremely wide variety of ensemble, solo, accompanimental, and mixture registrations.

Both Manuals "Straight." All resources are obtained in a "straight" manner without resort to "unification" devices such as octave couplers, duplexing, etc. These money-saving methods merely result in one key robbing the tones from another key, causing an undesirable tonal "void" to occur whenever the two keys happen to be played at the same time. Herein lies one of the reasons why organists find the Concert Model Hammond Organ so admirably suited for playing the great contrapuntal works of Bach. It is a "straight" organ in the strictest sense.

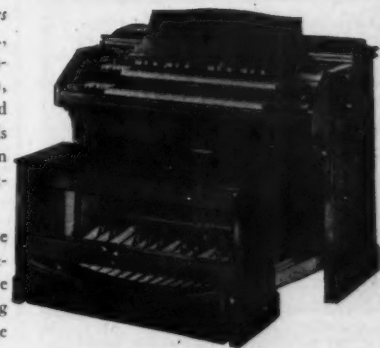
Manual Tone Regulation. All registration changes are achieved legitimately by separately varying the tone quality of every key on the manual to exactly the same extent. Uniform and equal balance in loudness (tone regulation) is always maintained over the entire manual compass for all registrations. There are no "tone control stops." Such "stops," while inexpensive, are undesirable in an organ because they succeed in altering tone color only at the expense of upsetting the manual's tone regulation. Herein lies another reason for the Hammond Organ's supremacy in the field of contrapuntal music. Because of its perfect tone regulation, the bass and tenor parts are always correctly balanced with respect to the alto and soprano parts.

Manual Pre-set Combinations. Each manual is equipped with nine adjustable pre-set combination keys. In addition, there are two sets of manually adjustable controls for each keyboard, thus making twenty-two different registrations which are instantly available while playing. These many pre-set combinations are of great utility in performing organ works in which there are rapid registration changes.

Pedal Board. The Concert Model Hammond Organ has a full 32-note radiating and concave pedal board which conforms in every detail to the specifications laid down by the American Guild of Organists.

Pedal Tonal Resources. Foundation tones speak at 32 ft., 16 ft., and 8 ft. pitches. Solo tones of the brilliant chorus reed type are available at 32 ft., 16 ft., 8 ft., 4 ft., 2-and-1 ft. pitches. The 32 ft. stops are not "resultant" but contain all true harmonics as well as the fundamental. The magnificent tonal depth of these 32 ft. stops must be heard to be appreciated.

The Selective Vibrato Stops. The great and swell manuals are provided with separate vibrato stops. The rotating control "VIBRATO AND VIBRATO CHORUS" has six possible positions corresponding to three degrees of vibrato and three degrees of vibrato chorus (a mixture of vibrato and non-vibrato tones). This control pre-selects the extent of vibrato or vibrato chorus which will be obtained when either of the manual vibrato stops is used. It is important to understand that the vibrato effect obtained is not a "tremulant." The vibrato system of the Hammond Organ is an exclusive feature which eliminates the



"shake" of the older type tremulant. The effect produced is a pure pitch variation similar to the violinist's vibrato. To the best of our knowledge no organ has heretofore been built in which a pure vibrato is selectively available on the manuals. We feel certain that every musician who is seriously interested in the organ will find it a satisfying experience to hear the many beautiful tonal effects made possible when playing with contrasting vibrato registrations on the organ manuals.

Reverberation Unit. When the Concert Model Hammond Organ is installed in an acoustically "dead" room (such as an organist's living room), the Hammond Reverberation Unit is of great utility in prolonging the notes after the keys are released to produce the sonority of a reverberative church building (thus relieving the organist from maintaining an absolute legato technique). This reverberation device is one of the Hammond Organ Company's most important laboratory achievements and represents years of intensive research. With this remarkable unit, it is possible to provide the most desirable degree of reverberation regardless of the surroundings in which the organ is played. Even in the poorest possible locations from an acoustical standpoint—for instance, a small sound-proof broadcasting studio or out-of-doors—the Hammond Organ will produce organ music with the beautiful reverberative "roll" of a stone or brick church. This patented method of obtaining reverberation is another exclusive feature of the Hammond Organ.

Rugged Construction and Simple Operation. The Concert Model Hammond Organ is regarded by eminent mechanical and electrical designers as one of the most perfectly engineered products of our time. Its excellent record of reliability is best attested by asking any of the many tens of thousands of church organists who are playing Hammond Organs all over the world. Also ask any of the thousands of professional organists who, in the course of making their living, continually subject their Hammond Organs to rough treatment in transporting them from place to place in fulfilling various playing engagements. These organists are everlastingly thankful that their Hammond Organs do not require tuning and are so basically simple in operation as to make "ciphers," etc., virtually unheard of. This service record not only is possible because of superb engineering but also because the Hammond Organ is a most remarkable invention obviating all need for relays, multi-contact coupler switches, and other similar delicate mechanisms.

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By REGINALD L. McALL, MUS.D.

Observance of hymnic "anniversaries" is an aid to broadening congregational appreciation of the hymnal. A number of notable anniversary celebrations in the last decade have made a deep impression on our churches. The centenary of James Montgomery's death occurs April 30, and an extensive observance will take place this year in Sheffield, England, where he had lived and worked for many years. The hymns of James Montgomery may be found in all standard hymnals. During his lifetime he wrote 400 hymns, but Dr. Albert Edward Bailey found in his survey of hymnals that there were twelve of Montgomery's hymns which can be said to be in common use. Of these "Hail to the Lord's Anointed," "Angels from the Realms of Glory," "O Spirit of the Living God," "In the Hour of Trial," "Prayer Is the Soul's Sincere Desire," "Go to Dark Gethsemane," and "Call Jehovah Thy Salvation" are the best known.

James Montgomery was the son of an Ulster Scot, who entered the ministry of the Moravian Brotherhood, and he was well versed in the great hymnic tradition of the Moravian Church (*Unitas Fratrum*). The Moravians have the honor of publishing the first Protestant hymnal (1501), edited by Bishop Luke of Prague, and during 1957-8 the American Moravians will celebrate the 500th anniversary of the founding of their church. The Moravians have never been a large denomination in point of numerical membership. Their influence, however, has been considerable. It was they who declared that evangelization of the heathen was the duty of the church as such, rather than simply a part of colonial policy. John Wesley, on his voyage to Georgia (1745), met some Moravian emigrants and was influenced by their piety. On his return to England he met Peter Boehler, who had been largely responsible for the conversion of himself

and Charles Wesley.

Merely to mention the Bach festivals under Moravian sponsorship in Bethlehem, Pa., is a reminder of their influence on American church music. Until recently not much has been known about some of the American Moravian composers of the late eighteenth and early nineteenth centuries. During the next three years Dr. and Mrs. Clarence Dickinson will edit and publish a number of these Moravian compositions, unearthed at Winston-Salem, N. C.

One of the great names in Moravian history is that of Bishop John Amos Comenius, who wrote: "Music is especially natural to us. The more verses children commit to memory the better will they be pleased with themselves and the glory of God will be largely promoted. Blessed is the home where voices resound with music." Paying tribute to James Montgomery, author of some truly great hymns of the Christian Church, is in keeping with these sentiments.

In recent years Christian people in China have cooperated in producing hymns in their vernacular. Men like Dr. Bliss Wiant and the Rev. Francis P. Jones served on a union committee which compiled "Hymns of Universal Praise" (1939). This committee chose 512 hymns, of which sixty-two are original Chinese lyrics. Of the 548 tunes seventy-two are original Chinese compositions, fourteen being of ancient origin. The Hymn Society is fortunate in securing the translator of these hymns, the Rev. Frank W. Price, D.D., for a dinner meeting at the Fifth Avenue Presbyterian Church, New York, Tuesday, April 27. A missionary in China for thirty-four years, Dr. Price is now moderator of the Presbyterian Church in the United States. His subject will be "Chinese Hymns and Their Translations," illustrated by the use of the pamphlet. Dinner at 6:30 will precede the address, and both are open to the public. Reservations for the dinner may be obtained at \$2 from the Hymn Society. The address is scheduled for 8 o'clock. This meeting will be of special interest both for musicologists and church musicians and for missionaries and students of hymnody.

A SCHOLARSHIP NAMED FOR Charles Wakefield Cadman is being offered by the University of Redlands, Redlands, Cal., to a student wishing to major in composition. Under the scholarship one promising young composer will be selected and given the opportunity to attend the University of Redlands tuition-free. Music students anywhere in the nation may apply to Dr. Leslie P. Spelman, director of the school of music. The winner of the Cadman scholarship will be announced in the fall.

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BACH'S ST. MATTHEW PASSION

Bach's "St. Matthew Passion" is to be performed April 12 at the Church of the Ascension, New York City, under the direction of Vernon de Tar. The chorales will be sung from the gallery by the chorus from Union Theological Seminary. The chorale in the first chorus is to be sung by the boy sopranos of Trinity Church.

Mr. de Tar and his choir have had an active season. In March they presented Bach's "Now Hath the Grace and the Strength" (for double chorus), Poulenc's Mass in G for unaccompanied voices and Holst's "Hymn of Jesus," for double chorus and semi-chorus. In the Holst number the Senior Choral of Brearley School, Louis White director, assisted. In February Mr. de Tar led his choir in two performances of Honegger's "King David." This was the sixth year that the work has been given at that church. There were overflowing congregations on both occasions this year. Other outstanding musical performances were given by Mr. de Tar and the choir before Christmas.



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Letter to the Editor

Makes Everett Titcomb Sad.

Boston, Mass., March 3, 1954—Editor of THE DIAPASON, Dear Sir:

After reading Mr. Prince-Joseph's reply to Mr. Piggot I am sad. The poor English! They have gotten it from all sides on all subjects lately, and now it is their composers and organs. So far as church organs are concerned the English organs have far greater appeal to the majority of worshippers than the type so praised by Mr. Prince-Joseph. Wouldn't it be wise considering the present ideas and taste of our younger organists, to change the name of your magazine? Yours, EVERETT TITCOMB.

IDA MISSILDINE RETIRES
AFTER 40 YEARS AT CHURCH

Ida Missildine, for more than forty years organist of the First Presbyterian Church in Kirkwood, Mo., has been named organist emeritus with her salary to continue for the remainder of her life. When the church was beset with financial difficulties during the depression years Miss Missildine not only served without salary but paid for all the music for the choir.

Another outstanding record reported in *Presbyterian Life* is that of Mrs. Clarence Voights, who has passed her thirty-fifth year as organist of the Park Presbyterian Church in Streator, Ill.

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BETTY LOUISE LUMBY, F.A.G.O.



BETTY LOUISE LUMBY, M.Mus., F.A.G.O., has been appointed assistant professor in the music department of Howard College, Birmingham, Ala., assuming her duties there in September, 1953. In December she was appointed minister of music at the Sixth Avenue Presbyterian Church, U.S.A., in Birmingham. Since her appointment there she has planned and presented a series of Advent recitals of organ music and at present is sponsoring a series of twilight Lenten recitals, featuring soloists of the choir. She is organizing two young people's choirs—the carolers' choir, consisting of juniors, and the Westminster choir, for intermediate and high school age groups.

Since going to Birmingham, Miss Lumby has been presented twice in recitals, first by Howard College in a faculty concert Dec. 17 and then by the Alabama Chapter of the A.G.O. The second recital, played Sunday afternoon, Feb. 14, was attended by 150 persons and a reception was held at the close of the performance by the United Church Women.

For the last two years Miss Lumby has been in residence study at the School of Sacred Music, Union Theological Seminary, preparing for her doctorate. While there she studied under Norman Coke-Jephcott, Vernon de Tar and Ernest White, and gave recitals at Union Seminary's James Memorial Chapel, St. Paul's Chapel, Columbia University; the Cathedral of St. John the Divine and the Church of the Ascension, sponsored by the New York Chapter of the A.G.O. She

studied composition with Norman Lockwood and has had several performances of her organ and choral works in the last year. At Howard Miss Lumby has established three new courses—literature of the organ, hymnology and the history of Christian worship in music—and formed a Guild student group with nearly twenty members. These activities keep pace with the rapidly expanding music department under the leadership of George W. Koski.

THE NEW CANADIAN MUSIC CENTRE at Otter Lake, Huberdeau, Que., the first of its kind in Canada, will have its second season from Aug. 16 to 29. Pioneered by two brothers, George and Carl Little, the Otter Lake Centre offers to music-lovers the chance of combining an outdoor summer holiday in the beautiful Laurentians with group music making. George Little is organist and choir director of the Erskine and American United Church, director of the Montreal Bach Choir and professor at the Quebec Provincial Conservatory. Carl Little is at present music producer for the Canadian Broadcasting Corporation in Montreal.

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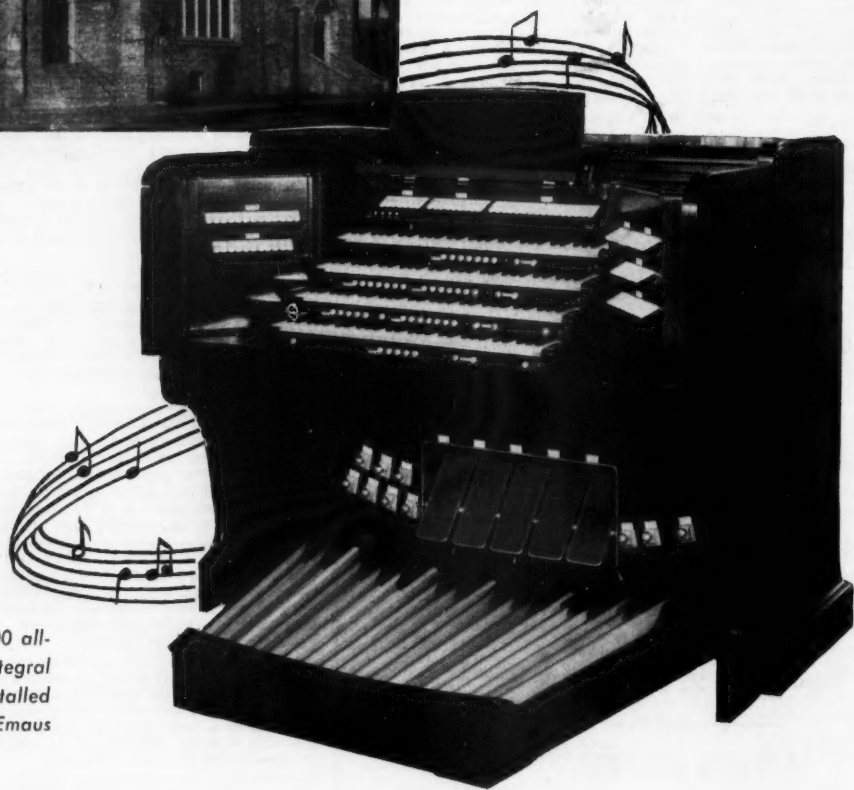
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