

# THE DIAPASON

UNIVERSITY OF MICHIGAN

APRIL 1955

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
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## LARGE AUSTIN ORGAN TO GO TO PROVIDENCE

STEPHEN'S PLACES ORDER  
Instrument of Five Manual Divisions Will Be Installed at Church Built in 1862—Hollis E. Grant is the Organist.

A large organ of five manual divisions being built by Austin Organs, Inc., for Stephen's Episcopal Church, Providence, R. I., where Hollis E. Grant is organist. The instrument will be played from a three-manual console. Besides the usual divisions there will be a positive organ and an antiphonal section. St. Stephen's Church was established in 1837 and the present masonry edifice was consecrated in 1862. A four-manual instrument installed there by the Austin Organ Company was described in the February, 1918, issue of THE DIAPASON. The work of installing the new organ will begin shortly after Easter and plans to complete it in the early part of summer.

The stoplist of the organ will be as follows:

**GREAT ORGAN.**  
Geigen Principal, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Geigen, 8 ft., 12 pipes.  
Hohlflöte, 8 ft., 61 pipes.  
Oboe, 8 ft., 73 notes.  
Octave, 4 ft., 61 pipes.  
Flute Couverte, 4 ft., 61 pipes.  
Octave Quint, 2 1/2 ft., 61 pipes.  
Superoctave, 2 ft., 61 pipes.  
Tourniture, 4 ranks, 244 pipes.  
Cornet, 3-5 ranks, 269 pipes.  
Harmonic Trumpet, 8 ft., 73 pipes.  
Chimes, 21 notes.  
Bourdon (Antiphonal), 8 ft., 73 notes.

**SWELL ORGAN.**  
Holzgedeckt, 16 ft., 73 pipes.  
Principal, 8 ft., 73 pipes.  
Siccional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 66 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 66 pipes.  
Holzgedeckt, 8 ft., 12 pipes.  
Tugara, 4 ft., 73 pipes.  
Flute Harmonique, 4 ft., 73 pipes.  
Diageolet, 2 ft., 61 pipes.  
Plein Jeu, 3-5 ranks, 237 pipes.  
Resquialtera, 2 ranks, 122 pipes.  
Fagotto, 16 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Fagotto, 8 ft., 12 pipes.  
Claron, 4 ft., 73 pipes.  
Tremulant.

**CHOIR ORGAN.**  
Contra Dolce, 16 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Dolce, 8 ft., 12 pipes.  
Vinda Maris, 8 ft., 66 pipes.  
Orchestral Flute, 8 ft., 73 pipes.  
Hohrflöte, 4 ft., 73 pipes.  
Sesamhorn, 4 ft., 73 pipes.  
Zauberflöte, 2 ft., 61 pipes.  
Larigot, 1 1/2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Harmonic Trumpet, 8 ft. (Great).  
Tremulant.

**POSITIV ORGAN.**  
Lieblich Gedeckt, 8 ft., 61 pipes.  
Prestant, 4 ft., 61 pipes.  
Koppelflöte, 4 ft., 61 pipes.  
Rohrmasat, 2 1/2 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1 1/2 ft., 61 pipes.  
Cymbale, 3 ranks, 183 pipes.

**ANTIPHONAL ORGAN.**  
Principal, 8 ft., 73 pipes.  
Kleine Erzähler, 2 ranks, 8 ft., 139 pipes.  
Bourdon, 8 ft., 73 pipes.  
Spitzflöte, 4 ft., 73 pipes.  
Mixture, 3 ranks, 183 pipes.  
Hautbois, 8 ft., 73 pipes.  
Vox Humana (separate chest and enclosure), 8 ft., 61 pipes.  
Tremulant.

**PEDAL ORGAN.**  
Untersatz, 32 ft., 7 pipes.  
Contrabass, 16 ft., 32 pipes.  
Geigen, 16 ft., 32 notes.  
Sub Bass, 16 ft., 32 pipes.  
Contra Dolce, 16 ft., 32 notes.  
Gedeckt, 16 ft., 32 notes.  
Octave, 8 ft., 32 pipes.  
Geigen, 8 ft., 32 notes.  
Holzgedeckt, 8 ft., 32 notes.

## PROVIDENCE CHURCH TO HAVE NEW ORGAN



Flute Ouverte, 8 ft., 12 pipes.  
Quint, 5 1/2 ft., 32 pipes.  
Superoctave, 4 ft., 12 pipes.  
Flute Conique, 4 ft., 32 pipes.  
Flute Octavante, 2 ft., 12 pipes.  
Mixture, 3 ranks, 96 pipes.  
Trombone, 16 ft., 32 pipes.  
Fagotto, 16 ft., 32 notes.  
Trumpet, 8 ft., 12 pipes.  
Claron, 4 ft., 12 pipes.  
Chimes.

**ANTIPHONAL PEDAL.**  
Bourdon, 16 ft., 12 pipes.

## CLARENCE DICKINSON GOES HOME AFTER HOSPITAL STAY

Dr. Clarence Dickinson, organist and director of choirs at the Brick Presbyterian Church in New York City, has returned to his home from a hospital, where he spent nearly two months in January and February. Dr. Dickinson suffered a heart attack early in the new year. It is stated that his condition has improved and that he plans to return to his work at the Brick Presbyterian Church after a period of rest.

Dr. Dickinson was for thirty-three years director of the School of Sacred Music of Union Theological Seminary in New York City. He retired in 1945 but has continued to teach some classes at the school.

## PAPAL HONOR IS CONFERRED UPON RICHARD KEYS BIGGS

The Papal honor *Pro Ecclesia et Pontifici* has been presented to Richard Keys Biggs, for twenty-seven years organist and choirmaster of Blessed Sacrament Church in Hollywood, Cal. The presentation was made Feb. 8 by His Eminence J. Francis Cardinal McIntyre in recognition of the service rendered by Mr. Biggs to the archdiocese and the church.

Mr. Biggs is well-known as a composer and a recitalist. Several of his masses have been published and they are widely used. He is the father of eleven children—four sons and seven daughters—some of whom now have children of their own.

## CLAIRE COCI PLAYS FREED'S NEW FANTASY WITH STRINGS

Claire Coci played the Antiphonal Fantasy, a new composition by Isadore Freed, with the Phoenix String Quartet at Town Hall in New York City March 19. The concert was sponsored by the National Association of Composers and Conductors especially for the purpose of bringing new American compositions before the public.

After one of Miss Coci's New York recitals Mr. Freed decided to write a

composition for organ and strings and dedicate it to her. The result was the Antiphonal Fantasy, an unusual composition. It was brought to the attention of the National Association of Composers and Conductors, who selected it for its premier performance from numerous other American compositions because of the way in which Mr. Freed combines the organ with strings.

## ANNUAL FESTIVAL OF CHICAGO EPISCOPAL CHOIRS ON MAY 1

The annual festival of the Chicago Choirmasters' Association of the Episcopal Diocese of Chicago will be held in St. James' Church Sunday afternoon, May 1, at 4:30. The male choirs from the following churches will participate: Christ Church, Woodlawn, Roger Tuttle choir-master and Eloise MacDonald organist; Church of the Mediator, George R. Keck organist and choirmaster; Church of the Redeemer, Norman A. Sill organist and choirmaster; St. Paul's Church, Kenwood, Robert C. Rayfield organist and choirmaster; St. Paul's by-the-Lake, Albert J. Strohm organist and choirmaster; St. Peter's Church, William G. Paulick organist and choirmaster; Trinity Church, James F. Miller organist and choirmaster; Christ Church, Winnetka, Robert R. Birch organist and choir-master.

The program will consist of anthems appropriate to each season of the church year. Dr. Leo Sowerby of St. James' Church will play the prelude and Robert C. Rayfield will play the postlude. Joseph W. Schreiber will play the accompaniments and Robert R. Birch will conduct.

## ST. MATTHEW PASSION ENDS SERIES AT ST. BARTHOLOMEW'S

Bach's "St. Matthew Passion" will be performed April 6 under the direction of Harold Friedell at St. Bartholomew's Church in New York City. Other Lenten musical services there have included an organ recital by Clarence Watters March 13, a violin recital by Eugenie Dengel March 23, Brahms' Requiem March 16 and a recital by Robert Quade March 9. Part 1 of Bach's "St. John Passion" was sung at evensong March 13.

THE NATIONAL BROADCASTING COMPANY will present the choir of the Lovely Lane Methodist Church, Baltimore, in a series of four coast-to-coast broadcasts of choral works early in April. Directed by Dr. James Allan Dash, the choir will be heard from 11:15 p.m. until midnight on the following dates: April 2, Mozart Requiem; Palm Sunday, April 3, Rossini "Stabat Mater"; April 9, Fauré Requiem; Easter, April 10, Haydn "Creation".

## FINE RECITALS MARK CAPITAL CONVENTION

## REGIONAL MEETING IS HELD

A.G.O. Members from District of Columbia, Maryland and Virginia Hold Sessions in Washington for Three Days in February.

By LYMAN McCrARY

The regional convention for Maryland, the District of Columbia and Virginia was held in Washington from Feb. 20 to 23. It was of the highest artistic calibre and enlisted five major organ recitalists, five outstanding lectures, six choral events, with juniors and seniors, one full symphony orchestra concert with organ and harpsichord, two instrumental ensembles, two Washington premieres, a carillon recital with forty-nine bells and four church services, which included a Guild service at the Washington Cathedral. It was "all regional" in the sense that all of the performers and lecturers were identified with the area. The weather was moderate and pleasant and the convention was characterized by good audiences, good press, good food, and good fellowship.

John Weaver of the Chesapeake Chapter, Baltimore, pupil of George Markey, was the winner of the regional competition for young artists. Harold Ash, D.C. Chapter contestant and pupil of William Watkins, received honorable mention. Both played from memory. It is to be regretted that audible talking on the part of the audience distracted the players.

Members of the convention made a special private tour of the White House; a gift of volume 6 of "Bach Schweitzer" was made to Mrs. Eisenhower.

By herculean efforts on the part of the program committee fourteen American composers were represented; also some of the more unusual Guild test pieces and many contemporary modern works from foreign countries.

The Guild service, the third annual recognition service for the D.C. Chapter, brought forth the best of singing by the cathedral choir of men and boys under Paul Callaway. The anthems were by Wilmer Welsh, Baltimore; Ronald Arnt, Leo Sowerby and Richard Dirksen; the prelude was "Urbs Beata," by Dirksen, and the postlude on "Isleworth" was by Callaway.

The Guild banner, designed by Dean Lyman McCrary, was carried in the academic procession alongside the American flag.

The Washington premiere of Vaughan Williams' cantata "Sancta Civitas" with orchestra was given at the National City Christian Church on Sunday evening under the direction of Karl Halvorson. The program was opened with organ compositions by Couperin, Sweelinck and contemporary Cor Kee's "Een vaste Burg". Cor Kee has been called the Grandma Moses of Holland. These were played by Richard Roecklein, post organist at Fort Meade, Md.—"one of the best organists on the bench these days—Washington Evening Star". Nancy Poore Tufts' Potomac English Handbell Ringers played to an enthusiastic overflow audience later in the adjoining educational building. A distinct novelty, with many possibilities for interesting non-singers in the service of the church.

Monday morning began with a visit to the National Broadcasting Corporation's television station in the headquarters hotel. Mr. Lloyd took us into the studio and explained what to do and what not to do in television, and why.

At 11 o'clock the President's church was the scene of Ted Schaefer "Conducting from the Console". There was

sufficient time for Mr. Schaefer to complete his lecture, which he was able to give only in part at the last general convention; and his techniques produced an unusual facility and quality of tone from organists who made up his demonstration group.

A brisk walk took the organists to a most satisfying business luncheon. It was announced that the next regional convention would be held in Lynchburg, Va.

At 3 o'clock in the Smithsonian Institution's natural history auditorium Sister Mary John Bosco of the Catholic University of America gave a stimulating lecture on "Gregorian Chant and Medieval Hymn-tunes in the Work of J. S. Bach". This insight into the field of musicology brought forth many questions from the audience and informative answers from the lecturer.

Monday evening at the Chevy Chase Methodist Church E. William Brackett of Baltimore gave a recital on the Möller which Paul Hume headlined: "New organ is played for Guild visitors (*Washington Post*); . . . Langlais' clashing Gregorian Rhapsody . . . represented the spirit of exultation at its height."

Tuesday morning at St. Luke's Church from 9:30 through luncheon was devoted to "The Junior Choir". A church service was conducted by the pastor, Dr. Daniel Justice, assisted by the children's choirs of St. Luke's under Katherine Hill Rawls and St. Clement's, Alexandria, under Mary Camm Adams. The 6 to 9-age group sang effective anthems from the pen of Mrs. Rawls and the children of St. Clement's were supported by flutes, clarinet and bassoon in individual numbers. The players were 13 and 14 years old. The quality of the bassoon is especially sympathetic with children's voices and organ. In "The Ancient Mariner" the "loud bassoon" is mentioned; and formerly bassoons were used in many churches before they were able to afford organs.

Madeline Ingram from Lynchburg must certainly be reckoned as one of the high spots of the convention. Her lecture on "The Junior Choir" gave the benefit of her rich experience. Many visiting clergymen were noticed in the congregation listening to this important facet of religious education.

At 2 o'clock, in a Washington dew, the motorcade approached the Washington carillon of forty-nine bells—now on the ground, but soon to be elevated to a tower near the new Iwo Jima monument in Arlington, across the river. The carillon, a recent gift of the people of the Netherlands, was played in impressive style and tremendous dynamic range by Charles T. Chapman, carillonneur of the Luray Singing Tower in Virginia. Members of the convention were able to see the player and bell clavier at close range.

At 3 o'clock William Watkins, in his home church, the New York Avenue Presbyterian, the Lincoln Church, played a "Rewarding organ recital (*Washington Star* headline)". The Rev. Peter Marshall was lately the pastor of this church. Beginning with the pre-classical and classical Mr. Watkins advanced in his distinguished style to Seth Bingham and William Graves, a Washington resident and teacher at the Catholic University of America.

At 4 o'clock the Motet Choir of Washington, under Dr. Oliver S. Beltz, gave a short *a cappella* program at the Smithsonian. The main work of their offering was the Horatio Parker "Adstant Angelorum Chori," on a text by Thomas a Kempis, in three movements. This fine work by our first really great American composer deserves wider hearing. In fact, because the afternoon audience was rather small, the members of the choir generously consented to repeat the program at 8 as a curtain raiser to the symphony program. They sang from the rear gallery to an appreciative and ample audience.

Many convention members went directly from the total acoustic absorbency of New York Avenue to the typically Gothic reverberation of St. Patrick's Church. It must be acknowledged that a resonant building lends splendor to organ tone; yet there are people who prefer the well-felt auditorium. At St. Patrick's, from the opening Toccata, Adagio and Fugue of Bach, through a Mozart Fantasy, the "Dies Irae" of Bruce Simonds and the "Cibavit Eos" of Everett

Titcomb to the "Outbursts of Joy" by Messiaen, George Markey sustained the mood of "transports of joy" and a plangent and intense chromatic chiaroscuro which carried through the Benedictine motets to the concluding Te Deum of thanksgiving by Flor Peeters. The St. Cecilia Choral Society, under Lawrence Sears, with Mildred Cloney at the organ, projected well the motets by Albert Dooner, a Philadelphia composer, and achieved a triumphal climax in the Te Deum.

After dinner the Foundry Symphony Orchestra of the Foundry Methodist Church, under Glenn Carow, presented a full symphony program with organ and violin concertos. Lawrence Sears played the continuo for the Vivaldi Violin Concerto, Op. 3, No. 6, with Norman Greenhouse as soloist. Next Mr. Sears, with orchestra and harpsichord, was heard in Handel's "Cuckoo and Nightingale". Robert Shone was conductor for both organ numbers. Sub-dean Temple Dunn appeared on the program as conductor for a Mozart Concerto, organist for a Bach brass ensemble arrangement and timpanist for the major orchestral offerings.

In the Sheraton-Park Hotel's Burgundy room, which has been the scene of some of Washington's most notable social events, the after-the-symphony reception took place. With the help of Local 161 of the American Federation of Musicians and its transcription funds the Washington premiere of Thomas Linley's Three Cantatas was heard. Published in London in 1800, these cantatas are decidedly secular in nature. Carroll Mattoon, chanteuse, in costume and operatic gesture of the period, displayed fine vocal accomplishments and produced a hilarious mirth in her audience. She was accompanied by oboe, string quartet and continuo, played by Richard Dirksen, who realized the figured and unfigured bass at sight.

The final convention event was a recital by Marian McNabb Herrington at the George Washington Masonic National Memorial, Alexandria. In this impressive setting Mrs. Herrington gave a sympathetic reading to a varied program which displayed wonderfully the fine Möller organ.

#### HAYDN MASS IN HINSDALE

DIRECTED BY MISS ARNOLD

The chancel choir of the Union Church of Hinsdale, Ill., gave Haydn's Third Mass in D minor under the direction of Miss Eloise M. Arnold, M.S.M., March 13, at a vesper concert. This closed the concert series for the 1954-1955 season presented by the Union Church. The preceding events consisted of an organ recital by Miss Arnold in October; a joint organ and voice recital in November with Dr. Corliss R. Arnold as guest organist and Miss Arnold, soprano; in December Frank Taylor, Jr., baritone, was presented, accompanied by Miss Arnold at the piano; also in December, the Christmas portions of Handel's "Messiah", and the annual Christmas candle-lighting services were held. In January Miss Arnold gave her second organ recital. For the February vesper concert Louise Martel Huddleston gave a piano recital with a group of piano and organ numbers, Miss Arnold assisting at the organ.

#### ARNOLD DANN WILL CONDUCT REQUIEM; HEARD IN RECITAL

The Faure Requiem is to be performed April 3 by the choir of Bethesda-by-the-Sea Episcopal Church in Palm Beach, Fla., under the direction of Arnold Dann. The choir was heard in the first part of Bach's "St. Matthew Passion" March 13 and sang the second part March 20.

A recital was played by Mr. Dann in March. His program was as follows: "Bishop's Promenade," Coke-Jephcott; "Requiescat in Pace," Sowerby; "Biblical Sonata No. 4," Kuhnau; Pavane and "A Gigg," Byrd; "Blessed Jesu, We Are Here" and "In dulci Jubilo," Bach; "Rhosymedre," Vaughan Williams; "Spinning Song," Mendelssohn-Bossi; Two Preludes, Dallier.

#### THE DIAPASON

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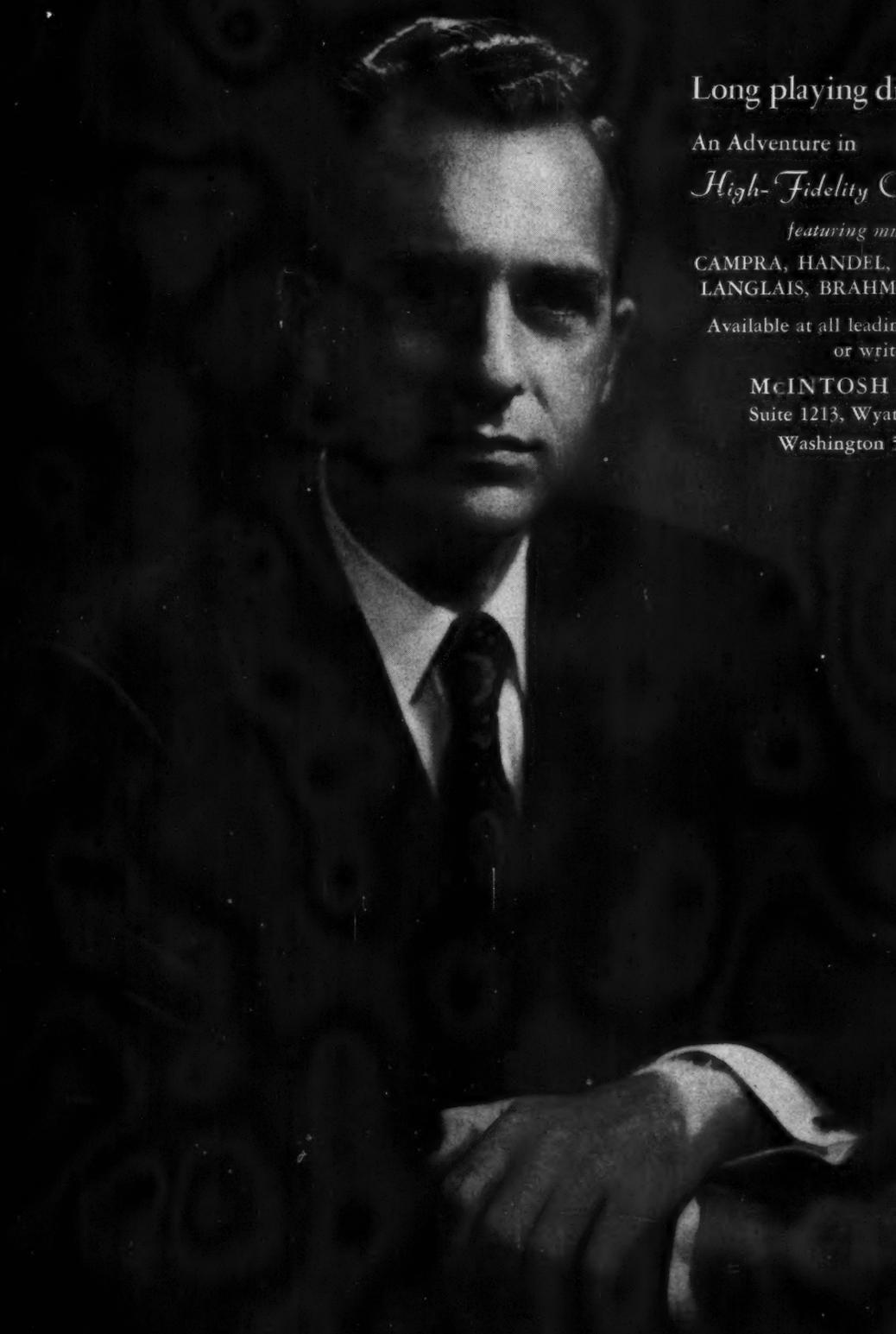
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**MEMPHIS CATHEDRAL  
WILL HAVE NEW ORGAN  
WILL BE BUILT BY SCHANTZ**

**Contract Awarded for Large Instrument with Positiv and Echo Divisions—Unenclosed Pipework Visible—Resources Shown.**

The Schantz Organ Company, Orrville, Ohio, has received the contract to build a large three-manual organ for St. Mary's Episcopal Cathedral in Memphis, Tenn. The new instrument will consist of six divisions, with the positiv playable on the great and choir manuals and the echo playable on all manuals. The main organ is to be installed in positions on each side of the chancel, with the great, swell and part of the pedal on one side and the choir, positiv and remainder of the pedal on the opposite side. The organ will speak into both the chancel and the transepts, with the unenclosed pipework visible. The echo division is to be high in the rear of the church and will speak through a grille in the ceiling. The draw-knob console will be on the right side of the chancel.

The organ will have tracker touch on the manuals and forty-two adjustable combination pistons. The echo division from the present organ will be the present echo and a few other ranks from the present instrument will be rescaled, revoiced and incorporated in the chancel divisions.

Organized as a parish in 1858 by the Rt. Rev. James Hervey Otey, first bishop of Tennessee, St. Mary's became the cathedral church of the Tennessee diocese. The present edifice was begun in 1898 and the Gothic structure was completed in 1926.

The high altar, carved in Italy, is a memorial to four sisters of St. Mary who gave their lives nursing victims of the yellow fever epidemic in 1878. The reredos, altar rail, chancel rail, pulpit and lectern also are Italian. The windows, acclaimed as fine examples of modern American glass, are the work of Len Howard of Kent, Conn. Adjoining the cathedral building is a modern parish hall and church school building, completed in 1952, with gymnasium and club rooms in the basement. St. Mary's Chapel, which is the oldest structure in the cathedral close, was built in 1885 to serve as a chapel for the Sisters of St. Mary who maintained a school for girls for many years at the cathedral. This order still maintains a school for girls near the University of the South, Sewanee, Tenn.

Installation of the organ will be a part of several projects which are to be completed before the centennial celebration of St. Mary's. The organ plays an important part in the redecoration of the interior of the cathedral, since the unenclosed pipework is to be visible. Other phases of the centennial program include the renovation of the crypt, air conditioning, new choir rehearsal rooms and new vesting rooms for the choir.

The Right Rev. Theodore N. Barth is bishop of the diocese and the Very Rev. William E. Sanders is dean of the cathedral.

Specifications for the new organ were planned by William L. Brice, organist and choirmaster of the cathedral, and Alfred Lunsford of the Schantz Organ Company. Dr. D. C. McCool was chairman of the committee that negotiated for the purchase of the organ.

Following are the resources of the new instrument:

**GREAT.**

- Prinzpal, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Viole, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octav, 4 ft., 61 pipes.
- Hohlfloete, 4 ft., 61 pipes.
- Gemshorn, 4 ft., 12 pipes.
- Nazat, 2 2/3 ft., 61 pipes.
- Superoctav, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Harmonietrompete, 8 ft., 61 pipes.
- Harmonietrompete, 4 ft., 12 pipes.
- Chimes (Echo).

**SWELL.**

- Bourdon Doux, 16 ft., 73 pipes.
- Montre, 8 ft., 73 pipes.
- Bourdon, 8 ft., 12 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Prestant, 4 ft., 73 pipes.

**CHARLOTTE T. ATKINSON**



CHARLOTTE TRIP ATKINSON, young San Diego organist, has moved to Denver, where her husband, William C. Atkinson, has been assigned to the air force band at Lowry Field until June, 1956.

Mrs. Atkinson, who is an honor graduate of San Diego State College, served for three years as organist of the United Presbyterian Church in La Mesa, Cal., and prior to leaving for Denver was organist of the Point Loma Methodist Church in San Diego. She studied conducting with Harold Baltz, director of the San Diego Bach Society, and Patee Evenson, head of the San Diego State College music department. Edith Gottfrid was her teacher of organ. For two years Mrs. Atkinson directed a junior choir of twenty-four voices. She was winner of the Sigma Alpha Iota scholarship award, the organist scholarship sponsored by the San Diego Chapter, A.G.O., and was recognized as the most outstanding scholar in music in her senior year at San Diego State. In January of this year she was one of six San Diego organists chosen to play at a concert in memory of Gertrude McKellar, F. A. G. O.

Mrs. Atkinson is currently a candidate for the master's degree at the graduate school of the Associated Colleges at Claremont, Cal., with her major work in organ under William G. Blanchard, head of the organ department at Pomona College and associate director of the summer institute of music. In the summer of 1954 she was organ soloist on the final program of the summer institute of music concert series. She plans to continue her graduate studies during the coming Claremont College summer session, June 20 to July 29, returning to Denver in August. Mr. Atkinson, an outstanding flutist, studied for a number of years with Roger Stevens of the Los Angeles Philharmonic Orchestra and was a student at the Eastman School of Music prior to entering the Air Force.

- Flute Harmonique, 4 ft., 73 pipes.
- Doublette, 2 ft., 61 notes.
- Plein Jeu, 3 rks., 183 pipes.
- Sous-basson t.c., 16 ft., 61 pipes.
- Trompette, 8 ft., 73 pipes.
- Basson, 8 ft., 12 pipes.
- Clairon, 4 ft., 73 pipes.
- Tremulant.

**CHOIR.**

- Double Dulciana, 16 ft., 73 pipes.
- Concert Flute, 8 ft., 61 pipes.
- Quintadena, 8 ft., 73 pipes.
- Dulciana, 8 ft., 12 pipes.
- Unda Maris t.c., 8 ft., 61 pipes.
- Viol Principal, 4 ft., 73 pipes.
- Flute, 4 ft., 12 pipes.
- Flute, 2 ft., 12 pipes.
- Harmonietrompete, 8 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- English Horn, 8 ft. (prepared for).
- Harp, 49 bars.
- Chimes (Echo).
- Tremulant.

**POSITIV.**

- Nasonflöte, 8 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Rohrnazat, 2-2/3 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Terz, 1-3/4 ft., 61 pipes.
- Cymbel, 3 rks., 183 pipes.
- Schalmei, 8 ft. (prepared for).

**ECHO.**

- Echo Bourdon, 16 ft., 61 pipes
- Quintadena, 8 ft., 61 pipes.
- Flute, 8 ft., 12 pipes.
- Voix Angelica, 8 ft., 61 pipes.
- Voix Celeste t.c., 8 ft., 49 pipes.
- Flute, 4 ft., 12 pipes.
- Flute, 2 ft., 12 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Chimes, 21 bells.

**PEDAL.**

- Untersatz, 32 ft., 32 pipes.

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The posthumous publication of this work (written in 1944) is partly due to Sir Ernest Bullock, who rescued it and also partly orchestrated it. It comprises settings of poems by Richard Crashaw, George Herbert, Sir Walter Raleigh and Mary Sidney. Whilst the feeling of the music is contemporary, the idiom is diatonic, grateful to singer and hearer alike.

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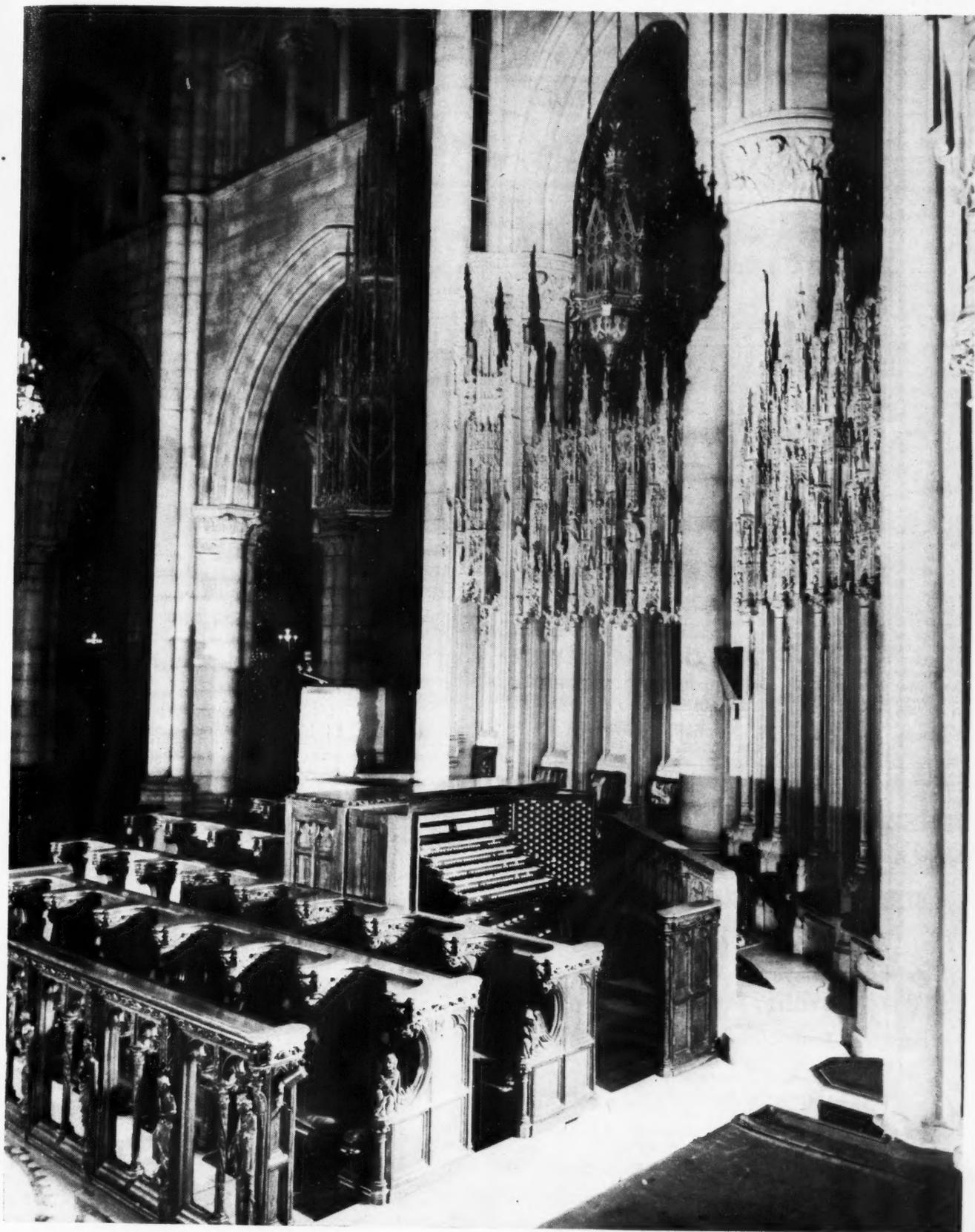
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THE HAMMOND ORGAN COMPANY on March 10 reported record earnings for the nine months ended Dec. 31, 1954, of \$2,191,049, equal to \$2.93 a share, compared with \$1,797,610, or \$2.41 a share, in the like 1953 period. Laurens Hammond, president of the company, informed stockholders that earnings for the nine months were nearly 22 per cent above those of one year ago. Mr. Hammond said that the recent addition of percussion to each model in the company's line "will give us a decided competitive advantage."



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Brahms' Requiem was sung Sunday, March 13, at 5 o'clock in the Church of the Heavenly Rest, New York. The mixed chorus, now in its third season, numbers 100 voices and sings under the direction of its founder, Charles Dodsley Walker. Eleanor Steber, soprano, and John Brownlee, baritone, were the soloists for this performance and the accompaniment was provided by an orchestra of strings, harp and timpani, with Marion A. Engle at the organ, playing a special transcription of the wind parts of the Brahms score, made by Mr. Walker, in which, by use of the abundant orchestral stops in the Austin organ at the Church of the Heavenly Rest a close approximation of the sound of the original score was obtained.

The concerts of the Canterbury Choral Society, given without admission charge, have included works by Bach, Buxtehude, Faure, Handel, Langlais, Mozart, Purcell, Rameau, Schuetz and Vaughan Williams, usually with orchestral accompaniment. Audiences have been increasing in size and at the last performance (part 1 of Handel's "Messiah" and the Buxtehude Magnificat), given in December, there was standing-room only in the large church. The final concert of the season will take place May 15, with Haydn's "Nelson Mass," to be sung with the original instrumentation.

"THE HYMNBOOK" WILL BE published Oct. 17. This new hymnal is the joint project of five denominations in the Presbyterian-Reformed tradition: Presbyterian Church in the U.S.A., United Presbyterian Church, Presbyterian Church in the U.S., Reformed Church in America and Associate Reformed Presbyterian Church. "The Hymnbook" will contain some 600 hymns, with a special section of responsive readings. Careful attention has been given to the music of the hymns, with musical and technical revision in order to make them more "singable" by the average congregation. Dr. Albert J. Kissling, pastor of the Riverside Presbyterian Church, Jacksonville, Fla., is chairman of the joint committee responsible for the preparation of "The Hymnbook"

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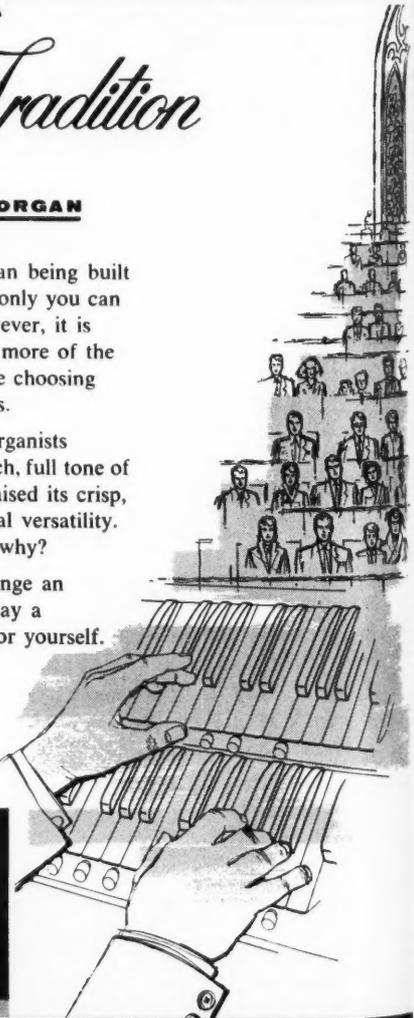
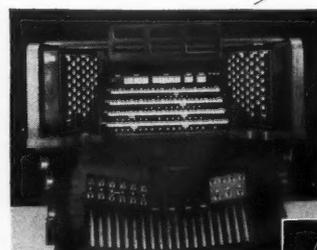
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## Builders of Organs Enjoy Prosperity, Writer Discovers

[The following article published in the Wall Street Journal Feb. 23 was prepared by Richard B. Cole and throws interesting light on the status of the organ industry as appraised by a layman. The length of the article has been somewhat reduced.]

Sold up through 1955, for part of 1956 and in one case well into 1957. That's the happy position of the small but super-busy firms in one tiny but ancient industry—pipe organ manufacturing.

These highly-specialized manufacturers, none of them with more than a few hundred workers, are enjoying their second-greatest heyday. The first came in the 1920's when "movie" theaters and a scattering of millionaires like Charles M. Schwab, the steel man, and John Ringling, the circus magnate, were vying to acquire the biggest and fanciest instruments. Nowadays a wave of church building from coast to coast again has plants booming for the dozen or so pipe organ manufacturers on the North American continent.

"In our business the surface has barely been scratched," is the rather typical remark of one manufacturer, President Henry Hancock of Estey Organ Corporation, oldest U. S. concern in the business.

Last year religious institutions spent an estimated half-billion dollars on new construction of all kinds—ten times the 1939 total. And the majority of new churches built have gotten new pipe organs. For this year another increase in church building is being forecast. For example, *Architectural Record*, published by F. W. Dodge Corporation, predicts a 9 per cent rise this year over last, against a 5 per cent increase for all types of building.

The Aeolian-Skinner Organ Company of Boston, which specializes in large organs though it makes all sizes, reports it's sold into early 1957 and is admittedly falling behind that schedule. "There's no slackening at all in interest or demand," reports its president, G. Donald Harrison. Sold up for twelve to fifteen months is M. P. Möller, Inc., of Hagerstown, Md., biggest in the field with 450 workers. Schantz Organ Company of Orrville, Ohio, is booked solid for eighteen months and Austin Organs, Inc., Hartford, is sold into early 1956. Two other major manufacturers, Casavant Freres in St. Hyacinth, Que., and Estey, in Brattleboro, Vt., are still promising some deliveries for late 1955.

For the low-pressure executives in the business, this boom is their most pleasant, if only the second largest. With some satisfaction they contrast it with the bigger boom of the '20's and the rococo instruments with spectacular sound effects turned out then.

"We built 101 theater organs in those days—about 100 too many," an executive of one company recalls. More than one will tell you he's in the business more for the love of the giant instruments than anything else. Perhaps that's the main reason why few organ manufacturers are interested in expanding—despite big order backlogs and glowing prospects. For example, Aeolian-Skinner's 125 workers labored forty-eight hours a week most of the past year trying to dent their backlog. But, says President Harrison, expansion is out of the question. "It's absolutely impossible to grow beyond the size where I can give each order my personal attention," he declares.

One exception to the no-expansion rule is the smaller Austin Company. With just sixty workers, it would double its manufacturing area if it could find more space in its busy industrial neighborhood in Hartford, according to Vice-President Percival Stark. His plant has been working forty-six and a half hours a week and in 1954 lifted production 20 per cent above 1953. Another exception is Estey, which has expanded from 100 to 350 workers since 1953 and is still growing.

Keeping a ceiling on any widespread plant expansions, however, is an acute shortage of the skilled artisans needed to produce pipe organs. These mechanics are mostly specially trained carpenters and metal workers whose painstaking hand labor accounts for 60 per cent to 70 per cent of the cost of an organ. Few new ones were trained during the depressed 1930's and during world war 2, when organ manufacturers had to convert to

such activities as casket-making. In its search for workers, Austin hunts through all of Europe west of the iron curtain. It has paid passage to this country for six artisans in recent years and now is negotiating with a Dutch craftsman and trying to arrange his entry papers. There's nothing like compulsory retirement in this industry; at Estey's plant 92-year-old Marshall Grout, with the company for seventy-six years, stands at his wiring bench daily. Möller has one worker in his nineties and until recently had another.

Most-highly-sought-after workers in the industry: "Voicers," specialists who tune organs by giving final shaping to pipes after they are installed in a church. There are about fifty voicers in the United States, and their services are hotly contested by manufacturers. Austin currently has twelve of the voicers on its payroll; its head voicer, Richard J. Piper, is one of the workers that firm recruited abroad.

Though their boom has been running for nearly a decade, the organ men see little sign it will taper off anytime soon. For example, one authoritative estimate is that 105,000 more churches will be built by 1975 to care for the rising, shifting U. S. population. And they note that many of the 285,000 churches now in use contain old organs, which may require replacement or rebuilding.

Aeolian-Skinner has just finished one of the three church organs which dispute the spot of biggest in the U.S.—the 13,400-pipe monster in the Christian Science Mother Church in Boston. It originally was built by a firm now out of business. The other two giants are the 14,000-pipe Möller instrument in the Protestant chapel at West Point and the 18,000-pipe Austin in St. Matthew's Lutheran Church at Hanover, Pa. Number of pipes is a rough, but not conclusive index of size.

To be sure, pipe organ makers have been meeting some competition from the rising flood of pipeless, electronic organs made by such firms as Rudolph Wurlitzer, Hammond, Allen and Baldwin. Estey is even offering an electronic organ of its own. But by and large the pipe organ men say such competition is small; and rather typically of their relaxed approach to doing business, they profess little concern and no disdain about what they consider a newcomer to their industry.

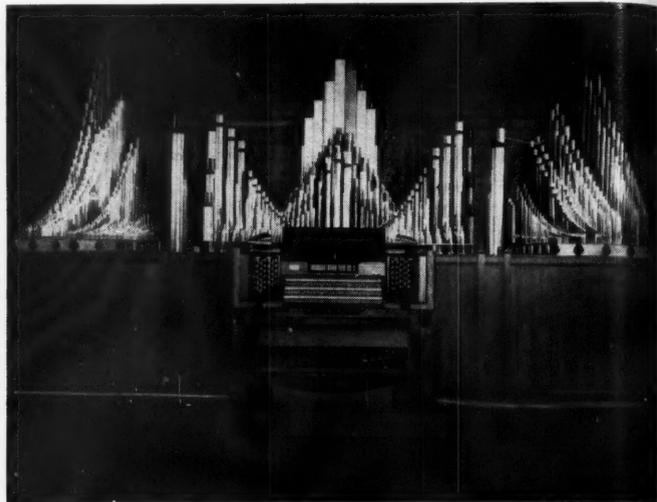
The mechanism that draws music from the many hundreds of such pipes is highly complicated and requires thousands of man hours of hand-work in the making. And the organ ranks as the most costly of musical instruments. President M. P. Möller of M. P. Möller, Inc., estimates it would cost \$500,000 to duplicate the big instrument at West Point, though, like many an organ, it has been put together in stages, with equipment being added over a long period. West Point's starter was in 1911, when \$10,000 was paid for the first segment. Hanover's basic instrument was donated by the widow of a textile manufacturer and has been added to in four major additions. It would cost \$275,000 to duplicate, by one estimate.

But most organ manufacturers believe such instruments are unnecessarily large. "Anything costing over \$75,000 to \$100,000 nowadays is just duplication," states Mr. Stark of Austin. The consensus among manufacturers is that an instrument costing \$30,000 to \$40,000 usually should be sufficient for the medium-sized church seating around 1,000 persons.

### CORLISS AND ELOISE ARNOLD TO APPEAR IN EVANSTON, ILL.

Dr. Corliss R. Arnold, director of music at the First Methodist Church in Oak Park, Ill., and Eloise Marie Arnold, M.S.M., organist and director of music at the Union Church of Hinsdale, Ill., will appear in a recital of organ and vocal music April 25 at the First Methodist Church, Evanston, Ill. The event will be sponsored by the Illinois Chapter of the A.G.O. Miss Arnold will sing selections by Bach, Mendelssohn and Dvorak. Dr. Arnold will play four numbers from Bach's "Catechism," Mozart's Fantasia in F minor, his own composition, Fantasy, Chorale and Toccata on "Veni Emmanuel"; Berceuse, Alain, and "Fete," Langlais.

The Madison, Wis., Chapter of the A.G.O. sponsored Dr. Arnold in a recital March 25 at Christ Presbyterian Church. He appeared March 10 in a recital at St. Paul's Chapel, Columbia University.



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DR. ROBERTA BITGOOD, ORGANIST AND COMPOSER



Dr. ROBERTA BITGOOD, composer of many sacred choral works, lecturer on choir training and minister of music at Calvary Presbyterian Church in Riverside, Cal., made an eight-day tour in February which took her to Toledo, Detroit, Decatur, Ill., and Dallas. The Toledo Chapter of the A.G.O. sponsored Dr. Bitgood in a recital Feb. 7 at Trinity Episcopal Church. She also directed a junior choir festival in that city, with 650 children from twenty-eight churches participating, and conducted a seminar on junior choir work.

In Detroit Dr. Bitgood led a forum on junior choir work and played a recital Feb. 8 at the First Baptist Church. The next day she went to Decatur, Ill., to conduct a workshop in church music at Millikin University. The Decatur Chapter of the A.G.O. sponsored Dr. Bitgood in a recital Feb. 9 at the Westminster Presbyterian Church. Dr. Bitgood was the honored guest at a "meet the composer" weekend Feb. 27 at the Highland Park Methodist Church in Dallas, Tex., where Dr. Federal Lee Whittlesey is the minister of music.

The choir under Dr. Bitgood's direction in Riverside has been heard recently in performances of Charlotte Garden's "Song of Amos," Buxtehude's "Rejoice, Beloved Christians" and the Faure Requiem.

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The first four-manual organ installed in Chicago in several years was seen and heard by the public March 19, when George Markey played a brilliant dedicatory recital before an audience of 1,500 in the new Torrey-Gray Auditorium at Moody Bible Institute. The sixty-four rank Möller instrument, described in the June, 1954, issue of THE DIAPASON, is a memorial to William Howard Doane, philanthropist and composer, who wrote the music for "Jesus, Keep Me Near the Cross," "More Love to Thee" and many other well-known hymns.

Upon entering the handsome hall one was impressed immediately by the prominence accorded the organ. Exposed pipe-work of the great, positiv and pedal divisions has been placed across the front wall above a choir loft seating more than 100 singers. Behind the artistically arranged pipes—some highly polished metal and others dark mahogany—hangs a light turquoise blue curtain. The pipes are illuminated by a battery of spotlights, dramatically emphasizing the instrument when the hall lights are lowered.

Mr. Markey's playing displayed the excellence of the instrument and also put another feather in his own cap. After an accurate though speedy reading of the popular Toccata, Adagio and Fugue in C major of Bach, he played Haydn's "Musical Clocks" with uncommon precision and cleverly devised registrations which demonstrated some of the unusual tone colors obtainable. One was particularly impressed by the beauty of various flute stops. To one critic's ears the high point on the program was Mozart's Fantasie in F minor, played with unusual finesse, but in what one might almost term a "symphonic" style. It was obvious that Mr. Markey had come to grips with the power behind this great music and had found how to convey that power in a grand and eloquent manner seldom heard in the recital hall.

The second half of the recital consisted of Franck's Prelude, Fugue and Variation, Vierne's Scherzo, Reger's Fantasy on "A Mighty Fortress," Peeters' Aria and Messiaen's "Outburst of Joy." The challenging Reger work brought forth the grandeur of the full sound of the

instrument and bore additional testimony to the prowess of the performer. To his announced program Mr. Markey added McAmis' "Dreams" and Bach's "Fugue a la Gigue." The audience expressed overwhelming approval of organ and organist.

A service of dedication was held Sunday, March 20, with Preston Rockholt at the organ and the Moody Chorale, Donald Hustad conductor. These two faculty members assisted Henry Beard, Chicago representative of M. P. Möller, Inc., in designing the instrument. Adjacent to the auditorium is a new four-story music building providing thirty-eight practice rooms, four classrooms, thirteen studios, a music library, two choir robing rooms and administrative offices. It houses sixty-six pianos, of which sixteen are grands and fifteen are new uprights, two pipe organs and two electronic instruments.

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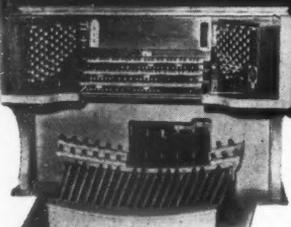
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## Compositions and Arrangements N. LINDSAY NORDEN Published

### Associated Publishers, New York City

First Symphony—Andante sostenuto, Organ Solo, Brahms  
Praise Jehovah, from Bach; mix. vcs., organ acc.  
Four Serious Songs, Brahms; male vcs., organ  
(Orch. by N. L. N.)

### C. C. Birchard & Co., Boston

The Lord God Is Merciful, arr. Hebrew; mix. vcs. with Tenor Solo, a c.  
May Our Petition, arr. Hebrew; mix. vcs., with Tenor Solo, a c.  
Our Father, Our King, mix. vcs., organ acc.  
On Music Saint-Saens; mix. vcs., with Violin obb.  
(Choral parts for "Aria" from "The Deluge")

### Boston Music Co., Boston

Lord Thou Art God, mix. vcs., with sop. solo, org. acc.  
Lord, Let Me Know Mine End, mix. vcs., sop. solo, org. acc.  
Te Deum, in A, mix. vcs., org. acc.; also orchestrated.  
Benedictus, in A, mix. vcs., org. acc.; also orchestrated.  
(Performed with orchestra—Reading Choral Soc. and Phila. Orch., Men)  
Jubilate, in A, mix. vcs., org. acc.; also orchestrated.  
A Prayer, mix. vcs., with Tenor Solo, a c.  
Five Songs For Children, voice and piano.  
To Music, mix. vcs., a c.  
The Christmas Tree, Grieg, mix. vcs., a c.  
Christmas Song, Grieg, mix. vcs., a c.

### \* Russian Choral Music

Gretchaninoff, A. Communion Verse Credo Cherubim Song (in F) Come, Let Us Worship Lord's Prayer Nunc Dimittis	Sokoloff, N. J. Nunc Dimittis
Fatyeff Credo	Schvedoff, C. We Praise Thee We Have no other Guide
Ippolitoff-Ivanoff, M. Cherubim Song Bless the Lord, O My Soul	Tenyakoff, A. We Praise Thee
Kastalsky, A. D. O Gladsome Light	Tschaikowsky, P. I. Hymn to the Virgin (Ave Maria)
Nikolsky, N. Praise Ye the Name of the Lord	Totschsky, I. Heavenly King We Praise Thee
Rachmaninoff, S. Cherubim Song	Tschesnokoff, P. O Lord God (adapted text) Cherubim Song (E flat)
Roobitsa, A. Cherubim Song (Men's vcs.)	Yesaooloff, A. Gladsome Light

### Broadcast Music, Inc.—New York City

Lift Up Your Heads, mix. vcs., org. acc.  
The Shepherds, Cornelius, mix. vcs.; org. acc.  
Four Serious Songs, Brahms, male vcs.; piano acc., full orch.  
(Score by N. L. N. and parts for rent)  
Praise Jehovah, Bach, arr. from Toccata in D  
minor, mix. vcs. organ solo.  
Once On A Time, Cornelius, mix. vcs., a c.

### Blach Publishing Co., New York City

Festival Morning Service, mix. vcs., org. acc.  
Sabbath Morning Service, mix. vcs., org. acc.

### Clayton Summy Co., Chicago

A Song of the Night, org. solo.  
The Righteous Shall be in Everlasting Remembrance, Tschesnokoff, mix. vcs., a c.  
Forever Is It Meet, Schvedoff, mix. vcs., a c.  
Save Me, O God, (Randegger) mix. vcs., org. acc.  
God is My Strength (Bach, Prelude in E flat minor) mix. vcs., org. or piano acc.  
Teach Me, O Lord, mix. vcs. (arr. from Hebrew) org. acc.

### Oliver Ditson Co., Philadelphia

As With Beasts, arr. Brahms, mix. vcs.; piano acc., also orchestrated.  
O Death, arr. Brahms, mix. vcs.; piano acc., also orchestrated.  
So I Returned, arr. Brahms, mix. vcs.; piano acc., also orchestrated.  
Yet, Though I Speak, arr. Brahms, mix. vcs.; piano acc., also orchestrated.  
(First performance—Brahms Chorus, Phila., Phila. Orch., Men)  
(Orch. parts may be rented)

### Elkan-Vogel Co., Philadelphia

The Swan of Tuonela, arr. Sibelius, organ solo.  
Out of the Depths, mix. vcs., org. acc.

### J. Fischer & Bro., New York City

Arkhangelsky, A.  
The Brook  
Arkhangelsky, A.  
Dusk of Night  
Kastalsky, A. D.  
Glory  
Arkhangelsky, A.  
Cherubim Song  
Day of Judgment  
Evening Choral Responses (No. 2)  
Hear My Prayer  
Now the Powers of Heaven  
Nunc Dimittis  
O Gladsome Light, F min.  
O Gladsome Light, B min.  
O Gladsome Light, No. 3  
Balakireff, M. A.  
In the Lord Dath My Soul Rejoice

Bortnyansky, D.  
Cherubim Song (in F)  
O Praise Ye the Lord, No. 2  
Save Thy People (women's voices — text adapted)  
Gretchaninoff, A.  
As the Waves of the Sea  
O Be Joyful in the Lord  
O Gladsome Light  
Only Begotten Son  
O Praise the Name of the Lord  
Ippolitoff-Ivanoff, M. M.  
Glory Be to God  
Ivanoff, P.  
Praise the Name of the Lord  
Kastalsky, A. D.  
Evening Choral Responses  
(No. 3—text adapted)

### Kastalsky, A. D., (cont.)

From My Youth  
God Is With Us  
God Is With Us (Women's voices)  
We Praise Thee (Women's voices)  
A Mercy of Peace (Women's voices)  
Nunc Dimittis  
Nunc Dimittis (Women's voices)  
O Gladsome Light No. 1  
O Gladsome Light No. 2  
Only Begotten Son  
Only Thou Art Immortal  
O Praise the Name of the Lord  
Praise Thou the Lord  
We Praise Thee

### Kopyloff, A.

Forever Is It Meet  
Kampaniesky, N.  
Praise the Name of the Lord

### Lvoff, A. F.

Of Thy Mystical Supper

### Lvovsky, G. V.

Lord, Our God, Have Mercy  
(Gospodi Pomilui)  
On This Day A Virgin

### Malashkin, L. D.

Open Unto Me the Door

### Musitshesko, C.

Cherubim Song

### Sakhnovsky, J.

The Plume Grass

### Rimsky-Korsakoff, N.

Song of India

### Tschaikowsky, P. I.

The Sparrow

### Nikolsky, A.

The Earth Is the Lord's  
The Lord Said Unto My Lord  
When Israel Went Forth

### Pavloff, P.

Cherubim Song

### Plain Song

Kyrie Eleison (6th Tone)  
Lord's Prayer

"Show Me Thy Ways, O Lord" (arr. from Rimsky-Korsakoff)

"O Come, Let Us Sing" (arr. from Musitshesko)

"I Have Set the Lord" (arr. from Bortnyansky)

Christmas Portion of "Messiah", Handel  
(Special organ part made from the woodwind and the brass  
of the score, for use with strings and timpani)

"Song of Destiny", Brahms

(Special organ part as above)

"The Seven Last Words", Dubois

(Special organ part as above)

Thine O Lord Is the Greatness, mix. vcs., org. acc.

Lift Up Your Heads, mix. vcs., org. acc.

To Whom Then Will Ye Liken God, mix. vcs., org. acc.

"Benedictus Es Domine" in F minor, mix. vcs., org. acc.

### Harold Flammer, Inc.—New York City

The Three Holy Kings, Gliere  
Arr. for mix. vcs., sop. solo, text translated  
Jubilate Deo, mix. vcs., org. acc.  
Sanctus, mix. vcs., org. acc.  
Gloria, mix. vcs., org. acc.

### H. W. Gray Co., New York City

Christ and the Children, high voice, piano or organ acc.  
How Lovely Is Thy Dwelling Place, high voice (violin and harp parts ad lib) piano or organ acc.  
Benedictus Es, Domine, mix. vcs.; organ acc.  
Who Is Like Thee?, mix. vcs. a c. Tenor solo.  
Benediction, mix. vcs. a c. Tenor solo.  
The Lord Is My Shepherd, mix. vcs.; a c.  
Charity, motet for mix. vcs. and sop. solo; org. acc. also orchestrated. (Performed by the Brahms  
Chorus and Phila. Orchestra men, also by the Reading Choral Art Soc. and Federal Symph.  
Orchestra at Mitten Hall, Phila.) Violin and harp parts ad lib. published.  
Hear Us, O Father, Boellman, voice, org. acc.; with harp and violin ad lib.  
Prayer, Cappellen, mix. vcs., sop. solo, a c.  
Arietta Graziosa, violin, harp and organ.  
Song Without Words, violin, harp and organ.

### Hall & McCreary Co., Chicago

Now the Day Is Over, Barnby, mix. vcs.  
O That Heavenly Music, from Bach, mix. vcs., violin obb. ad lib.

### A. P. Schmidt Co., Boston

Praise the Lord From the Heavens, mix. vcs. sop. and alto solos, org. acc.  
Thy Servant, Lord, mix. vcs., sop. solo, org. acc.  
Benedictus Es, Domine, in B minor, mix. vcs., org. acc.

### Ed. Schuberth Co.—New York City

A Song of Spring, Organ Solo  
Vision de Jeanne d'Arc, Gounod, Organ Solo  
Prelude, Lecoca, Organ Solo

### Shawnee Press, Inc., Delaware Water Gap

Praise the Name of the Lord, Arkhangelsky, mix. vcs., a c.

## PERFORMED BUT NOT PUBLISHED COMPOSITIONS

### Partial List

**ORGAN**  
St. Cecilia Mass (Gounod) special organ part  
made from the wind parts of the orchestra,  
for use with strings, harp and timpani.  
Requiem (Verdi) same as above.  
Te Deum (Dvorak) same as above.  
Requiem (Brahms) same as above.  
Mass in B Minor (Bach) same as above.  
(The above may be rented; the Brahms'  
"Requiem" may be purchased.)

**CHORAL**  
Sabbath Morning Service, mix. vcs., org. acc.  
For Rodeph Shalom Syn.  
Sabbath Evening Service, mix. vcs., org. acc.  
For Rodeph Shalom Syn.  
Thanatopsis, chorus and orchestra. Perf. Fair-

mount Dell Concerts, the composer conduct-  
ing—Reading Choral Society and Dell Orches-  
tra: twice at the Reading concerts: Memorial  
program to Victor Herbert at Willow Grove,  
—Strawbridge & Clothier Chorus, Herbert  
Orchestra—composer conducting.

### ORCHESTRA

Clouds of the North, Perf. Rochester Sym.  
Orch. under Hurbi.  
Images in the River, Perf. National Sym. Orch.,  
under Kindler.  
A Garden, Perf. Federal Sym. Orch., composer  
conducting; broadcast, Federal Sym. Orch.,  
Rich conducting; Chicago Civic Orch., at  
Ravinia Park, DeLamarter, conducting.

The White Swan, Perf. Germantown Sym.  
Orch., composer conducting.  
Silver Plume, Perf. Philadelphia Orch. (2)  
composer conducting; also Reading Choral  
Concerts.  
Romanza, solo cello and arch. Perf. Federal  
Sym. Orch., composer conducting.  
Song Without Words, solo violin and arch.  
Perf. Federal Sym. Orch., composer con-  
ducting.  
A Holiday, Perf. Federal Sym. Orch., com-  
poser conducting.  
Music for A Tragedy  
Happy Boyhood  
Music for Children (also arr. piano solo)  
Fog  
Seven Last Words (Dubois) orchestra score,

reproduced from carefully prepared manu-  
script. May be rented or purchased.

### OPERAS

† Nabrakma, short opera, or cantata. Perf.  
with members of the Phila. Orch. and solo-  
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† Through A Glass Darkly, short opera, or can-  
tata. Perf. with members of the Phila.  
Orch., and soloists, composer conducting.  
† The Little Match Girl, short opera or can-  
tata. (New)  
† The Little Match Girl, short opera, or can-  
tata. (New)  
(Score and parts available; also arranged  
for two piano accompaniment. Special or-  
gan part available for use with strings, harp  
and timpani.)

\* All arrangements made from original Russian copies. Some so-called "arrangers" have copied  
a few of these publications, and, in order to avoid copyright penalties, have changed harmonies,

or inserted extra bars, etc. The above are original, authentic arrangements.

† For information about loan of parts of the three Operas, address, Churchville, Bucks Co., Pa.

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15 Regional Conventions from Coast to Coast in 1955

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**The President's Column**

The constantly increasing growth of the A.G.O. is a source of real gratification to the national, regional, chapter and branch administration. The calendar year 1954 proved to be a record-maker, for the total addition of active members amounted to 2,329. Of these 354 were reinstatements. This in itself is very significant, in that the country-wide expansion of the Guild and the formation of so many new chapters make it possible for those formerly active in a chapter, but who had moved to an area where no chapter existed at that time, to be affiliated with one of the new chapters in the area where the Guild member resides. Another reason for so many reinstatements undoubtedly is the fact that a large number of those who had permitted their membership to lapse realize that they have been missing much of genuine interest to all organists and choir directors, as the development of so many projects in the national A.G.O., the regions, chapters and branches, is of such value as to elicit their active participation.

We are happy to welcome our newest addition to the A.G.O. family of chapters and branches (about 260)—the Rockingham Chapter in Harrisonburg, Va.; also Guild student groups in Ithaca, N.Y.; the Upper Snake River Valley, Rexburg, Idaho, and Bridgewater College, Harrisonburg, Va. There are now about fifty of these G.S.G.'s, the first of which was instituted in 1944. They are creating among organ students keen interest in the Guild and its purposes. The prospects of this type of Guild organization are brighter every year, in their immediate value to the individual members and as "feeders" for the A.G.O., as the students naturally are drawn to seek active membership in a Guild chapter.

Among several recent progressive moves of the A.G.O. may be included the plans announced in December, 1954, for introducing an optional examination for the choirmaster certificate, to be given on June 8, 1955, to choirmasters who do not play the organ. Most of the tests in the examinations for non-organists in both examinations "A" and "B" (for Catholics), will be identical with those for choirmasters who play the organ, but the non-organists will be required to do much more choral work, one of the examiners playing the organ accompaniments, and to answer extra questions in music history and form. Full details are available at national headquarters and will be mailed gratis to all who request them.

All prospective candidates for the choirmaster examinations on June 8 and the associateship and fellowship examinations on June 9 and 10 should forward their applications to national headquarters early, in order that adequate arrangements may be made at convenient chapter centers. We had forty-four of these examination centers in 1954 and the prospect is even greater this year. Communicate with the dean of your chapter, obtain the official application form and return it to headquarters. Non-members must be elected members to be eligible to take any examination of the A.G.O.

Two of the 1955 series of fifteen regional conventions announced in the January DIAPASON—in Washington, D.C. and Salt Lake City—have been held,

and we recommend that you refer to the schedule of the remaining conventions published in THE DIAPASON each month and attend those most conveniently located.

Attention is enthusiastically directed to Pamphlet No. 17, "101 Ideas for Chapter Activities," by Lee H. Bristol, Jr., dean of the Princeton, N.J., Chapter. Copies have been mailed to deans of chapters and they are available to all members. This is one evidence only of another major project of the A.G.O. concerning which you will be further informed by your chapter dean and headquarters. This project is to be expanded greatly.

Have you arranged for your observance of the tenth anniversary of National A.G.O. Sunday May 1? Please see Dr. Mead's article in the March issue of THE DIAPASON.

S. LEWIS ELMER.

**Conclave in Philadelphia.**

The national midwinter conclave of the American Guild of Organists will be held Dec. 27 to 29 in Philadelphia. All members of the Guild in every section of the country are invited to attend the sessions, which will include recitals, lectures, discussion periods and other interesting events. James E. Bryan is dean of the host group, the Pennsylvania Chapter.

**Anita Akin Plays in Galveston.**

The Galveston Chapter presented Nita Akin in a recital Feb. 8 at Trinity Episcopal Church. The program, which was the same Mrs. Akin played last August when she was selected to be one of eight organists to play daily recitals at the World Council of Churches in Evanston, was well received and drew fine comment in Galveston's daily papers. Numbers included in the program were: "Psalm XIX," Marcello; "Fairest Lord Jesus," Garth Edmundson; "Be Thou Contented," Bach; "In Thee is Gladness," Bach; "I am Black but Comely, O Ye Daughters of Jerusalem," Dupré; Chorale in A minor, Franck; "Joyeaux Noel," Van Hulse; "Abide with Us," Weinberger; Fugue Finale (Sonata on the Ninety-fourth Psalm), Reubke.

Following the concert Mrs. Akin and all members and friends of the chapter were entertained at a reception at the home of Mr. and Mrs. Michael Collerain.

Mrs. JOHN HAMILTON, Secretary.

**Richard Warner's Anthems the Topic.**

The Rochester Chapter held its February meeting at St. Paul's Episcopal Church, of which Dr. Richard Warner is organist and choirmaster. Members were invited to sit in the choir stalls or immediately below the chancel. Dr. Warner sat at the organ console and, with the help of a quartet from St. Paul's choir, discussed and performed his most recent communion services and anthems. Copies of the music were provided, so that all could join in singing. The following compositions were presented: "How Firm a Foundation," an anthem on an American folk hymntune, published by Birchard; "Alleluia! To The Triune Majesty," an Easter anthem for junior choir (SA), published by Birchard; a setting of the collect for Sexagesima, "O Lord God, Who Seest," to be published by Birchard; in manuscript a new setting of "God Be in My Head," "Benedictus es, Domine" (with optional brass parts), "Master! At

This Harvest Season," a new anthem for Thanksgiving; Communion Service for congregation and choir. This last is printed in a hymnal size leaflet; especially written to be sung by the entire congregation, either in unison or harmony.

J. Trevor Garmey, who for thirty years was an organist in New York and Brooklyn and is now a resident of Rochester, gave a very interesting talk. He told of his experiences in meeting and becoming associated with the famous organists of the last three decades and included many fascinating anecdotes. The members expressed much gratitude and enthusiasm for this unusual and enjoyable program presented by Dr. Warner and Mr. Garmey. After the program Mrs. Harry Watts, wife of the dean of the chapter, and her committee provided a coffee hour in the newly-decorated social rooms of St. Paul's parish-house.

KARL V. GILBERT, Secretary.

**Arkansas Youth Choir Festival.**

One of the highlights in this year's programming of the Arkansas Chapter was the youth choir festival March 8 at Immanuel Baptist Church, Little Rock. V. Earle Copes, minister of music at the Pulaski Heights Methodist Church and in the music department of Hendrix College, organized the festival. Three hundred young people from eleven churches joined to tell "The Life of Christ in Song." A capacity audience heard these young people and was inspired by the beauty of the singing. The antiphonal effects of the chorus and gallery choirs were outstanding. Mr. Copes was assisted by J. Glen Metcalf of Trinity Cathedral, Revere Saxon Price of the First Presbyterian Church, Edwin S. Irey of the Second Baptist and the directors of the gallery choirs, Mrs. Irey and Mrs. Copes. Mr. Copes served as organist.

The Arkansas Chapter presented the second artist of its recital series Feb. 28. The artist was Dale Peters, winner of the 1954 A.G.O. young artists' competition. Mr. Peters played on the beautiful new Möller organ at Christ Episcopal Church. Mr. Peters played to an enthusiastic audience and all agreed that he has a great future.

The Arkansas Chapter met at the First Presbyterian Church, North Little Rock, Feb. 8 for a spaghetti dinner and program. James G. Meredith, Jr., chairman of the music committee and former organist of the church, was in charge of the program. He pointed out features of the beautiful new sanctuary and the special lighting effects. Mr. Meredith introduced a representative of the Baldwin Piano Company, who played several selections punctuated with explanations and demonstrations of the large Baldwin electronic organ.

Mrs. LAWRENCE WITHERSPOON, JR., Publicity Chairman.

**GAINESVILLE, FLA.**—The Gainesville Branch Chapter of the Guild held a joint meeting with the University of Florida student group and the Gainesville Philharmonic Society Feb. 16, when Mrs. Ramona Cruikshank Beard, organist of Florida State University, Tallahassee, was presented in a recital on the new Schantz organ in the First Presbyterian Church. Claude L. Murphree gave an introductory talk on the organ and its stops, after which Mrs. Beard gave authoritative performances to the "Agnincourt Hymn," Dunstable; Prelude and Fugue, Buxtehude; The Trumpet Piece by Clerambault, using two kinds of registra-

**Regional Conventions**

Following is the complete list of dates and places for the 1955 regional conventions:

- March 12—Salt Lake City, Utah.
- April 18-20—Omaha, Neb.
- May 2-3—Portland, Ore.
- May 9-12—Charlotte, N. C.
- May 10-12—Oklahoma City, Okla.
- June 7-9—Birmingham, Ala.
- June 14-16—Hartford, Conn.
- June 20-23—Long Beach, Cal.
- June 21-23—Reading, Pa.
- June 27-29—Newark, N. J.
- July 7-9—Portland, Maine.
- Oct. 17-19—Louisville, Ky.
- June 28-30—Duluth, Minn.
- June 27-30—Ann Arbor, Mich.
- June 22-24—Champaign-Urbana, Ill.

It should be borne in mind that attendance at any of these conventions is not limited to members of the particular region. Anyone, from far or near, is welcome to attend.

SETH BINGHAM, National Convention Chairman.

tion, and a brilliant rendition of the Bach F major Toccata. She was also persuasive in the Messiaen "Les Enfants de Dieu," the Vierne Arabesque and "Ave Maria," by Arkadeld-Liszt, and reached an impressive climax in the Franck "Peece Heroique". A social hour followed the program.

**INDIANA CHAPTER**—The Indiana Chapter was the guest of Trinity Episcopal Church at a Lenten evensong service March 1. The festive program of music and worship was one of a variety of offerings announced by Catholic and Protestant churches to mark the season. The Trinity Episcopal Church choir, Don Martin choirmaster, and Miss Charlotte Moore, organist of Trinity, took part. The organ numbers used were two preludes—Fugue in C, Buxtehude, and Preludio, Corelli. This beautiful church was built recently of Bedford stone, fashioned in the manner of Anglican churches of the twelfth and thirteenth century in England. Trinity Episcopal Church has a new Casavant organ. A dinner and short business meeting preceded the evensong service. The Rev. G. Ernest Lynch, rector of Trinity, gave the invocation and Mallory W. Brunsford, chapter dean, presided.—Mrs. Florence M. MILLETT, Secretary.

**WHITEWATER VALLEY CHAPTER**—Six adult choirs and seven children's choirs participated in a hymn festival Sunday, Feb. 20, at the high school auditorium in Connersville, Ind. The event was sponsored by the Whitewater Valley Chapter. Adult choirs taking part included the senior choir from the Central Christian Church, Connersville, directed by M. Smith; the Minister choir of the First Presbyterian Church, Connersville, directed by Lillian Evans Adams; Reid Memorial United Presbyterian Church adult choir, Richmond, Ind., Wilberta Naden Pickett director, and the First Friends Meeting, Richmond, adult choir. Lawrence Apgar director. The First Methodist Church adult choir and the First Baptist Church adult choir also sang numbers. St. Gabriel's Catholic Church children's choir, directed by Miss Loretta Heeb; the First Methodist Church children's choir, directed by Miss M. Kellar; the First Presbyterian Church cadet choir, directed by Julia Rose Neff, and children's choirs from Reid Memorial Church, Central Christian Chapel and youth choirs all sang numbers. All numbers used were based on hymn-tunes. All the adult choirs were combined in one number led by Lawrence Apgar, who also led the congregational singing. Piano prelude and improvisations between numbers were played by Robert Byrd; he and Mrs. L. B. Lucas played two pianos for the singing and the combined choir number.—Mrs. DAVID HARRICK, 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 16, 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 transact such other business as may properly come before the meeting.

Every member of the Guild 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 16. 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, organ and choir 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.

M. SEARLE WRIGHT,  
National Secretary.

### Midwest Convention in Urbana, Ill.

The midwest regional convention will be held in Urbana and Champaign, Ill., June 22 to 24, according to an announcement made in March. An excellent program of papers and recitals is being planned by the East Central Illinois Chapter under the leadership of the dean, Mrs. George Anner, and an enterprising committee, and efforts are being made to attract a large attendance from Illinois, Wisconsin, Michigan and Indiana, which compose the region.

Urbana is the seat of the University of Illinois and among the organs to be used are the four-manual Aeolian-Skinner in the university auditorium and the three-manual Casavant in Smith Hall. Urbana is 125 miles directly south of Chicago on the Illinois Central and on direct automobile routes which make it accessible from every part of Illinois and Indiana.

Originally it was intended to hold the convention in Ann Arbor, Mich., but a delay in the completion of work on the organ at the University of Michigan made it advisable to change plans.

### Buxtehude in Oklahoma City.

An exceptional evening was enjoyed by members of the Oklahoma City Chapter when they met Feb. 7. Dinner, cooked by the women of the church, was served in the lovely new dining-room of the First Baptist Church, with Mrs. Norman Alder as hostess chairman. At 8:15 the group adjourned to the Louise Prichard Chapel of the church, where approximately 125 musicians participated in bringing an evening of the music of Dietrich Buxtehude to 300 listeners. Olen Nalley, organist of the Capital Hill Methodist Church, arranged the concert, to which the public was invited. The program opened with the Prelude, Fugue and Chaconne, played by H. Max Smith. Six Chorale Preludes were alternately sung by the Crown Heights Methodist Youth Chorale under the direction of James R. Camp and played by Mildred Andrews, professor of organ at Oklahoma University. They included: "Praeludium," "O Lord, to me Poor Sinner," "Praise God, Ye Christians," "We Pray now to the Holy Spirit," "A Child Is Born in Bethlehem" and "From God I Ne'er Will Turn Me." Four solo cantatas, "Lord, in Thee Do I Trust," "O Be Joyful in the Lord," "Lord, Now Lettest Thou Thy Servant," "My Heart Is Fixed," were performed by Winifred Curtis, soprano; Ann Roberts, alto; John S. C. Kemp, tenor; William W. Lemonds, bass; Jean Lemonds, Catherine Mae Bardwell and Gayle M. Sanger, violinists; Ruth Ralston, violoncello, and James Kemp McCaughy, harpsichord. The choral cantata "Jesu, Joy and Treasure" was given by the

Oklahoma City University Ensemble and Chamber Orchestra under the direction of James Neilson. The program closed with the Prelude and Fugue in G minor, played by Robert Lee Moore.

Approximately forty members and guests of the Oklahoma City Chapter met March 7. Dinner was served in the dining-room of the First Christian Church, with Miss Mary Elizabeth McCray as hostess chairman. Dean Bill Lemonds made announcements regarding plans for the regional convention to be held May 10-12 in Oklahoma City. Following the business meeting, the group adjourned to the choir loft, where Mrs. George Weach presented an interesting and helpful program on "Anthems and Service Music". The "choir" was asked to sit in the appropriate sections according to soprano, alto, tenor and bass. Du-bert Dennis demonstrated the use of the canticle and the plainsong in the Episcopal service and stressed the importance of congregational participation. He also presented a canticle in anthem form. John Kemp, First Presbyterian Church, brought to the attention of the group that many new anthems are being written on hymns already familiar to the congregations and that much good music is accessible in this form. He directed the group in singing several of these numbers, including one in fugue style. The Methodist Church was represented by Merl Cornelius, who brought a lovely anthem for children as a part of his group.—MARY SCHULZ, Corresponding Secretary.

**TULSA, OKLA.**—The Tulsa Chapter met March 1 in fellowship hall at St. Paul's Methodist Church. After dinner and a business meeting the group went to the First Christian Church, where the preliminary student competition in organ playing was held. There was considerable interest in this contest, since it was the first time this chapter has participated in many years. Jack Ballew was selected to represent the chapter at the regional convention in May. He is a pupil of Jeanne Gentry Waits at the University of Tulsa and a member of the student group at the university. He is also organist and assistant minister of music at Immanuel Baptist Church.

**TEXARKANA CHAPTER.**—The Texarkana Chapter met at the First Presbyterian Church Feb. 26 at 2 p.m. Dean Ruth Turner was in charge of the business session. The program was introduced by Mrs. William Hibbitts. Organ selections played were: Prelude and Fugue in E minor, Bach (Miss Joan Junkin); Largo from Concerto for Two Violins, Bach (Miss Edna Mae Churchill); "Triumphant March," Hailing, and Prelude, Titcomb (Miss Linda Junkin); Two Movements from Suite, John Stanley, and "On Eve of Ascension," Benoit, Mrs. Hibbitts.—DOROTHY ELDER, Registrar.

**FORT WORTH, TEX.** CHAPTER.—On March 7 the Fort Worth Chapter held its monthly meeting at the Broadway Baptist Church. Following a dinner served by the host church Robert R. Clarke, dean, introduced several guests from the Texas Chapter in Dallas. New members were presented by Mrs. Paul Joyce, after which W. Glen Darst, chairman of a special constitution committee, submitted a new constitution for the members' approval and adoption. The concert committee reported great financial success in the sale of season tickets and single admissions for Jeanne Demessieux's recital. Mrs. Louise Doyle of Fort Worth gave the second performance of the series March 15 at the First Methodist Church. The program for the evening was a recital on the ninety-rank Casavant of the host church by Dr. A. Eugene Ellsworth, A.A.G.O., S.M.D., minister of music at the East Dallas Christian Church and professor of theory and sacred music at S. M. U. in Dallas. Dr. Ellsworth's selections were as follows: "Variations on the Milanese Galliard," Cabezon; "Dorian" Tocata and Fugue and Allegro, from the Fifth Trio-Sonata, Bach; Rondo, Rinck; Prelude, Fugue and Variation, Franck; Tocata Basse," Bedell; Tocata Prelude on "St. George's," Windsor, and "The Mosquito," Ellsworth; Four Pieces Founded on Antiphons, concluding with the "Amen" (Finale), Dupré. Dr. Ellsworth appeared as the annual exchange artist between the Dallas and Fort Worth Chapters. Emmet G. Smith represented Fort Worth at the return recital in the University Park Methodist Church, Dallas, March 21. . . . The chapter held its February meeting Feb. 14 at the First Presbyterian Church. Dean Clarke presented an A.A.G.O. certificate to a T.C.U. student, James Robinson, a theory pupil of Dr. E. Clyde Whitlock, and Mrs. Dora Poette Barclay, organist. Featured guest at the meeting was Roy Perry, minister of music at the First Presbyterian Church of Kilgore, Tex., who gave a lecture on "Music in the Church." His lecture was marked by use of several records and the services at the piano of Eliza Cook, who gave illustrative examples of poor and inadequate music

which is found in too many churches.—LONNIE SCHREIBER, Publicity Chairman.

**IDAHO FALLS, IDAHO, CHAPTER.**—A special business meeting of the Idaho Falls Chapter was held Feb. 28 at the home of the dean, Mrs. Richard Bissing. Since our chapter sponsored Arden Whitacre in Idaho Falls Feb. 17 nothing special was planned for this meeting; any program would have been a gross anticlimax after Mr. Whitacre's splendid performance. A nominating committee for next year's officers was appointed and the following slate of nominations was approved: Dean, Mrs. Harvey Hatch; subdean, Mrs. Hoyt Wooley; secretary-treasurer, Mrs. Don Rose; executive board members, Mrs. Richard Bissing and Miss Dessie Henry. A new member, Eugene Kemp, was elected. Another small donation was made by the chapter to the organ fund of the State Hospital South, Blackfoot, Idaho. This year's series of Sunday afternoon organ recitals, sponsored and played by chapter members, was held in the Presbyterian Church from Jan. 9 through Feb. 27. Those participating this year were Mrs. Stephen Farkas, Mrs. Frank Petree, Dr. H. R. Fishback, Jr., Mrs. Don Rose, Mrs. Mack Harris, LaRae Egbert, Mrs. LaMar Barrus and Mrs. Nina Wilkins. Although there was only a relatively small public turnout for these recitals, it was greater than last year's participation and the programs were very well received. Our student chapter has been organized and its charter has been received from headquarters.—H. R. FISHBACK, JR., M. D., Program Chairman.

**PORTLAND, ORE.**—The Oregon Chapter held its February meeting at the newly-constructed Ahavai Shalom Synagogue. A business discussion preceded an interesting demonstration of Hebrew chant by Cantor Morris Ail, accompanied by Nellie Clark. Refreshments included some delicious Jewish pastries.—Nine new members were admitted to the Oregon Chapter at its March meeting, held at St. Thomas More's Church. Marcellian and Valerian Fox played several recordings from the Bell Telephone Company illustrating tone. Marcellian then showed two films—one on the Bell Telephone concert hour, the other illustrating Honneger's symphonic poem "Pacific 315." The meeting closed with St. Patrick's Day refreshments.—DORA HASLETT, Recorder.

**EUGENE, ORE.**—The annual clergy, organist, director dinner meeting was held by the Eugene Chapter Jan. 25 at Trinity Methodist Church. Featured speaker for the evening was the Rev. Mr. Tyson of Roseburg. The program included several selections by the Trinity Methodist choir under the direction of Mrs. D. E. Allen, dean of the chapter. Mrs. Allen also played an organ solo and gave a demonstration of the organ. Arrangements for the meeting were under the chairmanship of Mrs. Phil Nordling, assisted by Mrs. E. F. Schaefer and Mrs. R. L. Whitson.—ELMA HOLLAND, Correspondent.

**ROCKY MOUNTAIN CHAPTER.**—William Birdwell, organist and choirmaster, and the choir of Messiah Lutheran Church, Denver, Colo., were the hosts at a meeting of the Rocky Mountain Chapter Feb. 6. The program was opened with an organ number, the Sonata 2, by Hindemith, played by Mr. Birdwell. The choir of thirty-eight members came into the church and, standing before the altar rail, gave the following program: "For Us a Child Is Born", Bach; "Come, Holy Ghost," Palestrina; "O Taste and See", Goss; "God So Loved the World", Stainer; the duet "Et Misericordia", from the Magnificat by Bach, sung by Beverly Christiansen, soprano, and John Dyar, baritone; "Quia Feecit Mihi Magna", from the Magnificat by Bach, sung by John Dyar; "O Sacred Feast", "O How Sweet, O Lord" and "Let Us Worship and Fall Down", all by Willan. The program was very effective. After a business meeting a social hour was enjoyed and refreshments were served in the fellowship room.—ESTELLA C. PEW, Publicity.

**WASHINGTON CHAPTER.**—The Washington Chapter held its annual banquet Feb. 14 in the Sorrento Hotel, Seattle. After dinner Dr. Demar Irvine of the University of Washington's music department was our guest speaker. For the frivolous part of the program Edward Hansen, program chairman, conducted a mock choir rehearsal. . . . The Catharine Crozier recital in January was very well attended. Our next Guild event was a recital by Jeanne Demessieux Feb. 28 at the University Presbyterian Church.—GLADYS IRVINE, DIAPASON Reporter.

**LEXINGTON, KY.**—The Lexington Chapter held the February meeting on the evening of Feb. 8 at the home of Mrs. Earl L. Bryant, Holiday Road. Miss Charissey Shearer was assistant hostess. The business meeting was presided over by the dean, Mrs. Eva Wilder Peniston. Mrs. Lewis Bradley, head of the organ department of Georgetown College, Georgetown, Ky., gave the program, which was enjoyed by all. Her subject was "Organ Repertoire." A social half-hour followed in which sandwiches, coffee, mints and nuts were served by the hostess.—LURLINE DUNCAN, Secretary.

**NEBRASKA CHAPTER.**—The chapter met at the home of Dr. and Mrs. John L. Gedgoud Feb. 22. After a business session the

### Nominations of Officers

Nominations For National Officers and Councilors for the year 1955-56 are: 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.; George Mead, Mus.D., A.A.G.O. Chaplain—The Rev. Ralph W. Sockman, D.D. Councilors for term ending 1958: Robert Baker, D.S.M., Ray F. Brown, A.A.G.O., Lillian Carpenter, F.A.G.O., Royal R. Duckworth, F.A.G.O., Ch.M., John T. Erickson, Mus.D., A.A.G.O., Peter Fyfe, Alice Gordon-Smith, A.A.G.O., Harold Heeremans, F.A.G.O., Ch.M., F.T.C.L., Albin D. McDermott, A.A.G.O., William Self, Alec Wyton, F.A.G.O., F.R.C.O., Ch.M., and George William Volkel, D.S.M., F.A.G.O.

The nominating committee consisted of Royal R. Duckworth, F.A.G.O., Ch.M., G. Darlington Richards, F.A.G.O., Lily Andujar Rogers, F.A.G.O., George William Volkel, D.S.M., F.A.G.O., and Claude Means, F.A.G.O., F.T.C.L., Chairman.

members enjoyed an hour-long playing of recorded organ works and choral music on Dr. Gedgoud's high-fidelity amplification equipment. Miss Anne Blanchard of Luther College, Wahoo, Neb., came into Omaha for the meeting, and the group were especially pleased with the opportunity to become better acquainted with her. Another new member of the chapter is Rudolph B. Berryman. This meeting was in the nature of a festive party. Mrs. Gedgoud served the group party fare and the social event permitted us to become better acquainted with our new members.—HELEN MANNING, Secretary.

**ST. JOSEPH, MO., CHAPTER.**—"The Liturgical Year" from the standpoint of a minister was discussed by Dr. Frederick Stoerker, pastor of Zion Evangelical Church, at the February meeting held in the First Presbyterian Church. Mrs. Wayne Nicholas, the dean, presided. The two semesters, "The Year of Our Lord" and "The Year of the Church," were traced historically, with information about the "Kingdom-tide," a section of the liturgical year recently adopted by many Protestant churches of this country. "Kingdom-tide" begins with a church festival the last Sunday in August to emphasize Christ as King. Guests present were Gerhard Krapf, teacher of theory, piano and organ at the Northwestern Missouri State College, Maryville; Mrs. Krapf and ten of the organ students of the college. The executive board announced a guest artist recital by William Teague, organist of St. Mark's Church, Shreveport, La., for March 5 and a recital by local organ students March 27. The new Reiser console installed in the host church was examined by members present. Valentine refreshments were served.—EVA WILSON, Reporter.

**ST. LOUIS CHAPTER.**—Arden Whitacre, the first American organist to give a recital in Rome and the Scandinavian countries, appeared at St. John's Methodist Church in St. Louis Feb. 28. His recital was under the auspices of Christian H. Hahn, minister of music at the church, and the St. Louis Chapter, A.G.O. A dinner and business meeting preceded the recital, which was open to the public. The St. Louis Chapter, in cooperation with individuals and church groups, is sponsoring a series of organ programs, admission free, in the interest of developing a greater appreciation of good organ playing. This was the first St. Louis recital of Mr. Whitacre, who is a graduate of Oberlin College. He studied with Claire Coci, Marcel Dupré, Andre Marchal, Dr. Norman Coke-Jephcott, Dr. Charles M. Courboin and most recently with Flor Peeters.

**ROCKY MOUNTAIN CHAPTER.**—The Rocky Mountain Chapter was honored March 7 by having Hugh Mackinnon, F.A.G.O., as guest speaker. The meeting was held in St. John's Cathedral. Mr. Mackinnon is an associate professor of music at the University of Wyoming and organist of St. Matthew's Cathedral in Laramie. He led a very interesting discussion of some compositions which he had found useful as preludes and postludes. Before the meeting he gave each one present a list of compositions, some of which he discussed as to their quality and usefulness as well as their difficulty. He touched very lightly on his own compositions, which were on display.—ESTELLA C. PEW.

**PASADENA AND VALLEY DISTRICTS.**—The chapter had supper at the Michillinda Presbyterian Church, Pasadena, March 14. William Jones of the church music department of Redlands University gave a lecture on the subject "Music and Worship". It proved to be a period of thought-provoking study.—ETHEL WOOLLEY, Registrar.

## News of the A. G. O.—Continued

## Hear New Pittsburgh Organ.

The Western Pennsylvania Chapter met for dinner at the Mount Lebanon Methodist Church, Pittsburgh, Jan. 25, with Dean Horace M. Hollister, M. S. M., as host. Good wishes and a welcome were extended by Dr. W. Ralph Ward, Jr., minister of the church, John J. Tyrell, representing the Aeolian-Skinner Company, R. Royal King, chairman of the board of trustees of the church, Lee Rumberger, representative of the congregation in chancel rebuilding and the organ contract, and Dr. Ernest Weals, associate minister of the church, were among the guests introduced by Dean Hollister. Dr. Robert Baker, recitalist for the evening, brought greetings from the New York Chapter, of which he is dean. He gave us a personal and cordial invitation to attend the A. G. O. Convention in New York in June, 1956. Since Dr. Baker was fulfilling an engagement originally scheduled for Dr. Clarence Dickinson, we were most interested in hearing a direct report on the slow recovery from a coronary thrombosis which Dr. Dickinson suffered a few weeks ago.

The program for the evening was a dedicatory organ recital on the new three-manual Aeolian-Skinner organ. This was the second part of the dedication program as the Mount Lebanon Methodist Church dedicated a new altar, chancel window and organ, and laid the cornerstone for a new educational building Jan. 23. The organ has fifty speaking stops, drawn from forty-nine ranks of pipes. This includes the 280 pipes of an echo organ which was a part of the former instrument in the church. It is installed in two chambers on each side of the chancel, with a fiber glass sheet that has been placed between the organ screens and the organ chamber. Specifications for the organ appeared in the June, 1952, issue of THE DIAPASON. Dr. Baker brought out all the resources of the instrument. With his superb musicianship he played the Concerto in G major by Vivaldi-Bach, Two Ritournelles of Rameau that were transcribed by Karg-Elert, and the Largo from Corelli's Ninth Sonata for violin as transcribed by Guilman. We then heard a crowning performance of the Prelude and Fugue in D major of Bach. There followed Rinck's Rondo for the Flute Stop, arranged by Dickinson, two chorale preludes for organ of Brahms and the entertaining "St. Francis Preaching to the Birds" of Liszt as arranged by Saint-Saens and Dickinson. The Romantic period was represented by Franck's Chorale in B minor, followed by "We Praise Thee, O God," by Langlais; the chorale prelude on "Greensleeves" by M. Searle Wright and the prayerful Toccata by Dickinson. The Henri Mulet Toccata was a grand finale. A reception honoring Dr. Robert Baker followed the recital in the Sanner Chapel.—ANN LYNN YOUNG, Registrar.

**CENTRAL HUDSON VALLEY**—The February meeting of the Central Hudson Valley Chapter was held at the First Baptist Church Poughkeepsie, N. Y. The program consisted of the motion picture "The Singing Pipes," a film made at the Casavant Freres factory in Canada with organ accompaniment by Bernard Piche, and the records "The King of Instruments," recorded by the Aeolian-Skinner Organ Company. Donald Lockwood, Miss Rosalie Tucker and Richard Lowrie were in charge of the program. The chapter sponsored a recital by Miss Lois Fincke in St. George's Episcopal Church, Newburgh, N. Y., Sunday, March 20. Miss Fincke is assistant organist at Vassar College. For her program she chose works by Bach, Messiaen, Dupre, Langlais, duMage, Buxtehude and Reubke.—MARION E. THYSTRUP, Secretary.

**EASTERN NEW YORK CHAPTER**—Twenty-two members of the Eastern New York Chapter met Feb. 15 in the basement of St. Matthew's Church, an attractive chapel recently constructed in Latham, under the sponsorship of St. John's Episcopal Church, Troy. Greetings were extended by Dean VanDemark and H. Wellington Stewart, organist and choirmaster at St. John's, who introduced the Rev. Stephen Gillespie, in charge of the chapel, and Mrs. Joseph E. Powell, who presides at the chapel Hammond. A business meeting preceded the evening's program—an open forum discussion on the general theme of "Choir Room Techniques and Problems." George Bayley, organist and choirmaster at All Saints' Cathedral, Albany, served as moderator and initiated the discussion, which aired some interesting experiences and opinions. Meth-

ods of selecting, presenting and rehearsing both new and familiar anthems stressed the necessity for the director's careful preparation, with an eye to the musical assets and psychological limitations of his choir as a group. It was emphasized that personal contacts are essential in the battle to win new recruits to the volunteer choir. Special committees formed to create churchwide interest in the choir have been found to boost the musical morale of all concerned. Extracurricular musical programs and activities in which the choir can participate as a unit were recommended to improve the overall attendance at rehearsals. However, it was pointed out that all choirs should be made aware that they are designed to serve, not entertain. The meeting adjourned after the partaking of refreshments.—CAROLYN EYLESHERMER, Registrar.

**CINCINNATI CHAPTER**—The Cincinnati Chapter presented the following program March 7 at the Norwood Presbyterian Church: Symphonic Piece, Clokey; piano and organ (Martha Louise Hedrick, Herschel Linstead); "Springs in the Desert," Jennings; (Norwood Presbyterian choir); Sonata for Organ (Duet), Hesse; (Ruth Eckel, Louise Heimerlinger); "Scotch Poem," McDowell; piano and organ (Joy and Elmer Dimmerman); "Psalm 100," Williams; (Norwood Presbyterian choir); Classic Concerto for Organ, Sowerby; piano and organ (Raymond J. Burt, Harold S. Frederic); "Lord, in Thee Have I Trusted," Buxtehude; (Blanche Gettes, soprano; Sandra Bernat, violin; Lorna Smalco, violin; Harold S. Frederic, organ); Rigaudon, Campra; organ (Roger Heather).—BETTY HOENSCH, Registrar.

**EASTERN MICHIGAN CHAPTER**—Feb. 15 the Eastern Michigan Chapter met at the First Presbyterian Church in Birmingham, Mich. A turkey dinner was served, followed by a tour of the church plant. This is an interesting new church of modern design. A splendid program of organ and choral music began at 8:15. Frederick Marriot, music director of the Kirk-in-the-Hills, played groups of numbers from the works of Van Hulse, Bunjes, Willan, Marriot, Purvis and Maelkelbergh, and the forty-voice choir, under the direction of Robert Slusser, director of music at the host church, sang anthems by Sowerby, Willan, DeLamarier, Titcomb and Morgan. This fine, well-trained choir was an inspiration to all.—DENISE GREINER, Registrar.

**LANSING, MICH., CHAPTER**—The Lansing Chapter had two exceedingly interesting programs since the holiday season. The first was a workshop on choral techniques Feb. 15 at the Central Methodist Church. Dr. Cyril Barker, minister of music at this church, was the co-ordinator of the program. Dr. Barker referred to the groups as "AGOISTS" and he led in an interesting and instructive discussion of choir rehearsal techniques, production of tone quality in group singing and many other vital subjects relating to choir work. . . . The March meeting was a workshop on organ construction and design. Paul Eichmeyer conducted the program at St. Paul's Episcopal Church, where he is organist and choirmaster, and the members of the student Guild demonstrated the points of Mr. Eichmeyer's lecture. The speaker discussed the reasons for hybrids in organ design and the controversial subject of mutations received a share in the discussion.—HELEN ROBERTS SHORE, Registrar.

**YOUNGSTOWN CHAPTER**—The annual clergy-organist dinner of the Youngstown Chapter was held at the First Covenant Church Feb. 28. The speaker was Dr. Walter E. Mayer, a professor at Youngstown College. His subject was "The Grand Amen," presenting the psychological relationship between choirmaster and choir member. Walter S. Horsley was toastmaster and presented Dr. D. W. Richards, who led the group in singing, accompanied by Miss Gertrude McCartney. The Westminster Quartet entertained with "Ye Watchers and Ye Holy Ones" and "Rigoletto," an operatic farce arrangement. The Rev. Albert Bengston, pastor of the host church, pronounced the invocation and the Rev. Walter Swearingin, sub-dean of the chapter, the benediction.—DOROTHY G. WARR, Secretary.

**KANAWHA CHAPTER, CHARLESTON, W. VA.**—The chapter met at the First Presbyterian Church in Charleston Feb. 28. The dean, Mrs. W. J. Wray, presided over the business meeting. Following this the chancel choir of the church, under the direction of Conrad Eaddy, minister of music, presented a program of contrasted anthems. Those included were: "Behold Now, Praise the Lord," Titcomb; "O Lord, Increase My Faith," Gibbons; "Praise," Rowley; "Deliver Us, O Lord Our God," Batten; "O King All Glorious," Willan; "Here, O my Lord, I see Thee Face to Face," Whitlock; "King of Glory, King of Peace," Warrell; "Oh Lord Our God, We Humbly Pray," Deihl; "Thee We Adore," Candlyn; "On this Day Earth Shall Ring," Stewart; "Now There Lightens upon Us," Sowerby. A reception for the choir and Guild members was held in the Henry Ruffner room of the church after the meeting.—ALICE EADY, Registrar.

**PEORIA, ILL., CHAPTER**—A large and appreciative audience greeted Virgil Fox when he appeared under the sponsorship of this chapter March 8 at the First Methodist Church. His program contained the following numbers: Concerto No. 4 (Allegro Moderato), Handel; Chorale Preludes, "In dulci Jubilo," "Since Thou Art Come Down" and "Come Sweet Death," Bach; Concerto No. 1 in D minor, Bach. He was ably assisted by Mrs. Edna Larsen and Hugh C. Price, pianists from Kewanee, who played the orchestral parts. The second group included: "Greensleeves," Vaughan Williams; Sonata on the Ninety-fourth Psalm, Reubke. The third group included "Giga," Bossi; Introduction and Fugue on the Chorale "How Brightly Shines the Morning Star," Reger. Mr. Fox's playing was superb in every way, made more enjoyable by the lucid comments before most of the numbers. A reception was held in the church parlors after the program.—ANNA LUCY SMITLEY, Registrar.

**SPRINGFIELD, ILL.**—The Springfield Chapter sponsored Frank R. Bohnhorst in a recital Jan. 9 at the First Presbyterian Church. Mr. Bohnhorst's numbers included: Offertory on "Vive le Roy", Raison; "Glory Be to God on High", "Deck Thyself, My Soul, with Gladness", and Toccata, Adagio and Fugue in C major, Bach; Five Chorale Preludes, Brahms; Chorale Prelude on "If Thou but Suffer God to Guide Thee", Pfausch, a colleague of Mr. Bohnhorst on the music faculty of Illinois Wesleyan University at Bloomington; four Folk-Hymn Preludes, Gardner Read; "Apparition of the Eternal Church", Messiaen. Preceding the recital a business meeting was conducted by Mrs. Ethel Bryant Cramer, the dean. Following the recital a ham dinner was served in honor of Mr. Bohnhorst. Mr. Bohnhorst, who is also state chairman for the composition committee of the Illinois Federation of Music Clubs, then made a challenging talk on the status of contemporary music in the state and on the possibilities of acquainting the people with good music in the modern idiom. . . . On Feb. 12 Howard B. Kelsey, professor of organ and chapel organist at Washington University and minister of music at the Second Baptist Church in St. Louis, conducted an organ clinic at the First Methodist Church.

**EAST CENTRAL ILLINOIS**—The chapter met March 14 at the home of the sub-dean, Mrs. A. L. Wilson, in Urbana. Mrs. George Anner, the dean, conducted the business meeting, which included a discussion of the regional convention to be held in Urbana the latter part of June. The co-chairmen, Professor Paul Pettinga and Mrs. A. O. Dawson, reported on plans to date. The formation of a student chapter in connection with the adult chapter was discussed and a unanimous vote brought about its formation with two student members joining at the meeting. Professor Alan Laing, chairman of the department of architecture at the University of Illinois, gave the program, which consisted of slides and a lecture comparing church architecture of the twelfth and thirteenth centuries with that of the present day. Many of the older and better-known cathedrals of Europe were included in the slide collection, as well as modern churches of this country, Sweden and Switzerland.—BARBARA ANDERSON, Secretary.

**EAST CENTRAL ILLINOIS**—The East Central Illinois Chapter met Feb. 21 at the First Methodist Church of Champaign. The program consisted of a discussion of appropriate music for the service led by Mrs. LeRoy Hamp. Illustrations were played as follows: Sonata No. 2, Arne (played by Mrs. Robert Hulsizer); "Invocation," from Five Preludes for the Sacred Service of the Jewish Church, written by Tedesco (played by Mrs. Carl Bays) and Bloch's Second Prelude from the collection of Six Preludes for Organ, (also played by Mrs. Bays). Mrs. Wesley Reeder played the first two movements from Mendelssohn's Second Sonata and the program was concluded with two chorale preludes, "Jesu, meine Freude" and "Ich Ruf' zu dir, Herr Jesu Christ," Bach (played by Mrs. Lowell Anderson).—BARBARA ANDERSON, Secretary.

**FORT WAYNE CHAPTER**—The Fort Wayne Chapter sponsored a concert of chamber music Feb. 22 at the West Creighton Christian Church, by the Shambaugh String Quartet, with other instrumental soloists. This is the fourth year the chapter has enjoyed a program by this group and the concert always draws a good crowd. Members of the quartet are Mrs. Robert (Virginia) Shambaugh and Robert Collins, violinists; Miss Marilyn Buchanan, cellist, and Robert Shambaugh, who plays viola. The soloists were John Baird, playing alto recorder; John Broom, flute; Mrs. Richard Seeger, clarinet, Robert Archer, French horn, Richard Seeger, trumpet, and Richard Carlson, organist. The quartet opened the program with three numbers from Moutssorgsky's "Pictures at an Exhibition"—the "Promenade," "An Old Castle" and "Gossiping and Quarreling." John Baird played recorder in Mozart's Flute Quartet in A major, which he had arranged for recorder and strings. John Broom was heard in the Air for Flute and Strings by Alec Wilder. Mrs. Richard Seeger played clarinet in the "Overture

on Hebrew Themes" for clarinet and strings. Robert Archer and the ensemble played Mozart's Quintet Number 10. Richard Seeger played trumpet in his own arrangement of the Arietta from Concerto No. 3 by Ernest Williams. Richard Carlson and the quartet brought the concert to a brilliant close with two numbers for organ and strings—Meditation, by Alec Rowley, and Prelude and Allegro, by Walter Piston. After the concert refreshments were served in the church parlors by Mrs. Sam LaBarbera and Mrs. G. Doyle White, committee.—FLORENCE H. FAY, Publicity.

**MASON CITY, IOWA**—The Mason City Chapter met at the Olson Music Company Feb. 15. Several members participated in the monthly "We Play For Each Other": Jane Dusenberg played the Sonata in C minor, Guilman; Ann Galvin the Adagio, Sonata No. 1 Mendelssohn, "Night," Cyril Jenkins; Betty Gooder "Chinese Boy and Bamboo Flute," Spencer, and "Elizabethan Idyll," Noble; Lottie Sorlien "Autumn," Chamade; "Romance," Rubinstein. A. R. Lindquist, manager of the Olson Music Company, showed a film entitled "The Kind of Music You Want," with Porter Heaps at the Hammond. A description of the development of the organ was read by Mrs. Vera Yelland. Members and guests adjourned to the Town House for refreshments at the invitation of the store manager.—(Miss) MARIE VON KAENEL, Registrar.

**CENTRAL IOWA CHAPTER**—The Central Iowa Chapter met at Grace Methodist Church, Des Moines, Feb. 14. Dean Alice S. Brown, organist at Grace Church, presided at the business meeting. Dr. Joseph A. Burns, F.A.G.O., organist at Christ Episcopal Church, Waterloo, and on the music faculty of Iowa State Teachers' College, Cedar Falls, was presented in a recital. His program included: "Missa Delli Apostoli" Frescobaldi; Chorale Preludes of the Liturgical Year, Bach; Concerto No. 10, D minor, Handel; Sonata I (1937), Hindemith; "The Musical Clocks," Haydn; "Song of the Basket Weaver", Russell; Toccata in F, Widor. Following the recital, refreshments were served by Mrs. Charles Heilman.—ROBERT M. SPEED, Secretary.

**CHICO, CAL., CHAPTER**—Members and friends of the Chico Chapter were treated to a program of organ and vocal music preceding the Guild's regular meeting Feb. 25. The evening's musical program was arranged by Richard E. Emmons, organist of the First Baptist Church, and presented at that church. Featured performers, in addition to Mr. Emmons, were Miss Leona Corrie, assistant organist of the church, and James Kinnee, director of choirs and vocal instructor at Chico State College. Miss Corrie opened the program with Wesley's Prelude and Air and the Prelude and Fugue in B flat by Bach. Mr. Kinnee, baritone soloist, sang a group of four numbers. Miss Joann Meier was accompanist for Mr. Kinnee. Concluding the program was a group of five organ solos by Mr. Emmons: Bach's "When Thou Art Near"; "Our Father Which Art in Heaven," Buxtehude; Brahms' "Behold, a Rose is Blooming"; "Glad Tidings," Ruth Barrett Phelps, and the Toccata from "Suite Gothique" by Boellmann. Following the musical program the members adjourned to the S. M. Corrie home for their business meeting. Announcement was made of the regional convention to be held in Long Beach July 20-23. After some discussion as to means and dates it was voted to plan a benefit recital in honor of Dr. Albert Schweitzer's eightieth birthday, all proceeds to go toward the special A.G.O. fund for Dr. Schweitzer's missionary work in French Equatorial Africa. At the conclusion of business refreshments were served by the hostess, Miss Corrie, and her mother, Mrs. S. M. Corrie.—CHARLES VAN BROWN, Dean.

**CENTRAL CALIFORNIA CHAPTER**—The privilege of presenting an artist who really makes music was afforded the Central California Chapter when Arden Whitacre was presented Feb. 14 on the recently-installed Jemison-designed Austin organ at Zion Reformed Church in Lodi. To hear Bach and Franck played without flaw is one thing, but to hear the oft-neglected B minor Prelude and Fugue and the A minor chorale in Whitacre's interpretation in the grand manner brought echoes of how they may have sounded on the composers' own instruments. Of the many nationally-known artists presented on this fine instrument, Mr. Whitacre had best calculated the auditorium's acoustical qualities. His registration was well thought out for each school of composition: the Bach used the rugged mixtures, the Franck didn't, the Vierne used the softest registers of the organ and solo flutes; the Dupre Noel Variations and the G minor Prelude and Fugue offered a challenge of variety on a modest three-manual. The emotional sweep of Fior Peeters' tribute to his late mother, the "Elegie" with its tender treatment of the "In Paradise" theme from the Gregorian Requiem mass over the syncopated pedalpoint, was shattering in its impact. The same composer's Toccata from the "Suite Modale" gained much from being taken half again as fast as Peeters' metronome marking; it was played in an extremely clean manner with all the Whitacre fire and enthusiasm.—FRANK TULAN, Sub-Dean.

News of the A. G. O.—Continued

**HARRISBURG, PA.**—The Harrisburg Chapter presented Jeanne Demessieux, the brilliant French organist of Paris, in a recital at Grace Methodist Church Feb. 10. A large audience greeted Mile. Demessieux and were greatly impressed by her technical perfection, profound musicianship and eloquence of interpretation. Her program began with the Bach Toccata in F major. Then followed "Come Now, Saviour of the Heathen," Bach; Second Concerto in B major, Handel; Second Chorale in B minor, Franck; Allegro from Sixth Symphony, Widor; Intermezzo from Suite, Jean Berville; "Triptyque," Demessieux. At the end of the program three themes written by Donald Clapper, organist of the Pine Street Presbyterian Church, were handed Mile. Demessieux. When she began her improvisation it was evident that she had caught the germ of her art of improvisation from her teacher, Marcel Dupré. Whether one likes the modern idiom or not, it is ever a thrilling experience to follow the many moods displayed and always the grand, full organ climax. Patrons and friends had the pleasure of meeting this charming young organist at a social hour after the recital.—**IRENE BRESSLER**, Registrar.

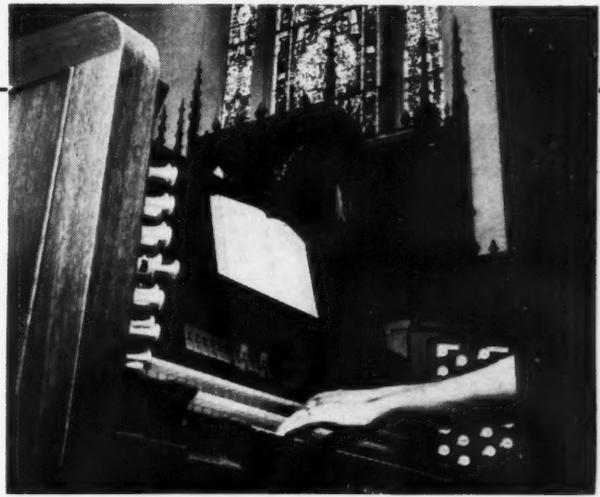
**LA JOLLA CHAPTER, CAL.**—Thirty members of the La Jolla Chapter met for dinner at the Acapulca Gardens in Ocean-side March 5. Dean Charles Marsh presided. After dinner the chapter adjourned to the First Methodist Church, where four members were given a theme upon which to improvise. This proved to be of unusual interest, with four entirely different improvisations on the same theme. The four members were T. Morly Harvey, Frederick S. Andrews, Douglas I. Duncan and James H. Weld. A program of unique interest was announced for March 13 in St. James' Church, La Jolla, when Dr. Frederick Andrews and his choir from Christ Church, Coronado, gave a program of chorale preludes with the choir singing one verse of the chorale preceding each prelude.—**LILLIE M. HIGH**, Secretary.

**MANATEE, FLA., CHAPTER**—Because of conflicts the February meeting of Manatee Chapter was held March 1 in the chapel of the First Baptist Church in Sarasota. The guest speaker was Floyd Eaddy, minister of music at the Fifth Avenue Baptist Church in St. Petersburg. He stressed the fact that the choir is there to enhance the worship and should be an evangelistic agency.

Speaking from his own experience, he gave his three requirements for choir members: (1) Right attitude and sincerity, (2) ability, (3) musicianship. After giving several helpful suggestions for rehearsals, he led a discussion on the model choir, as a choir clinic for members and guests present. He gave a most informative outline of the musical education program in the church.—**PAULINE MAY**, Registrar.

**STUDENT GROUP, UNIVERSITY OF TULSA, TULSA, OKLA.**—Pupils of Jeanne Gentry Waits, were presented in a recital Feb. 20. The program was as follows: Prelude, Fugue and Chaconne, Buxtehude; Pastorale, Traditional; Toccata in D minor, Bach; Prelude and Fugue in E minor, Bach; Toccata in D minor (Dorian), Bach; Prelude and Fugue in E flat major ("St. Anne's"), Bach; Paraphrase on the Te Deum, Langlais; "Suite Gothique," Boellmann; Chorale Improvisation on "Praise to the Lord, the Almighty," Karg-Elert; Pastorale, Franck; Toccata, Sowerby.

**SPRINGFIELD, MASS., CHAPTER**—For the March meeting the Springfield Chapter held the first Guild service in this area, at which time the examination pieces for 1955 were featured. The service was held at Trinity Methodist Church. Participating organists were LeRoy Hanson of Hope Congregational Church, Charles Schilling of First Church of Christ, Congregational, Prescott Barrows, Trinity Methodist, and Mildred Bidwell, First Church of Christ, Scientist, who played the prelude and postlude. The service was led by the chaplain, the Rev. Carl N. Noble, assistant minister of First Church of Christ, Longmeadow. The Trinity chancel choir, augmented, sang two anthems, led by its director, Prescott Barrows. A reception for Guild members and their friends followed the service in the church parlors. Following is the program: Chorale Prelude, "Jesu, geh voran," Karg-Elert; processional hymn, "Faith of Our Fathers"; anthem, "O Praise Ye the Lord," Franck; Declaration of the Religious Principles of the American Guild of Organists; A Prayer for the Guild organists; offertory, "A Hymn of Brotherhood," Ancient Dutch Melody; Recital of Guild examination pieces for 1955; recessional hymn, "Rise, My Soul," Foundery Collection; postlude, Prelude and Fugue in C major, Bach.—**MILDRED WELLS**, Secretary.



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Charlotte	First Congregational	3
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Grand Rapids	Eighth Reformed	3
Grand Rapids	Masonic Temple	3
Grand Rapids	Mayfair Christian Reformed	3
Ironwood	First Methodist	3
Kalamazoo	First Baptist	3
Marshall	Trinity Episcopal	3
Zeeland	First Reformed Church	3
WISCONSIN		
Eau Claire	Christ Church Cathedral	3
Eau Claire	First Lutheran	3
Janesville	First Ev. Lutheran	3
Plymouth	St. John's Ev. Lutheran	3
Racine	First Baptist	3
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## News of the A. G. O.—Continued

### Nies-Berger Speaker at Dinner

The Bridgeport Chapter held its pastor-organist dinner at the Town House in Bridgeport Feb. 15. Over 125 organists with their pastors and guests were present. Miss M. Louise Miller, the dean, presided at the meeting. John Alves, program chairman, introduced Edouard Nies-Berger of New York, who told of his lifetime friendship and experiences with Dr. Albert Schweitzer, while collaborating on the monumental edition of the chorale preludes of Johann Sebastian Bach, recently published by Schirmer. It was a most inspiring talk. The March meeting was an organ recital at the First Presbyterian Church in Bridgeport March 14 by Robert Mahaffey, organist and choir-master of St. John's Church in Brooklyn.

### Convention in Portland, Me.

Dr. Alfred Brinkler of Portland, Me., is chairman of the Northeastern regional convention, which is sponsored by the Portland, Me., Chapter. Dates for the conference are set for July 6, 7 and 8 and an all-round program of music and entertainment is promised. In addition to recitals by nationally famous organists and visits to nearby colleges the program will include a real New England clam-bake on the shore of Casco Bay. Further information may be obtained from Dr. Brinkler at 104 Park Street, Portland.

**BOSTON, MASS.**—Members and friends of the Boston Chapter were guests of Dowell McNeill, B.M., at a recital in the Church of the Blessed Sacrament, Jamaica Plain, where he is organist, Feb. 7, with about 200 present. Mr. McNeill, who is on the faculty of the New England Conservatory of Music, presented a varied program of church music. One section of the program was devoted to five compositions inspired by the Virgin Mary and the life of Christ. These included the sweet "Holy Boy" of John Ireland and the gently moving Cantilene from the "Symphonie Romane" of Widor (the theme of which is taken from the gradual "Haec Dies" of the Easter mass). The organ is a fairly recent installation of Casavant Freres and is heard to advantage in the beautiful Graeco-Byzantine building. The total effect of organ, organist and music was most telling in the great Fantasie and Fugue in G minor by Bach.—MARSHALL S. WILKINS, Registrar.

**NEW HAMPSHIRE CHAPTER**—The New Hampshire Chapter held a midwinter meeting in Manchester, N. H., as guests of the organist of St. Paul's Methodist Church, Milton M. Johnson, and Mrs. Johnson. The group met in the church vestry and recordings of the chapter choir festival held last fall were played. A talk on the early development and later life of Albert Schweitzer was delivered by the Rev. George Niles, pastor of the Manchester Universalist-Unitarian Church. Mr. Niles visited Africa last year, but weather conditions prevented him from making a visit to Dr. Schweitzer at Lambarene. The chapter plans a recital by a distinguished organist shortly after Easter in honor of Dr. Schweitzer. The chapter also plans a second statewide choir festival in the fall at the beautiful chapel of St. Paul's School in Concord, N. H. Refreshments with appropriate Valentine decorations were served in the church parlor by Mrs. Johnson, assisted by Mrs. Paul Crawford, Miss Josephine Coakley and Miss Claire Sasseville, all of Manchester.—HELEN M. LOMBARD.

**NEW HAVEN CHAPTER**—Mrs. Yvaine Duisit of Paris, France, was sponsored by the chapter in a recital March 14 at the First Baptist Church, where there is a new Austin organ. Mrs. Duisit's program was as follows: Chaconne, Couperin; "Recit de Tierce en Taille," de Grigny; Fantasie and Fugue in G minor, "Abide with Us, O Lord," "Come God, Creator, Holy Ghost" and "O Help Me, Lord, To Sing Thy Praise," Bach; Chorale in A minor, Franck; Prelude in E flat minor and Scherzo, Durufle; "Carillon," Vierne.—CLARE S. SMITH, Registrar.

**HARTFORD CHAPTER**—On Sunday evening, March 13, the Hartford Chapter presented a Bach program to an audience of 600 people at Trinity Episcopal Church as this year's Schweitzer benefit concert. Helen Boatwright, soprano; Gerald Gelbloom, violin; Ruth Dorsey, flute and Robert Conant, harpsichord, were the soloists, assisted by players from the Hartford Symphony Orchestra. The program included the Fifth Brandenburg Concerto, with Mr. Gelbloom, Miss Dorsey and Mr. Conant as soloists, and two cantatas, one performed by Helen Boatwright, the other by the Trinity Church choir under the direction of Robert Brawley. Eunice Pike also played two organ preludes. At the conclusion of the program refreshments were served by the women of the church, with the Rev. Van Kingsland Winkle and Robert S. Brawley as hosts.—TERESA D. FITZGERALD, Publicity Chairman.

**WESTERLY, R. I.**—The Westerly Branch held its monthly meeting Feb. 14 in the Broad Street Christian Church. The organ "movie" released by the Hammond Organ Company, "The Kind of Music You Want," was shown. The story started in a church and built itself up around a young organ student, his father, and teacher, Porter Heaps. . . . The January meeting was held in the Pawcatuck Seventh-day Baptist Church. A period of silence was observed in memory of Mrs. Jessie Davison, who passed away Jan. 5. She had been a subscribing member since the Westerly Branch was organized in 1944. Guest speaker was the Rev. Charles Bond, whose subject was articles written by Ernest K. Emurian on choir directors' planning the year's work, wedding music, the funeral music, offertories, postludes and ministers of music. These articles presented many new ideas to the organists and choir directors, as well as periods of merriment to the group.—ALBERT M. WEBSTER, Secretary.

**LONG BEACH CHAPTER**—The spacious lounge of the exclusive Pacific Coast Club afforded a proper setting for the organ and instruments program at the March meeting, with Dean Joe Riddick presiding. Edith Wyant, organist of Trinity Lutheran Church, with Clayton Berry, flutist, and Ethel Fleming, violinist, played numbers by Handel, Gluck, and Bizet appropriate to the service and church banquets. Frederick Shaffer, organist at East Side Christian, accompanied Susan Moore, soprano soloist of the same church, in selections by Ernest Charles, Izora Brandt, pianist, and Joe Riddick, organist, played the Demarest Fantasy and an old Dutch Lullaby. Agnes Spies, organist of St. Thomas' Episcopal, and Carolyn Johnson of the Arcadia Christian Reformed Church, pianist, played the second movement of the Fifth Brandenburg Concerto. Organ and instrument programs are vital to Guild members, particularly in Long Beach, it seems, for two Guild members have been "fired" out of their organ positions recently by church fires which damaged the organs. At the business meeting reports were read by Gene Driskill, convention chairman, from ten committees functioning in preparation for the far Western regional convention in Long Beach June 20-23.

**SAN JOSE CHAPTER**—Our first meeting of the year was held at the Church of St. Leo the Great in San Jose. After an explanation of the sacrifice of the mass by the Rev. John Duryea, the combined choirs of St. Leo and Holy Family Churches sang excerpts from Christmas and Easter music and other music used in their services. This beautiful program was under the direction of Miss Rosalie Speciale, with Mrs. Alice Romani at the organ, interspersed with organ solos by Jean Stirling Long. A business meeting and refreshments followed the service. In keeping with our theme for the year—to get better acquainted with the services and music of all churches—we went to the First Baptist Church of Santa Cruz for the February meeting. There the Rev. S. B. Cooper explained the order of their service. Under the direction of Miss Helen Van Oterendorp the choir sang several anthems with Arthur West at the organ. After this lovely service a business meeting was held. Plans for a recital which the chapter is sponsoring were discussed. Clifford Hansen will play this recital at the First Methodist Church in San Jose.—SYLVIA T. BUSH, Corresponding Secretary.

**CHESAPEAKE CHAPTER**—The February meeting was held on St. Valentine's Day at the Church of St. Michael and All Angels (Episcopal) in Baltimore. E. William Brackett, organist and master of choristers there, played an interesting recital on the new organ recently completed. His program included works of Buxtehude, Bach, Peeters, Stanley, Vierne, Messiaen and Langlais. Then the members moved into the great hall of the church, where the business meeting was conducted by Dean Lowe. At its conclusion refreshments were served in a Valentine setting. . . . On Feb. 20, at the same church, the chapter presented a choir festival under the direction of Emile H. Serpos, director at the Third Evangelical Lutheran Church. Two hundred voices from eleven choirs sang a program of anthems representing periods in the church year from Advent through Trinity. Designed to benefit the Richard Ross memorial fund, the festival included organ music by Mr. Brackett.—DELLA V. WEBER, B.S., A.A.G.O.

**DISTRICT OF COLUMBIA**—The February meeting of the D.C. Chapter was held in the choir room of the Westmoreland Congregational Church Feb. 7, with Lyman McCrary, the dean, presiding. The nominating committee presented the names of the officers to be placed on the ballot. Because of the necessity of replacing the registrar and the secretary for the remainder of the current term, Effie Collamore and Everett W. Leonard were appointed, respectively, to these offices. Miller Simpson, director of music at the Georgetown Presbyterian Church, reported that the instrument at that church is to be discarded when the church building is renovated and remodeled. Since the organ is thought to be

one of the oldest in this area, Mr. Miller invited the members to visit the church and play the instrument as a matter of historical interest before it is removed. The remainder of the meeting was devoted to making final plans for the regional convention held in Arlington Feb. 20-23.—EVERETT W. LEONARD, Registrar pro tem.

**RICHMOND, VA., CHAPTER**—On Feb. 15 the Richmond Chapter enjoyed a buffet supper and a service of Hebrew music and worship at Beth Ahabah Synagogue. Mrs. Mable Maxson Stradling, organist and choir director at the synagogue, along with her excellent quartet, gave lovely examples of the responses used in the Hebrew service. In the absence of Rabbi Goldberg from the city, James Milhiser of the congregation read from the prayer-book and explained various aspects of the service. . . . On Feb. 27 the combined choirs of fourteen of our Richmond churches, sponsored by the A.G.O., presented an inspiring hymn festival at the First Baptist Church. The director was Dr. James R. Sydnor of the Presbyterian General Assembly's Training School and organist of St. Paul's Episcopal Church; the organist was Granville Munson of St. Stephen's Episcopal Church. The response was excellent and the occasion truly an inspiring one.—ELIZABETH B. HOWELL, Registrar.

**MISSISSIPPI CHAPTER**—The Mississippi Chapter held an all-day meeting Jan. 15 at the University of Mississippi in Oxford. The meeting was opened with the reading of a paper on "Contemporary Music in a Contemporary World," by Dr. Parks Grant, a member of the music faculty at the University. Harry McCord of Corinth talked about "Care and Repair of Music" and circulated samples of his work and of recommended materials. Richard Brothers of the university music faculty gave a talk on "Choral Music." At a business meeting it was voted to request headquarters to change the name of the chapter to North Mississippi. At the conclusion of luncheon in the university cafeteria Cochrane Penick gave a report on the recent convocation held in New Orleans. Jane Slaughter, member of the faculty of Blue Mountain College, played a short recital in Fulton Chapel. Her selections included the following numbers by Bach: Adagio from Trio—Sonata 1, and Toccata and Fugue in D minor; Chorale in A minor, Franck; "Jesus, Bridegroom of Souls," Karg-Elert, and "Carillon de Westminster," Vierne. Esther Oelrich of the university faculty played the following numbers by Bach: Dorian Toccata, "Our Father Who Art in Heaven," "My Heart is Filled with Longing," "Now Let Us Sing with Joy," and "Jesu, Joy of Man's Desiring;" "A lovely Rose is blooming," Brahms; "Fairest Lord Jesus," Edmundson; "Credo," Titcomb. The meeting closed with a social hour and refreshments at the home of Dr. and Mrs. Vernon B. Harrison. The meeting was attended by persons from at least ten towns.—COCHRANE PENICK, Secretary.

**CENTRAL FLORIDA CHAPTER**—The February meeting was held at the All Saints' Episcopal Church, Winter Park. Miss Jane Hood, organist and choir-master of the church, presented a program of organ selections together with Alphonse Carlo, violinist from Rollins College. Miss Hood, recently returned from Europe, where she enjoyed the privilege of studying under a Fulbright fellowship, demonstrated the detailed phrasing and articulation taught by the new German school of organists, in Bach's Sonata 3, in D minor, and five selected variations from the chorale-partita, "From God I Want Never To Part" by Kurt Hessenberg. Her accompaniment was significant also in the violin numbers: "La Folia," Archangelo Corelli and Violin Sonata in D major, Handel, as played by the capable Mr. Carlo. After a brief but important business meeting, the chapter enthusiastically received a synopsis of Miss Hood's experiences abroad. The evening was brought to a close with refreshments served from a table bedecked with many varieties of camellias and a Valentine motif.—BEATRICE F. WHITE, Registrar.

**JACKSONVILLE, FLA., CHAPTER**—A program devoted to wedding music was heard by the Jacksonville Chapter at its meeting Feb. 15 in the First Methodist Church. The meeting began with a panel discussion of church policies regarding wedding music by five Protestant ministers and a Jewish cantor. After this there were musical examples performed by William Leland and Herbert J. Austin, organists, and a group of singers. Composers represented were Campra, Bach, Rowley, Franck, Dvorak, Brahms, Douglas Moore, Castelnuovo-Tedesco, Bloch and Clokey. The meeting continued with an open forum. There was a display of music brought by the members of the chapter. After a business session the group went to Wesley Hall for a social hour.—MRS. ROSELYN LANGDALE, Dean.

**ST. PETERSBURG, FLA.**—Under the auspices of the St. Petersburg Chapter an inspiring church music clinic and choral festival was conducted by Dr. John Finley Williamson, director of the Westminster Choir, at the First Methodist Church Feb. 17-20. There were fifty-seven registrations for the clinic, which brought musicians from various cities in the state. At the choral festival the participants included a chorus composed of members of the clinic, as well as local church choirs. Dr. Williamson brought

out a fine type of congregational singing, noteworthy for its interpretation of favorite hymns. The chorus combined shading, expression and balance of voices to a remarkable degree. Composers represented were Francis, York, Fetter, Ippolittoff-Ivanoff and Bortniansky. Dr. Earl Evans, minister of music at the host church and formerly of the Westminster Choir, introduced Dr. Williamson. Robert D. Setzer, M.S.M., and Sheldon Foote, F.A.G.O., accompanied the singing. Other organists participating were Emma Corey Ware, organist of the First Methodist Church; Viola Burckel, A.A.G.O., assistant organist, and Kay Stickland White, organist of the Pasadena Community Church. The gathering was welcomed by Mrs. Frances Gutelius Smith, dean of the St. Petersburg Chapter. . . . On Feb. 21, the chapter held a luncheon meeting at the Detroit Hotel. On this occasion the speaker was the Rev. Sam N. Milton, pastor of the Lakeview Presbyterian Church, who gave an informal talk based upon humorous verse.—EDWIN A. LEONARD, Chapter Correspondent.

**MIAMI, FLA.**—The Miami Chapter's annual Guild service was held at Trinity Episcopal Church Sunday afternoon, Feb. 12. This was a joint meeting with the Miami Music Teachers' Association. An augmented choir directed by Bruce Davis, F.A.G.O., sang choral evensong and the rector, the Rev. G. I. Hiller, gave an address on "Music in Worship." The organ prelude was "Jehovah voran," by Karg-Elert, and the choir sang the following anthems: "Wake, Awake, Bach; "Love Never Fails," Root; "Hail, Gladdening Light," Martin, and a "Te Deum" by Titcomb.—ETHEL S. TRACY, F.A.G.O. Registrar.

**NORFOLK, VA.**—The Norfolk Chapter met for dinner March 1 at the Ghent Methodist Church, with Edwin Goddard, minister of music, as host. The members of the chapter brought their ministers as guests and the program consisted of a panel discussion led by two organists—William Richard and John Halvorsen—two ministers—the Rev. Norman Slater, pastor of the Church of the Good Shepherd, and the Rev. O. Edwyn Luttrell, pastor of the Larchmont Baptist Church—and Dean Charles Vogan as moderator. The discussion covered such topics as more appropriate music for weddings, acquainting congregations with new hymns, the advantages and disadvantages of paid singers as opposed to volunteers and the role that ministers and organists play in church music in general.—SARA UDY HUBBARD, Secretary.

**PORTSMOUTH, VA., CHAPTER**—The chapter held its monthly meeting Jan. 18 at the home of Mrs. Albert Steele. Cedric Lyon, the dean, presided. The program was one of the delightful musical treats of the season, consisting of organ, vibraharp and piano music in solos and ensembles. Those performing were Mrs. Albert Steele at the vibraharp (minister of music of Shelton Memorial Congregational Church), Mrs. E. E. Martin at the organ (minister of music of Churchland Baptist Church), Miss Imogene Kitts at the piano (minister of music of the Broad Street Methodist Church) and Kenneth Boone at the organ, (assistant organist of South Street Baptist Church). A determined effort is being made by the chapter to enroll all organists and directors of the city and area as members.—HERBERT G. STEWART, Registrar.

**COLUMBUS, GA., CHAPTER**—On Feb. 4 at the Wynnton Methodist Church the Guild was host for a dinner meeting, having as special guests ministers and music committee chairmen from various churches. Approximately ninety persons attended this enjoyable event. Following a meal featuring Southern barbecued chicken, served by the women of Circle No. 6 of Wynnton Methodist Church a program of fun and frolic led by Jack Tremaine, the dean, was enjoyed. After this period of relaxation Morgan Simmons, chairman of the program committee, introduced the Rev. Robert McNeill, pastor of the First Presbyterian Church, who served as moderator for a panel discussion of church music entitled "Pipe, Pulpit and Pew." The panel was composed of the Rev. John Wilson, pastor of St. Paul Methodist Church; Jack Rutledge, chairman of the music committee of the First Baptist Church, and Bruce Livenood, organist and choir-master of Trinity Episcopal Church. . . . The March meeting was held at the Rose Hill Methodist Church. After the business meeting, in which two new members were welcomed, an unusual hour followed with an illustrated lecture on organ construction by D. H. Woodall of Atlanta, of M. P. Möller. The recent releases by the Austin Organ Company of the recordings by Lynnwood Farnam were then heard on a "hi-fi" set. Sherbet, punch and cookies graced the social hour.—CORFAL CARL S. FUDGE, JR., Registrar.

**WHEELING, W. VA.**—The regular meeting of the Wheeling Chapter was held in St. Matthew's Episcopal Church Feb. 15. John Zorian, organist and choir-master at St. Matthew's, and Charles Taylor, minister of music at Vance Memorial Church, Wheeling, presented a fine program of organ and vocal music before a large audience. Following the recital an informal reception for members and guests was held in the parish hall. During the short business meeting several announcements were made, including that of the first mass rehearsal of all the choirs participating in the "Elijah."—RUFUS R. HELFRICH, Registrar.



## News of the A. G. O.—Continued

### Lynchburg Chapter Five Years Old.

The Lynchburg Chapter met Feb. 17 in the Rivermont Avenue Baptist Church to celebrate the fifth anniversary of the organization of the chapter. The business meeting was held in the same room in which the first meeting was held. The dean, Frances Peters, presided and read a letter from S. Lewis Elmer expressing his regret that he could not attend. The minutes of the organizational meeting and of the first regular meeting were read by the first registrar, Mrs. Thomas R. Leachman. The list of charter members was read and those still in the chapter were presented with a flower. The Guild voted unanimously to invite the region to hold its next convention in 1957 in Lynchburg and instructed the eight members planning to attend this year's convention in Washington to extend the invitation to the region. Mrs. T. J. Ingram, Jr., of the Lynchburg Chapter was on the program for regional convention to speak on junior choirs. After the business session the program for the evening was a recital by Helen Howell Williams, graduate of Peabody Conservatory of Music, who was the one person most responsible for the formation of the Lynchburg Chapter. The first half of the program was composed of compositions by Bach, Purcell, Couperin and Mozart. The playing of the Sonatina from 'God's Time is Best was dedicated to the memory of the first dean, Bernard Williamson. The second half of the program was devoted to compositions by Dupré, Whitlock and Searle Wright. A reception followed the recital.—FRANCES C. PETERS, Dean.

**JACKSON, MISS., CHAPTER**—The Jackson Chapter met March 4, in the Galloway Memorial Methodist Church. The dean, Mrs. Virgil Posey, made a brief talk on the mass as a musical form. The mixed choir from the Central High School, Leland Byler conducting, then presented Schubert's Mass in G major, No. 2. They were accompanied by Mrs. John Sigman, church organist.—MRS. JOHN L. SIGMAN, Registrar.

**ALLEGHENY CHAPTER**—On March 9 the Allegheny Chapter met at the Roman Catholic Church of St. Mary of the Angels in Olean, N. Y., where Chester E. Klee, M. Mus., is the organist and choirmaster. The program was in the nature of a sacred concert by the forty-voice mixed choir of the church. Choral works sung were the "Missa Brevis" and "Credo, III Gregorian" by Philip G. Kreckel and the "Adoramus Te Christe" from "The Seven Last Words" by Dubois, used in Lent, and the "Terra Tremuit" by Kreckel, the "Mass in Honor of St. Benedict" by Muller, "Panis Angelicus" by Cesar Franck and the "Missa Regina Pacis" and Credo by Pietro Yon. Mr. Klee played three organ works, the "Messe Basse" by Camil Van Hulise, and "Resurrexit" and "Salve Regina" by Kreckel, on the large three-manual organ, installed in this magnificent cathedral-like Gothic stone edifice in 1912. Mr. Klee studied music at the Eastman School in his home city of Rochester and before attending the school his first organ teacher was Mr. Kreckel, who still resides in that city. During the concert Msgr. Edward F. Rengl, pastor of St. Mary's, was seated in the chancel, and afterward he greeted members of the chapter and expressed his appreciation for the work done by his "fine choir and organist" and wished "God's richest blessing upon the work of the Allegheny Chapter." Before the concert in the church Guild members assembled in the choir room in the parish-house, where Dean Edward B. Vreeand, Jr., of Salamanca, N. Y., presided at a business meeting. He announced that a Guild-sponsored public recital by Raymond Glover, new organist and choirmaster of St. Paul's Episcopal Cathedral in Buffalo, would be given Tuesday evening, May 3, at St. Stephen's Episcopal Church in Olean. Mr. Glover is holding the post held for many years by Dewitt C. Garretson, A.A.G.O., who now resides in Florida. Two new members from Port Allegany, Pa., were received at this meeting. Following the concert Guild members and guests returned to the choir room for refreshments, served by St. Mary's choir under the chairmanship of Mrs. Chester Klee, wife of the organist.—PHILIP F. SMITH, DIAPASON Correspondent.

**LONG ISLAND CHAPTER**—This chapter presented one of its members, Miss Kedra Greaves, in a recital Feb. 13 at her church, the Church of the Ascension, Rockville Centre. Miss June Mohrmann was soprano soloist. The program was as follows: Passacaglia and Fugue in C minor, Bach; Prelude, Durufle; Fantasia and Fugue on "B-A-C-H," Liszt (Miss Greaves). "Widmung," Schumann; "Patron, das macht der Wind," Bach; "An die Musik," Schubert; "When I am Laid in Earth," Purcell; "Go Forth Now, Sweet Mary," Hugo Wolf; "Alleluja," Mozart (Miss Mohrmann). The chapter is look-

ing forward to hearing Anton Bruckner's Mass in E minor, to be sung by the Long Island Choral Society (the society sings in the original cinerama) at the Garden City Cathedral March 27, under the direction of Norman Hollett. Also on the agenda is a visit to the Nassau Community Temple, West Hempstead. Cantor Ian Cosman will speak on the Hebrew service and Mrs. Ralph Gode, organist at the Temple, will play music written especially for synagogue worship.—SOPHY TOPPIN, Recording Secretary.

**NORTHERN VALLEY, NEW JERSEY**—The chapter was favored at the February meeting with an organ recital by John W. Harvey at the First Presbyterian Church, Englewood, N. J., on the newly-renovated four-manual organ. It was a Bach program featuring his four Concertos and the Passacaglia and Fugue in C minor. Mr. Harvey's performance was excellent, as usual, and was enjoyed by a large group of members and friends of the chapter and the Englewood Collegium Musicum.—FRANCES T. SCHACHT, Secretary.

**WESTCHESTER COUNTY**—The Westchester County, N. Y., Chapter held its Feb. 15 meeting at Christ Church, Bronxville. The program was a choral reading clinic, with music supplied by the H. W. Gray Company. Joseph Martucci of Yonkers and Bernard Nye of New Rochelle conducted the ten anthems, explaining construction and points of interest in training a choir. Mrs. Evelyn Austin and Mrs. Alinda Couper were accompanists for the occasion. Everyone felt that it was a worthwhile evening to become acquainted with new anthems by singing them. In addition to the regular meetings for March and April, the Westchester Chapter sponsored a study group in the analysis of two Bach organ works and two cantatas, under the guidance of Julius Herford, noted Bach scholar. These meetings are held also at Christ Church.—ALINDA B. COUPER, Secretary.

**CENTRAL NEW YORK CHAPTER**—The chapter held its monthly meeting March 1. After reports from officers and discussion of communications, etc., the business portion of the meeting was adjourned. The events that followed provided the membership with an enjoyable evening as well as an instructive one. Miss Corinne Griffin played a recital on the institute organ. Her program consisted of the following numbers: Concerto No. 4, in C major, Bach; Two Chorale Preludes, Brahms; Prelude in B minor, Bach. The Rev. William Schmidgall was speaker of the evening. He discussed the various types of church music, stressing the importance of liturgical music. "In order for music to measure up to the service it must be devotional, inspirational, and above all must elevate the minds and hearts of the congregation to the Almighty. Music to do this need not be elaborate. Simple music, too, can fill all the aforementioned requirements. Organists can do much to help the congregation with their devotions through the music. Practice and sincerity of purpose are essential." Miss Corinne Griffin and the Rev. Mr. Schmidgall are from St. Stephen's Church, New Hartford, N. Y., filling the posts of organist and rector respectively.—J. ANNA SHEA, Secretary.

**PENNSYLVANIA CHAPTER**—The Pennsylvania Chapter scheduled a composers' night on Feb. 12 featuring original compositions by chapter members. The following composers were represented on the program: Dr. Harry C. Banks, Jr., Mrs. Catharine D. Baxter, Dr. W. Lawrence Curry, Robert Elmore, Mrs. Alice Farrow, J. Earl Ness and Dr. William Timmings. A dramatic reading was given by Mrs. Lawrence Curry and the carillon was demonstrated by James B. Angell. A dinner and the musical program were held at the First Methodist Church in Germantown. . . . The March meeting of the Pennsylvania Chapter was held at the First Baptist Church in Philadelphia Feb. 12. Dinner was followed by the evening's program, which consisted of a panel discussion on the subject: "The Location of the Organ from the Viewpoint of the Organ Builder, Architect, Acoustician and Musician." Panel members were Joseph S. Whiteford, vice-president, Aeolian-Skinner Organ Company; Harry Sternfeld, architect; John Volkman, R.C.A. acoustical engineer, and Howard Ganble, organist. Frank Murphy, Jr., served as moderator. The chapter is planning a trip to the Westminster Choir College in Princeton in April.—EMILY DICKSON PEARCE, Secretary.

**NORTHERN NEW JERSEY CHAPTER**—The February meeting of the Northern New Jersey Chapter was the annual observance of ministers' night, an evening of fellowship of organists and their ministers, held at the Ridgewood Christian Reformed Church. A discussion of the topic "Does Your Organ Need Rebuilding?" was featured, with George West acting as moderator. Speakers representing the organists, clergy and organ builders were Mrs. Winifred Hawkins, the Rev. George L. Knight and Dick Bouma. Mrs. Esther Tanis, dean of the chapter, served as hostess. Refreshments served by women of the church followed the meeting. . . . The foremost activity of the season—the hymn festival sponsored by the chapter—was held

Sunday evening, Feb. 27, at the First Presbyterian Church, Passaic. The festival marked the 100th anniversary of the birth of Louis FitzGerald Benson, American hymnologist. Walter Schoeder, conductor of the Paterson Philharmonic and choir director at the Totowa Presbyterian Church, directed the combined choirs. Jack Sechrist, organist and director at the Church of the Messiah, Paterson, directed the antiphonal choir in the gallery. Arthur Hatch, organist and choir director of the host church, was the organist-accompanist. Ellen Paynton was soprano soloist and Lottie Hull was the chimer. The Rev. George H. Talbott, D.D., officiated. The choirs rendered a fine program of inspiring music made especially noteworthy by the antiphonal singing of the gallery choir. Participating choirs and their directors were: Bethany United Presbyterian, Bloomfield (Mrs. Elizabeth Stryker); Bloomingdale Methodist (Richard Kerr); Lakeview Heights Reformed, Clifton (Mrs. Viola Julander); St. Luke's Episcopal, Paterson (Mrs. Constance Bull); Church of the Messiah, Paterson (Jack Sechrist); West Paterson Methodist (Miss Johanna Meyer); Wesley Methodist, Paterson (Mrs. Jane Dreeland); West Side Presbyterian, Ridgewood, (the Rev. George L. Knight); First Presbyterian, Clifton (W. Ralph Correll); First Presbyterian, Passaic (Arthur Hatch).—CONSTANCE A. BULL, Assistant Registrar.

**READING CHAPTER**—About fifty members and friends of the Reading Chapter attended the March meeting, at a dinner in Holiday House, on Saturday, March 12, when the chapter presented Mrs. Hugh Porter in a talk entitled "Music For Young People." Mrs. Porter, a very dynamic speaker, gave us some valuable points in teaching the children, not only of choirs, but also in schools. She was director of music in the Dalton School, New York City, from 1931 to 1945. Currently she is instructor in the School of Sacred Music, Union Theological Seminary, New York City. The table was colorfully decorated in spring fashion, with a touch of green for St. Patrick's Day. The dean, Mrs. Grace Weaver Starr, presided and called upon E. Fred McGowan, coordinator for the choir festival to be held in June in connection with the regional convention, to stress the importance of the rehearsals to the choir members participating. The dates for the convention are June 21, 22 and 23.—MARGUERITE A. SCHEFFLE, Program Chairman.

**NORTHEASTERN PENNSYLVANIA CHAPTER**—This chapter met Feb. 24 at the home of Miss Charlotte Bohrer, Scranton, Pa., with the dean, Mrs. N. M. Tacij, presiding. After the business meeting an interesting and instructive talk on choir organization was delivered by Esther Capwell Evans, director of music at the First Welsh Baptist Church of Scranton. In keeping with the season, cherry tarts and various fixings were served by the committee.—HELEN FITZE RAWLINGS, Secretary.

**PATAPSCO CHAPTER**—The chapter's monthly meeting for March was the second of the 1955 series on the general theme "The Growth of the Church Organist." It was designed to follow the February meeting, when the dean, Luther C. Mitchell, led a symposium on "An Analytical Study of the Church Organist." Mrs. Cecilia McCleod organized a meeting in which the role of the organist was portrayed. A brilliant program was rendered with the aid of the Simon Williamson Memorial Choir with Mrs. McCleod at the organ and Mrs. Mary Turner presenting a paper on "The Church Organist." Mrs. McCleod is assistant organist and choir-master of Faith Baptist Church, where the program was presented. Mrs. Mary Turner of the Gospel Tabernacle Baptist Church summarized the role and significance of the church organist. The reverent atmosphere of Faith Baptist Church was the setting for this program. More than 150 members of the church, in addition to the A.G.O. members, attended this program. Following this chapter members went to Mrs. McCleod's home for a business session and dinner. The next meeting of this series is planned for historic First Baptist Church.—WODELLE T. RICHARDSON, Registrar.

**SUFFOLK, L. I., BRANCH**—The Suffolk Branch held an interesting meeting at the home of Mr. and Mrs. Alex Imlah, Stony Brook, L. I. The Rev. James Clayton, minister of the Community Church of Stony Brook, himself a fine musician, brought several anthems he uses in his own church and, playing the organ in the Imlah home, led the group in trying out these anthems, nearly all of them new to the group. The evening was "capped off" with enjoyable refreshments served by Mrs. Imlah.—ERNEST A. ANDREWS, Regent.

**CENTRAL NEW JERSEY**—The Central New Jersey Chapter held its meeting Feb. 7 in the State Street Methodist Church, Trenton. Lee Hastings Bristol, dean of the Princeton Chapter, gave an interesting talk on children's hymns. He presented a new hymnal entitled "Hymns for Children and Grownups", edited by Mr. Bristol and Harold Friedell. The music proved of great interest as it is delightfully new and different. Mr. Bristol is not only dean of the Princeton Chapter but vice-president of the Laymen's Movement for a Christian World and a member of the Royal College of Organists, Amis de l'Orgue and the executive committee of the Hymn Society and A.G.O.—MARIAN FLINTZER, Registrar.

**MONMOUTH, N. J.**—The Monmouth Chapter met Feb. 14 at the West Grove Methodist Church, Neptune, N. J., Mrs. Herbert Talhurst, hostess. Our dean, James R. Scull, organist at Holy Trinity Lutheran Church, Manasquan, N. J., gave a short service music recital which consisted of five compositions. Mr. Scull played on the new eight-rank organ installed by the Reuter Company. A business meeting was held at which Mr. Scull urged all members to find patrons for the recital next month, in which the young Texas organist, Dale Peters, winner of the national A.G.O. student competition at Minneapolis last summer, will perform. Discussion ensued on the hymns and anthems to be used at our May hymn festival. After the meeting all members were invited to try the new organ. Refreshments were served around a Valentine's day motif.—BARBARA F. MOUNT, Registrar.

**NEW YORK CITY CHAPTER**—Pomp and grandeur were the spirit which opened the recital in St. Bartholomew's Church in New York City Feb. 21. The artist was Dale Peters, the young winner of the national competition in organ playing held by the A.G.O. at the national convention of 1954. The music was the magnificent Prelude in E flat of Bach. The program continued with three chorale preludes of Bach ("These Are the Ten Holy Commandments," "Our Father, Which Art in Heaven" and "Christ, Our Lord, to Jordan Came"); Four Sketches (Op. 58) of Schumann; Rondo, Sonata in G, Robert Russell Bennett; Pastorale, Roger-Ducasse; Carol Prelude on "Greensleeves," Searle Wright; Partita on "Ach wie flüchtig, ach wie nichtig," Pepping. Mr. Peters displayed a technique of true prize-winning virtuosity. His choice of program and interpretation of the music proved his understanding of the tonal coloring and style of each period. The artist took full advantage of chancel, gallery and dome organs of the mammoth instrument at St. Bartholomew's Church.—EDWARD LINZEL, Sub-dean.

**ROCKLAND COUNTY CHAPTER**—A festival of Catholic church music was held at St. Joseph's Church, Spring Valley, N. Y., Sunday, March 20, starting at 3:30 in the afternoon. Sponsored by the Catholic churches and schools of Rockland County and the Rockland County Chapter of the Guild, the program marked a milestone in the musical history of this area. Twelve choirs participated in the presentation of a group of hymns and motets and joined in a chorus of more than 150 voices to sing the music of the mass. The Rev. John W. Whitson, assistant pastor of St. Joseph's Church and a member of the Rockland County Chapter, was chairman of the festival program. Monsignor William T. Greene, chairman of the music commission of the archdiocese of New York, presided at the festival. The demonstration of the solemn high mass was conducted by the Rev. Myles M. Bourke, S.T.D., S.S.L., professor of sacred Scripture at St. Joseph's Seminary in Yonkers, N. Y. Dr. Bourke is well known for his interest in the field of liturgical studies. The musical program was under the direction of Miss Rosalie Perini, director of St. Mary's choir, Haverstraw, and Dr. Frank Campbell-Watson, organist for the Paulist Choristers of New York City, accompanied the singers.—INZ ROBERTS.

**LEHIGH VALLEY CHAPTER**—The Lehigh Valley Chapter met Saturday evening, Feb. 19, at St. Matthew's Lutheran Church, Bethlehem, Pa. The dean, Stoddart Smith, presided at a business meeting and appointed Mark Davis, organist of the Central Moravian Church, Bethlehem, as chairman of a nominating committee. He also announced that a regional convention will be held in Reading Pa., June 21, 22 and 23. After the business meeting, the Rev. William C. Berkemeyer, pastor of St. Matthew's and chaplain of the chapter, presented a paper on the "Liturgical Year" and suggested appropriate music for the church seasons. At the conclusion of the talk, the Rev. Mr. and Mrs. Berkemeyer invited the members to their home and a social hour was enjoyed.—SUE ENRIGHT, Secretary.

**AKRON CHAPTER**—The First Congregational Church of Akron was host to the chapter March 7. Sixty-five members enjoyed the evening with Wilbur Held, head of the organ department at Ohio State University. Mr. Held spoke on the Romantic period of organ music, centering his remarks upon the composer Franck. He discussed the music of Franck both pro and con. "One must understand the organ on which Franck played in order to play his works correctly," said Mr. Held. "However, unlike some composers, everything which Franck wrote seems fitted to the organ." The speaker closed his remarks by playing three Franck compositions: "Piece Heroique," Prelude, Fugue and Variation, and the Chorale in A minor. The organ used was a four-manual Casavant. An informal social hour followed this in the social room. . . . On Feb. 21 the Akron Chapter honored one of its past deans, Harold Tower, with a bon voyage party. He is leaving March 31 on a three months' Mediterranean cruise. Arrangements for this event were handled by Mrs. Sterling Deininger, dean of the chapter, and Mrs. Ross Owen, social chairman. Our guest greeted over a hundred of his friends at the party. Mr. Tower is organist and choir-master at the Church of Our Saviour.—MRS. R. H. MARTIN, Registrar.



## Canadian College of Organists

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All correspondence should be directed to the Secretary.

**GALT CENTRE**—The Galt local Centre attended the service of choral evensong at St. David's Church Saturday, March 5. The service was fully choral, sung by the incumbent, the Rev. J. T. M. Swan, assisted by the choir of St. David's. An appropriate address was delivered by Mr. Swan on the importance of the ministry of music in the service. At the conclusion of the service the members adjourned to the banquet hall for the social part of the program celebrating the tenth anniversary of the Galt Centre. Tom Morrison, chairman and the toastmaster, presided. Toasts were proposed to the queen and to the C. C. O., by W. U. Lethbridge, and responded to by J. Hopkirk, Kitchener, who complimented the local centre upon its achievements, and C. F. Walker, who proposed a toast by expressing satisfaction for the efforts of the centre in its successful endeavors to provide good music. . . . The February meeting was held at the home of Miss M. Steete Feb. 5. Arrangements were completed for a celebration of the tenth anniversary of the founding of the centre. The guest speaker was W. J. McFadyrn, who gave an interesting resumé of his recent trip to Switzerland and Britain. It was a delightful experience to hear Mr. McFadyrn describe the number of pictures which illustrated his talk on a wonderful trip. Lunch was served by Miss M. Steete, who was assisted by Miss Ivy Dedman and Miss Hermon.—CLAUDE P. WALKER, Secretary.

**ST. CATHARINES, ONT.**—The March meeting of the St. Catharines Centre was held Monday evening, March 7, at the Y.M.C.A. The ministerial association was invited and several clergy were present. Guest speaker was the Rev. Stanley Osborne, Mus.D., Th.D., principal of the Ontario Ladies' College at Whitby. Dr. Osborne discussed the position of music in the church and, being well qualified as both musician and theologian, he was able to present his subject from the dual points of view of organist and minister. He pointed out that church music should be offered solely to the glory of God and not for the self-glorification of any individuals. Only the best music must be appropriate and its appropriateness should spring from the identity of its text with the church liturgy in which it takes a part. Mr. Osborne also mentioned the need to encourage young people to enter the noble vocation of church musician, but indicated that there was little inducement for them to do so as a result of the "canary feed" salaries that were often involved. The meeting was concluded with the serving of refreshments.—DR. F. R. C. CLARKE.

**TORONTO CENTRE**—The Toronto Centre held its February meeting Feb. 22 at St. Timothy's Anglican Church in North Toronto. This church provides a lovely setting for a new three-manual Keates organ which many of us were eager to hear. We were not disappointed. Since all but two or three of the thirty ranks are of metal, the tone was bright, with a well-balanced ensemble and useful arrangement of soft stops. John Dedrick, organist of St. Timothy's, played a recital which illustrated the tonal variety of the organ. His first group included Buxtehude's Fugue in C and the "St. Anne" fugue of Bach. His second group consisted of two quiet chorale preludes by Karg-Elert and the Finale of Vierne's First Symphony. Following this recital John Hodgins gave a talk on the subject "Service Playing and Choral Conducting." He commented on playing of hymns, methods of adapting pianoforte accompaniments to the organ and use of an orchestral beat in directing. A social hour followed this.—RUSSELL CRIMP.

**BRANTFORD CENTRE**—Two fine recitals were enjoyed by members of the Brantford Centre, as well as the general public, in February. On Sunday, Feb. 20, Anna Fox, mezzo-soprano, and George Fox, A.R.C.O., organist, gave an "after evensong" recital in Grace Anglican Church. Among the numbers sung by Mrs. Fox was a group, "Three Songs of the Saviour," composed by Mr. Fox. Of special interest was an extempore rendition by Mr. Fox displaying the resources of the Grace Church organ. John W. Searchfield, B.A. (Oxon), A.R.C.M., L.R.A.M., gave a brilliant recital in the Brant Avenue United Church Feb. 23. Mr. Searchfield came from England in January

to be director of music at the Brant Avenue Church. At the close of the recital a social hour gave everyone the opportunity to meet Mr. Searchfield.—DONALD CLUBINE, Secretary.

**HAMILTON CENTRE**—The beautiful interior of Olivet United, a new church on Mount Hamilton, was crowded on Sunday evening, Feb. 27, at the close of the evening service when we had the pleasure to present Howard W. Jerome, A.C.C.O., past chair-of the Hamilton Centre, in a recital on the new Hallman electronic organ. The console is situated in the chancel, with speakers in the chancel and gallery. Mr. Jerome's program consisted of: Toccata in F. Bach; "O Sacred Head," Telemann; Cantilene, Rheinberger; Prelude in E minor, Bales; Toccata in F, Widor. The assisting artist, Jerry Jerome, played two chorales by Krebs and the church choir sang "With a Voice of Singing," Shaw, and "O Saviour of the World," Goss, under the direction of Ronald Cowley, A.T.C.M., director of music at Olivet. Miss Norma Plummer, chairman of the Hamilton Centre, and the Rev. Lars Carlson, minister of Olivet, spoke briefly. After a short tour of the new building, refreshments were served by the choir members.—DWIGHT B. MUNGER, Press Correspondent.

**KITCHENER CENTRE**—A talk and demonstration on the Catholic liturgy was given Feb. 28 to the Kitchener Centre. John Owens was commentator for the event at St. Jerome's College chapel. He based his remarks on the Easter music of the church. The liturgical choir, under the direction of Ronald Ingalls, performed the complete musical portion of the music for Easter. Parts of the mass were chanted by the director. The Vidi Aquam, propers, mass, offertory and closing hymn were chanted unaccompanied in Gregorian. Organist for the choir is Adrian Voss. Earlier the organists were taken on a tour of the college buildings. The Rev. Bernard Murphy was host. Plans for two Lenten recitals at St. Mary's Church were made at a business session.—ELEANOR SINGLEHURST, DIAPASON Secretary.

**VANCOUVER CENTRE**—A real treat of choral and organ music was enjoyed by the audience that attended the Feb. 27 effort of the Vancouver Centre, held in St. Andrew's-Wesley Church at 3 o'clock. Organ accompaniments for the choirs were played by Lawrence R. Cludera and Mrs. Eleanor M. Bush played the preludes, offertory and postludes. The choirs taking part in the event were St. Andrew's-Wesley, under Mr. Cludera; Dunbar Heights choir, under Douglas Bunt; Chown Memorial choir under Burton L. Kurth. A special international feature was the inclusion of the Garden Street Methodist Church choir, from Bellingham, Wash., under the direction of Mr. and Mrs. Lowe D. Bartruff. Two anthems, "Lord, For Thy Tender Mercies' Sake" and "Praise to Thee," Heinrich Schütz, were sung by the massed choirs. Burton Kurth, chairman of the Vancouver Centre, arranged the program, the type of which has become popular in Vancouver. A minor catastrophe nearly occurred when no ushers could be found to receive the offertory from the congregation.—G. HERALD KEEFER, DIAPASON Secretary.

**WINNIPEG, MAN.**—The Winnipeg Centre held its monthly meeting Feb. 26 in St. Stephen's Broadway United Church, where the membership inspected and heard the recent Casavant rebuild in that church. Following this we heard Ronald Gibson in a very interesting talk on hymn-tunes and their origin. This centre has discovered that the most popular meetings are those which have to do with hymns and over the past few years we have held many such meetings, and a great deal of worthwhile data has been afforded the members on this important part of the church service.—CLAYTON E. LEE, Secretary.

### RICHARD LOUCKS AWARDED HOLLYWOOD ANTHEM PRIZE

Richard Loucks, assistant professor of music at Pomona College, has been notified that his anthem, "The 117th Psalm," has been chosen as the winning composition in the anthem contest sponsored by the choir of the First Methodist Church of Hollywood, of which Dr. Norman Sorieg Wright is organist-director. The first performance of this anthem will be given at the concert of contemporary works to be presented by the Hollywood choir on Palm Sunday evening, April 3. The prize is \$100.

Professor Loucks began the study of piano at the age of 8 and was always particularly interested in composition. He majored in music in Pomona College and was accompanist for the men's glee club under Ralph H. Lyman. Commissioned a second lieutenant in the army in 1942, he served overseas for thirty months with the Forty-third Infantry Division, rising to the rank of captain. He attended the Eastman School of Music, receiving his master's degree with a major in theory in 1948. He is now a candidate for the Ph.D. degree at the Eastman School and is preparing a dissertation on the life and works of Arthur Shepherd, prominent American composer.

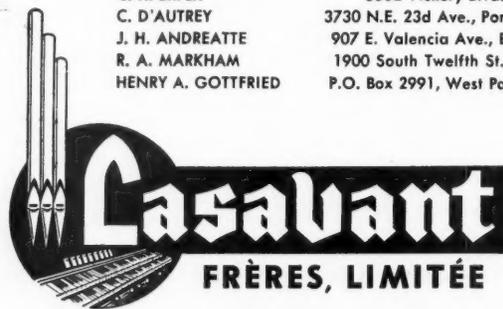
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## Hymn Anthems Gain In Popularity; New Issues of Interest

By JAMES S. DENDY

The hymn anthem is definitely growing in popularity and publishers are meeting the demand for good choral numbers based on hymntunes. Anthems of this type are not only singable, worshipful and practical, but have a strong congregational appeal. How well Bach knew this! The composer of a group of four such anthems issued by Concordia is Joseph W. Clokey. He calls these anthems "multi-purpose" and gives instructions for their performance by unison chorus, two-part treble chorus, three-part treble chorus, mixed voices, men's voices and solo voices. These numbers are easy to learn, of medium length and dignified in character. The titles and tunes are as follows: "Let All Mortal Flesh Keep Silence" ("Picardy"); "I Sing As I Arise Today" ("St. Patrick" and "Deidre"); "Ye Holy Angels Bright" ("Croft"); "To Thee, Our God, We Fly" ("Rhosymedre").

Austin Lovelace's "Talk with Us, Lord" is written along the same lines as the foregoing numbers, and though scored for SATB it certainly could be used by other combinations of voices. It is based on the tune "Graefenberg." The publisher is the Clayton F. Summy Company. There are two more hymn anthems from Concordia: "Come, Thou Redeemer of the Earth," W. Glen Darst, and "Sing to the Lord of the Harvest," Willan. The tune in the first instance is "Puer Nobis Nascitur." Division is called for in the men's sections. Dr. Willan has incorporated "Wie lieblich ist der Maien" in his harvest number, which possesses a great deal of spirit.

If Leo Sowerby had an anthem published every month it would be none too often for many admirers of his choral writing. Such, unfortunately, is not the case and we must wait for Mr. Sowerby to cast his occasional pearl. "Fight the Good Fight of Faith" is a virile setting of words from I Timothy 6. The anthem is six pages in length, written in a straightforward style without extraordinary demands upon the singers. It should be performed without organ. (H. W. Gray).

Directors working in churches of nearly any denomination will be able to put to good use some of the introits by G. Thalben-Ball, published in two fourteen-page books under the title "Laudate Dominum" by Novello. The texts are taken from Scripture and the Prayer-Book. The music is singable and effective. The settings are short and may be used for many purposes in the various services. Some are seasonal and others are of a general nature. Since space does not permit us to discuss the individual settings, directors should order copies of both books through British American in Chicago or H. W. Gray in New York.

An easy-to-sing setting of "Hark! The Sound of Holy Voices" by Everett Titcomb has been issued by the H. W. Gray Company. Mr. Titcomb is certainly one of the most popular composers of church music in this country and his music hardly ever fails to make a good im-

pression. This number is for mixed voices with organ, for All Saints' Day or general use.

"O God Who Art the Truth," an *a cappella* setting for SATB by John L. Lewis, is a really effective anthem—not difficult, not pretentious and easy on the listeners' ears. The excellent text, by Marion James, is based on Thomas à Kempis. The anthem runs to six pages. The mood is quiet and restful. Your choir will enjoy it.

Eric H. Thiman firmly believes that "of the making of anthems there is no end" and he offers further proof of the statement in nearly every package of music from his publishers. One of his late contributions is "A Vesper Prayer," with text from the office of Compline. This simple number, for SATB with organ, begins with a solo passage which may be taken softly by a full section. It would be especially appropriate after the third collect at evening prayer. Novello is the publisher.

Ronald A. Nelson has arranged two old melodies for choir use: "Lord Jesus, by Thy Passion" and "Ah, Holy Jesus." They are for a rather unusual combination of voices—SSAB. The tune of the first is "Kingo's Gradual" and the music is very easy. The other is the famous chorale melody "Ah, Holy Jesu." They are published by the Augsburg Publishing House, as is "Easter Gladness," an SA number by Marie Seuel Holst. Directors of children's choirs should examine this last one.

Dr. Alexis Maltzeff's "Praise Thy God," for SATB unaccompanied (C. C. Birchard), is not a difficult number to perform and it will be found attractive by those who hear it. Dr. Maltzeff has spent much time studying Russian church music and the influence of this can be detected in his style of a *cappella* homophonic writing. There is some *divisi*, and though a large chorus would be effective, it is not required.

### DR. FRANCIS L. YORK, VETERAN DETROIT MUSICIAN, IS DEAD

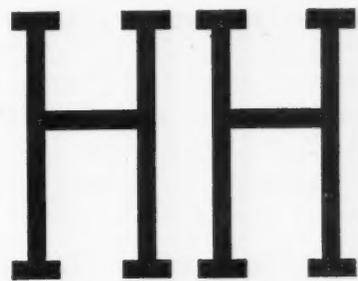
Dr. Francis L. York, Detroit organist, composer, lecturer and writer, died Jan. 13. He was 93 years old.

Dr. York, who retired three years ago as dean of the Detroit Conservatory of Music, was an organist at the St. Louis Exposition in 1904. He wrote the first course of music study used in Detroit public schools.

Dr. York was graduated in 1882 from the University of Michigan, where he began his musical studies. Later he studied in Paris with Guilmant. He was head of the Detroit Conservatory for fifty years. In 1905 Dr. York prepared for the French government a report on music schools in the United States. He was one of the editors of the Schirmer Library.

### FRANKLIN COATES LEAVES CHURCH AROUND THE CORNER

Franklin Coates, A.A.G.O., L.T.C.L., has resigned as organist and choirmaster of the Church of the Transfiguration in New York City to devote his time to the Weston Music Center in Weston, Conn., where he is co-director. Mr. Coates had served the famous New York parish, better known as the Little Church around the Corner, since 1934. He is an established recitalist and his choir of boys frequently appeared in public.

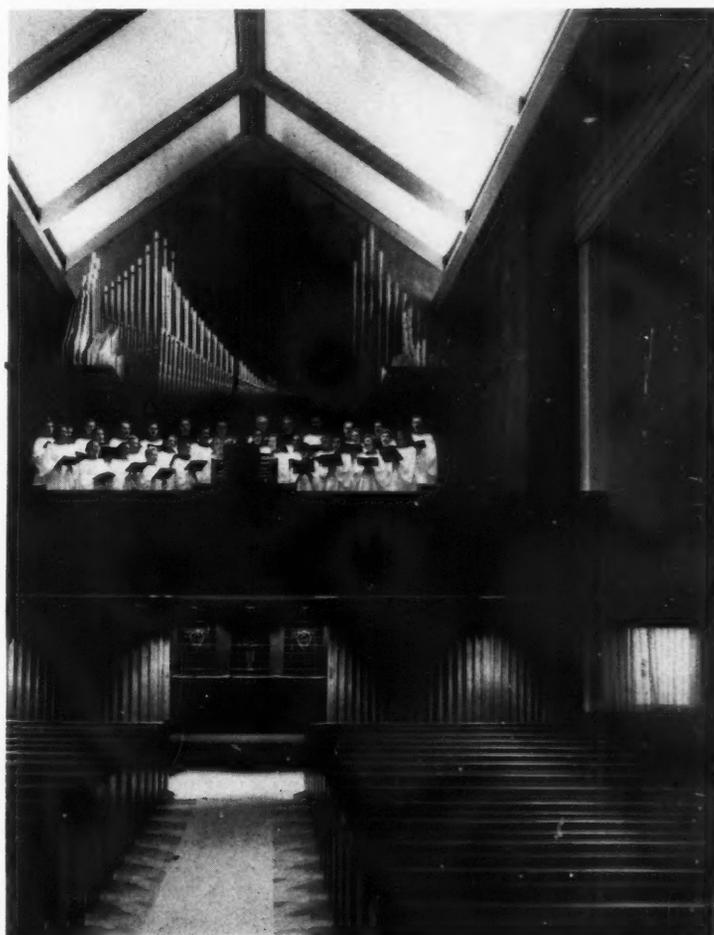


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## Valparaiso Church Music Seminar Rich in Concerts, Talks

By HAROLD E. SCHUNEMAN

Approximately seventy-five interested musicians and clergymen from sixteen states registered for the Valparaiso University church music seminar held on the campus of Concordia Seminary, St. Louis, Feb. 17 to 20. Informative and valuable papers were read on the following subjects: Michael Praetorius (Dr. L. Spiess of Washington University, St. Louis); Musical Therapy in the Service of the Church (Robert Lange of Beatty Memorial Hospital, Westville, Ind.); Modern Trends in Organ Building (Professor Paul Bunjes of Concordia Teachers' College, River Forest, Ill.); Christian Hymnody (Dr. Richard Caemmerer and W. E. Buszin, both of Concordia Seminary); Nikolaus Bruhns (Professor Richard C. Forse of Taylor University).

At the opening service the Concordia Seminary chorus, conducted by Dr. W. B. Heyne, sang Healey Willan's Mass in G, which was dedicated to the chorus by the composer. The propers were sung by the Concordia Seminary chanting choir, conducted by Raymond Schulze. Professor Bunjes was organist, playing "Come, Holy Ghost", Bach; "O Gott, du frommer Gott", Brahms, and "Grand Jeu," du Mage.

On Friday evening Dr. Heinrich Fleischer, organist, and the Valparaiso University chapel choir, conducted by Professor M. Alfred Bichsel, divided the program. Dr. Fleischer played Bach's Fantasie and Fugue in G minor and Trio-Sonata in D minor. The choir sang Hassler's "Missa Secunda" and gave the first performance of Professor Richard Wienhorst's Paschal cantata for solo, choir, strings and organ, entitled "Christ Jesus Lay in Death's Strong Bands." The cantata is designed for use in the service on Easter Day, and, in addition to five sections based on stanzas of the hymn "Christ lag," provides music for the introit, Epistle, gradual and alleluia and the Gospel for the day. The congrega-

tion may join in the singing of the fifth stanza.

A second program, Saturday evening, featured the Taylor University Chamber Singers and orchestra, conducted by Howard Skinner, in an extremely effective presentation of three "Sacred Concerts" by Nikolaus Bruhns. Dr. Fleischer gave an inspiring performance of the same composer's Prelude and Fugue in E minor for organ. The second part of the program featured the Valparaiso-St. Louis Chamber Orchestra, under the direction of Dr. Theodore Hoelty-Nickel, playing three works by Bach: Sonata for viola da gamba (Julius Klein, soloist); Concerto for two violins and string orchestra (Paul Schmidt and Robert Bergt, soloists) and the Concerto for three pianos and string orchestra (Joan Bergt, Joanna Lange and William Kroeger, soloists).

An interesting interlude on Friday was the playing by William Kroeger of two of the Brahms chorale preludes (played on the piano from the organ score), and a Bach partita.

Informative panel discussions were on the subjects of Christian hymnody and contemporary church music. Exhibits of church music, books and choir materials were displayed by the Concordia Publishing House, the C. F. Peters Corporation and the American Book Company. On Saturday afternoon E. W. Klammer of Concordia Publishing House conducted a reading session of newly published choir music, with the Valparaiso University chapel choir assisting. A new composition by Professor Bunjes (still in manuscript,) for choir, organ and strings, based on the hymn "Comfort Ye My People," was given a reading under the direction of Professor Wienhorst.

The comparatively new Holtkamp organ in the Concordia Seminary chapel proved adequate and pleasing in the presentation of organ music, choral accompaniments and support of the congregational singing.

At the closing service, held at Messiah Lutheran Church Sunday morning, the Valparaiso University chapel choir sang the introit and a short motet by Hassler, repeated Healey Willan's "Sanctus and Benedictus" from the Mass in G and closed with Bach's choral setting of "Our Father." William Eifrig, a Valparaiso student, served as organist, playing chorale preludes on "Come, Holy Ghost" and "Our Father."

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**LEW WHITE, PROMINENT AS THEATER ORGANIST, IS DEAD**

Lew White, for twenty-five years an organist in theaters and on radio and television, died March 2 at Mount Sinai Hospital in New York after an illness of several months. His age was 52.

Mr. White, who was born in Philadelphia, studied violin as a boy under his father, Herman White, a prominent Philadelphia music teacher. He was graduated from the Philadelphia Conservatory of Music and studied also under the composer Ernest Schelling. He served as accompanist for Hans Kindler, the cellist, and moved to New York in that capacity. Later he turned to the organ, preparing for that instrument under Harry Alexander Matthews at the University of Pennsylvania.

Mr. White became premier organist with the Stanley Company of America, appearing as guest organist in theaters across the country. When the new Roxy Theater, later the Center Theater, was opened in Rockefeller Center, he became staff organist.

He made recordings for R. C. A.-Victor and Metro-Goldwyn-Mayer, provided background music for Columbia film shorts and composed popular music.

Just before his last illness he operated the School of Hammond Organ in New York.

Survivors include two daughters, Barbara and Mimi.

**RUTH A. WHITE IN RECITAL ON ORGAN IN KINGSTON, PA.**

Miss Ruth A. White, A.A.G.O., organist of the Green Ridge Presbyterian Church, Scranton, Pa., was presented in a recital Sunday, Feb. 27, at the Presbyterian Church, Kingston, Pa. Miss White is a well known organist and teacher and a past dean of the Northeastern Chapter of the A.G.O. The organ in the Kingston church was built by Hutchings of Boston in the 1880's or 90's. This was a fine instrument and much of it remains intact today. In 1917 the organ was rebuilt by Hook & Hastings and was made into a

three-manual. All the flute ranks remain unchanged and are still in use in their original state. In 1941 the mechanical action was electrified, the gallery organ was added and a new Möller console was installed. In 1954 the action was completely rebuilt by the S. G. Bullions Company of West Pittston, Pa., as designed by Henry Johnson of Luzerne, Pa.

Miss White's recital is one of a series on the present organ. Following is the program: Chorale Preludes, "Praise God Ye Christians," Buxtehude; "O God Be Merciful to Me," Bach; "My Heart Is Ever Yearning," Brahms, and "O God, Thou Faithful God," Karg-Elert; Toccata and Fugue in D minor, Bach; Cantabile, Franck; "The Fifers," D'Andrieu; Aria, Peeters; "The Bells of St. Anne de Beaupré," Russell; "Communion," Purvis; "Rhosymedre," Williams; "Suite Gothique," Boellmann.

**ROGER HANNAHS IS WINNER OF ST. MARK'S ANTHEM PRIZE**

Roger Hannahs of Ithaca, N. Y., is the winner of the St. Mark's competition, announced last fall by St. Mark's Episcopal Church of Philadelphia. Competition rules required an accompanied or an unaccompanied setting of a "Missa Brevis". The award of \$100 and publication of the work by Elkan-Vogel of Philadelphia was made for an accompanied four-part composition. It will receive its first performance April 25 at a solemn mass in St. Mark's Church under the direction of Wesley A. Day, F.A.G.O., choir-master. The new mass is mildly dissonant in idiom and makes use of a strong unifying theme which appears in varied form in all movements.

A native New Yorker, Mr. Hannahs is organist and choirmaster of St. John's Episcopal Church, conductor of the Ithaca Choral Society and leading bass of the Ithaca Civic Opera Company. He won the Church of the Ascension, N. Y., award in 1951, and also has a new work for chorus, brass and organ about to be published by the H. W. Gray Company.

The judges of the competition gave a special honorable mention to the entry submitted by T. Frederick H. Candlyn.

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Come Holy Ghost.....Eric Thiman .20  
Peace I Leave With You.....R. Turner .16  
Lord Let Thy Spirit.....W. Y. Webbe .18  
When God of Old.....M. C. Whitney .18

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# THE DIAPASON

ESTABLISHED IN 1909.

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A Monthly News-Magazine Devoted to the Organ and to Organists and Church Music.

Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society of America.

S. E. GRUENSTEIN, Editor and Publisher

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Advertising rates on application.

Routine items for publication and advertising copy must be received not later than the 15th of the month to assure insertion in the issue for the next month. For recital programs, etc., the closing date is the 10th.

CHICAGO, APRIL 1, 1955

## German Chorales—in French

The process of indoctrination of European organists before they depart on American recital tours should include the information that the United States is an English-speaking country. It might be well to point out also that the German chorales are not French in origin and that though it may be proper to translate their titles into French for French audiences, their background is entirely German. By the means just stated we would avoid having to read on the programs of foreign artists the designations of a well-known Bach chorale prelude, such as "Dearest Jesus, We Are Here", in these words: "Bien-aimé Jesus nous Sommes ici pour Entendre ta Parole". Bach of course wrote on the theme of "Liebster Jesu, wir sind hier" and did not take the trouble, as far as we can ascertain, to give his chorale preludes French names. It is neither necessary nor appropriate that to listen to French organ virtuosos we should be obliged to become Frenchmen or women.

There is no valid objection to listing a composition by a Frenchman with the title he has given the work, in his own language, but this does not extend to having it listed in a German translation; and if the rule should apply in such a case it certainly justifies an objection to having the chorales appropriated by another nationality in a foreign tongue.

## A Little Shop Talk

A little shop talk, if not carried to the point where it is boring, can be enlightening even to readers of THE DIAPASON. Several letters received recently suggest the necessity for such a talk.

THE DIAPASON presents every month a comprehensive picture of the activities of organists—individual and organized—throughout the land. Especially important among these news items are the sometimes voluminous reports of the work of the many chapters of the American Guild of Organists. Even printed in small type and with the editors exercising their skill in reducing the length of individual reports, these chapter items fill a great deal of space. Since there is no such thing as rubber type there is, of course, a limit to the amount of space devoted to Guild news. In our March issue we devoted some twenty-one columns, or approximately 13,000 words to this news. Only an expert familiar with the cost of printing, paper, mailing, rent and a hundred other items of expense is competent to estimate the outlay for these operations, which THE DIAPASON can afford only because of its large circula-

tion and experienced staff. As usual in all such matters, however, the inexperienced are the first to estimate these things.

Now for the letters to which we have referred. It is inescapable that under the pressure of editing and printing all the chapter reports some are bound now and then to be omitted, due to lack of space, or more often because they are received too late, as in the case of accounts of events that occurred from two to five months earlier. Having served these chapters faithfully and generously for many years, THE DIAPASON exercises patience and assures all who are disappointed because not all news received can always be included that we aim to give everyone fair and impartial attention and that we regret as much as anyone the inability always to live up to the expectations of our valued correspondents.

May we endeavor in these words to assure them again. We have no favorites; our policy is to consider only what is humanly possible, with due regard always to news values. This is the aim of every conscientious editor, and THE DIAPASON's intention ever is to act with impartiality.

## THREE-MANUAL BY KILGEN FOR BALLINGER, TEX., CHURCH

The First Methodist Church, Ballinger, Tex., has ordered a three-manual Kilgen organ for its new church building, which is near completion. The Rev. Wayne Reynolds is pastor of the church and negotiations for the organ were conducted by C. J. Wendel, San Antonio representative of Kilgen. The instrument will be divided, with great, choir and part of the pedal in a chamber on the left side of the altar (when facing altar) and the swell and remainder of the pedal in a chamber on the right side of the altar. Installation is planned for the late spring.

The stop specifications are as follows:

### GREAT ORGAN.

Diapason, 8 ft., 61 pipes.  
Hohl Flöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Principal 4 ft., 61 pipes.  
Chimes, 21 tubes.

### SWELL ORGAN

Geigen Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Viole de Gambe, 8 ft., 73 pipes.  
Viole Celeste, 8 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.

(Expressive with Great)  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Zart Flöte, 4 ft., 73 pipes.

### PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.  
Rohr Bourdon, 16 ft. (ext. 8 ft., Rohrflöte), 12 pipes.  
Octave, 8 ft. (from Swell), 32 notes.  
Bass Flute, 8 ft. (ext. 16 ft., Bourdon), 12 pipes.  
Rohrflöte, 8 ft. (from Swell), 32 notes.  
Block Flöte, 4 ft., 12 pipes.

## PRESBYTERIANS OFFER \$250

### FOR ANNIVERSARY ANTHEM

An anthem contest with a prize of \$250 has been announced by the Presbyterian Church in the U.S.A. The work is to be written in at least four parts, with or without accompaniment, and is to be from four to ten minutes in length. The anthem is to be used in connection with the 250th anniversary next year of the founding of the first presbytery. The anthem must express in a mood and manner suitable for public worship the progress, growth and achievement of American Protestantism of the Reformed tradition. The deadline for entries is Dec. 1, 1955. Further information may be obtained from: General Assembly Anthem Contest, Witherpoon Building, Philadelphia 7, Pa.

THE HANOVER COLLEGE Choir, directed by Ruth Graham, a thirty-six-voice *capella* chorus which sings every Sunday at the Hanover Ind., Presbyterian Church, is making its first extended tour away from the campus. It will sing in the Central Presbyterian Church, Lafayette, Ind., March 30, the First Presbyterian Church at South Bend, Ind., March 31 and the First Presbyterian Church in Crown Point, Ind., April 1. On Palm Sunday it will sing in the First Presbyterian Church, Evanston, Ill., at the vesper hour and in the evening in the Glenn Elynn Presbyterian Church. The trip will close with programs in the First Methodist Church of Mount Carmel, Ill., April 4 and the Washington Avenue Presbyterian Church, Evansville, April 5.

## Letters to the Editor

### Organs in Latin-America.

Staten Island 1, N. Y., March 3, 1955.—Dear Mr. Gruenstein:

The article from the newsletter of the Organ Club of London, published in part on page 34 of your issue of Jan. 1, 1955, goes out of its way to drag in some sweeping statements regarding the ignorance of the parishioners of Catholic churches in Argentina, who are unaware, it seems, that the organs in their churches are in disrepair but wouldn't know the difference! Therefore the clergy lock the organs up, and use them as little as possible, mainly due to reasons of "economy". The author puts "economy" in quotation marks, obviously to show his disbelief that it is the real motive.

Gratuitous assertions can be gratuitously denied. There are numerous Catholic churches in Buenos Aires with good organs, to the knowledge of the undersigned, and throughout the country there is a desire to provide adequate instruments and trained organists where means are available. As elsewhere in Ibero-America, the fine organs brought from Europe during the last century and a half have fallen into poor condition because of a lack of labor skilled in this field. The tariff duties are kept high primarily at the instance of a small handful of workers, who exact unreasonable prices for their repair work. In 1940 there were but four persons in all Brazil competent to repair European organs, but a reduction in Brazilian tariff rates, which might bring new organs within reach for some congregations, was successfully opposed in the interest of this tight monopoly. In addition to that factor, it is often true for long periods that Latin-American countries have extremely adverse exchange situations, so that all imports are licensed, and organs are always ranked far below agricultural machinery, for example, in the order of priority.

The undersigned suggested, over a dozen years ago, that the Guild consider the creation of an Ibero-American class of membership; that it seek (and it probably could obtain) the help of the United States government or the Pan-American Union in publishing a periodical digest in Portuguese and Spanish of suitable material drawn from appropriate sources in the English-speaking world, and that organ builders, through some trade association machinery, send a mission to survey the existing facilities throughout Latin-America. Many instruments could be repaired inexpensively; others should be replaced. Aid in their repair would create goodwill and establish contacts of greater value later, when economic conditions might permit the importation of foreign organs and the development of enough skilled labor to keep them in repair.

No Catholic organist in Buenos Aires or anywhere else in Latin-America is unable to have access to his organ when he wishes to practice at reasonable hours. It may well be much more convenient and it is not conceivably a hardship to have an electronic organ on which to practice.

The concluding jibe of the author at "the lack of culture and traditions" of all South America is certainly a most unfortunate quotation to appear in a professional journal published in this country. We have enough handicaps in dealing with Latin-America without having the superficial condescension of Europeans wished on our publications, as if we endorsed them.

Yours very truly,

CHRISTOPHER S. TENLEY.

### An Admirer of Mendelssohn.

Berryville, Ark., March 2, 1955.—Dear Mr. Gruenstein:

Thanks for those kind words about Mendelssohn! Your editorial was much appreciated by me and I expect by a good many others if they would only admit it. After seeing and hearing a good deal of current organ works one turns with deep satisfaction to the "Organ Works of Mendelssohn," quite free from any concatenation of dissonances and tricky rhythms. I recall that the Sixth Sonata was on the program of my first recital in Chicago at the age of 12, given at the old Kimball Hall a long time ago. In those days we played the offertories of Wely and Batiste, and sonatas by Lemmens. What a pity we do not have a few more of the same; but don't think that I do not like Widor, Vierne, and Cesar Franck, and other perfectly intelligible modern composers. I have yet to hear a modern sonata as good as Guilman's first, fifth and sixth, with the single exception of the Ninety-fourth Psalm by Reubke, which is quite in a class by itself. Why doesn't somebody try something along this line for a change? Not much chance, though, for the publishers nowadays will not look at anything that is musical.

Sincerely yours,

REGINALD W. MARTIN.

UNDER THE DIRECTION OF Mrs. Marie M. Hine the choir of Trinity Episcopal Church in Tulsa, Okla., sang H. A. Matthews' cantata "Gethsemane to Golgotha" March 27. Members of the Tulsa Chapter of the A.G.O. were special guests at the performance.

## Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of April 1, 1910—

The Michigan Chapter of the American Guild of Organists was organized and John C. Batchelder was installed as dean. It was stated that there were then eight chapters of the A.G.O. in various parts of the United States.

Dr. David D. Wood, famous blind composer and organist, who had taught many men and women who afterward achieved fame as organists, died March 27 in Philadelphia.

The Austin Company was erecting a large organ in the Auditorium-Armory of Atlanta, Ga.

Twenty-five years ago, the Diapason in its issue of April 1, 1930, reported the following events:

Plans were taking form for the general convention of the American Guild of Organists, to open June 24 in Philadelphia.

A dedicatory recital on the four-manual Möller organ in the Fifth Street Methodist Church, Harrisburg, Pa., was played Feb. 4 by Mrs. John R. Henry and the specification of the instrument was published.

Commenting on the birthday of THE DIAPASON, Dr. Harvey B. Gaul in his music column of the *Pittsburgh Gazette-Times* wrote:

THE DIAPASON just celebrated its twentieth anniversary. Each year it has grown and each year it adds immeasurably to choir loft life. It is a trade journal for organists, but it is by all odds the best. You get information, profit and occasionally a ray of humor, and for that the Olympians, the gambas and tubas be thanked.

One of the specifications of large new organs in this issue was that of the Skinner four-manual for the University of California at Los Angeles.

Ten years ago the following news was recorded in the issue of April 1, 1945—

Dr. Hamilton C. Macdougall, 86 years of age, noted American organist and composer, one of the group of founders of the American Guild of Organists and for twenty-seven years professor of music at Wellesley College, died March 16 in Wellesley, Mass. In January Dr. Macdougall had retired as a staff contributor to THE DIAPASON, after having written the column headed "The Free Lance" for a little more than twenty-five years. For the last year or two Dr. Macdougall had not been in good health and he relinquished his last activity, his monthly article for THE DIAPASON, because of failing health.

The sixtieth anniversary of J. Frank Bates as organist of the First Congregational Church of Turners Falls, Mass., was observed by that church Feb. 25. Though now in his eighty-seventh year, Mr. Bates was able to preside at the organ for most of the service.

Charles E. Wheeler, F.C.C.O., one of Canada's outstanding musicians, retired from active duties March 1 after completing fifty-five years as organist and choirmaster in churches of London, Ont.

Hope for the safety of Warrant Officer Richard I. Purvis, the young American organist and composer, had been fading since no word from him was received in March. Mr. Purvis' parents, Mr. and Mrs. G. T. Purvis of Oakland, Cal., were notified Jan. 10 that their son had been missing in action in Luxembourg since Dec. 22.

Leonard D. Morris, an organ man well known for a generation in Chicago, died at his home in Glendale, Cal., Feb. 28 at the age of 82 years.

THE LAST SUNDAY in April the choir of the Woodruff Place Baptist Church in Indianapolis, Ind., will present an afternoon and evening performance of Handel's dramatic oratorio "Samson". The work will be given a quasi-dramatization presentation. Soloists engaged include Harold Haughton, tenor, and Stanley Kimes, bass, both on the faculty at the University of Michigan. Others are Warren Allen, baritone, of Bowling Green State University; Mary Beck, mezzo-soprano, from Indianapolis, and Jean Hayden, soprano, from Chicago. Bruce Tolbert of Butler University's Jordan College of Music is choir director and Amy Cleary Morrison is organist.

**LARGE COLLECTION OF BOOKS  
ADDED TO AMERICAN LIBRARY**

The organ collection of the late Joseph Woerschling has arrived from Germany and has been added to the library of the Organ Literature Foundation, Nashua, N. H. The collection consisted of 185 volumes of books, many of them richly bound in leather. All items were in immaculate condition. This makes the total number of over 900 organ items, not including the complete DIAPASON file and nearly complete *American Organist* issues.

The Organ Literature Foundation has just issued a new catalogue which is believed to be the largest catalogue of books on the organ ever offered. Some of the notable Woerschling items include the complete Dom Bedos "L'Art de Facteur d'Orgues," as well as most of the works of Dufourcq, Rauigel, Fleury and Frotcher. Mr. Woerschling was a well-known German authority on organs and organ building and his collection of organ books was considered one of the finest in Europe.

THE UNIVERSITY OF CHICAGO Choir, under the direction of Richard Vikstrom, will perform Bach's "St. Matthew Passion" Palm Sunday afternoon, April 3, at 3 o'clock in Rockefeller Memorial Chapel. Tickets may be obtained at the chapel office or Gamble Hinged Music Company.

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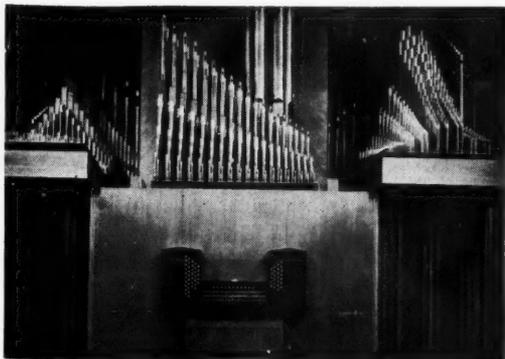
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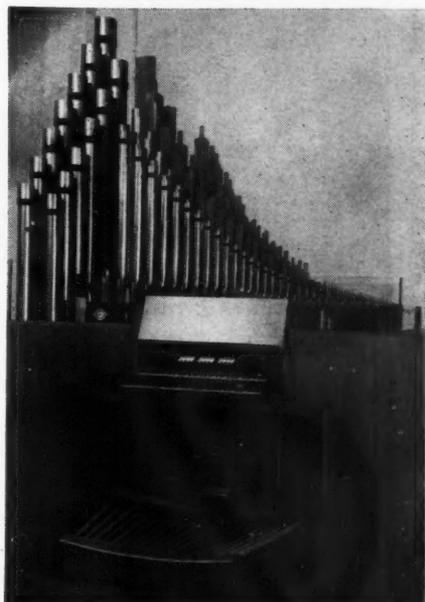
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**O.M.J. WEHRLEY IS HONORED  
ON THIRTIETH ANNIVERSARY**

A recital by O. M. J. Wehrley Feb. 20 at Redeemer Lutheran Church in Milwaukee marked his completion of thirty years of service as organist there. The church was filled to capacity for the recital. Immediately afterward a reception was held in the church parlors. This was followed by a congregational supper at which over 300 church members and friends were present. After supper a program sketch modeled after TV's "This Is Your Life" was carried out, delving into the organist's past. After introducing Mrs. Wehrley and the other members of his family, Dr. Wehrley was presented with a series of fine organ recordings as a memento of the occasion by the congregation. To complete the evening's program William Eberl, choir director, showed colored slides of churches and places visited while studying in Europe last summer.

One of the selections played by Dr. Wehrley at his recital was Van Hulse's "Passacaglia Brevis" on the Hymn-tune "St. Bernard," dedicated by the composer to the organist in honor of the anniversary. The choir sang anthems by Kalinikoff, Titcomb and Van Hulse. Other numbers played by Dr. Wehrley were: Trumpet Voluntary, Stanley; Toccata and Fugue in D minor, Bach; Prelude on "B-A-C-H," R. K. Biggs; Improvisation, Foote; "Dreams," McAmis; "Still Waters," Weaver; Festival Postlude on "Veni Creator Spiritus," Van Hulse.

Dr. Wehrley became organist of Redeemer Church in February, 1925. He is a graduate of the American Conservatory, Chicago, in music, and of Marquette University in dentistry. He is a past dean of the Wisconsin Chapter, American Guild of Organists, and state chairman for Wisconsin.

HENRY VELD WILL LEAD the Apollo Musical Club in performances of Vaughan Williams' "Dona Nobis Pacem" and Dvorak's "Stabat Mater" Tuesday evening, April 19, in Orchestra Hall, Chicago. The chorus will be accompanied by the Chicago Symphony Orchestra and Robert Birch will be at the organ.

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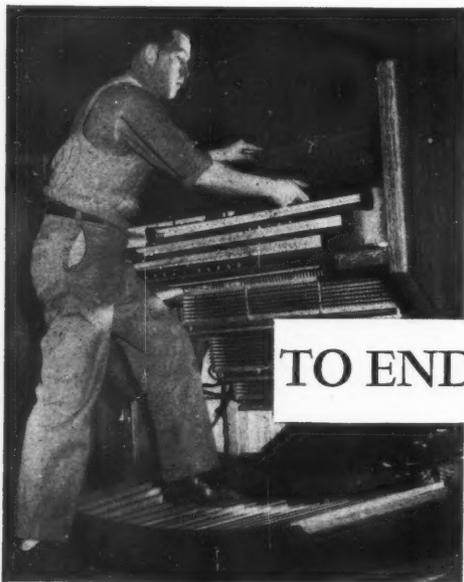
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MARILYN MASON READY TO RECORD LOCKWOOD CONCERTO



MARILYN MASON, well-known concert organist on the University of Michigan faculty, is here shown with Normand Lockwood, the composer, and Thor Johnson, conductor of the Cincinnati Symphony Orchestra, as she prepares to record Mr. Lockwood's Concerto for Organ and Brasses. The recording session took place at St. Paul's Chapel, Columbia University, and Miss Mason was assisted by two trumpet players and two trombone players from the New York Philharmonic Orchestra. The disk has been released by Remington Records.

A recital will be played by Miss Mason in Pittsburgh April 12 and she is to be heard in Shreveport, La., April 18. Engagements in March took her to the University of Colorado, where she played a first performance of the Lockwood Concerto, Birmingham, Mich., and New York

City. Miss Mason played the organ for a performance of Bach's "St. Matthew Passion" at the University of Michigan.

The Blackhawk Chapter of the A.G.O. sponsored Miss Mason Feb. 27 in a recital at the Broadway Presbyterian Church, Rock Island, Ill. She appeared at Carleton College, Northfield, Minn., Feb. 24; in Baltimore at the Brown Memorial Presbyterian Church Feb. 6, and in New London, Conn., Feb. 2. Miss Mason began her 1954-55 season with a recital at Lancaster, Pa., Sept. 8. Other recitals were played in Detroit, Lincoln, Neb., Cincinnati, Battle Creek, Wilkes-Barre, Pa., and Hamilton, Ont. She lectured at Oberlin College on "Music as a Career," at the University of Colorado on "Music in Worship" and at St. John's Episcopal Church, Ann Arbor, on "Music of the Church."

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MARILYN DIETZ AND TEACHER



MARILYN DIETZ, organ major at Pomona College, Claremont, Cal., was heard recently in her senior recital in Bridges Hall of Music. Miss Dietz has studied organ for four years with William G. Blanchard, Pomona College organist and associate director of the summer institute of music. During her freshman year she was organist at the Webb School of California in Claremont and for the last three years has served as organist of the Associated Colleges Church. She has been designated as a Pomona College Scholar in recognition of high academic achievement and has won the Kate Condit memorial scholarship for excellence in music for two consecutive years. She presented a recital in her junior year devoted to the works of Bach and pre-Bach composers. After a summer tour of Europe Miss Dietz plans to pursue graduate studies in the Claremont Graduate School. Miss Dietz's recent program was as follows: Toccata on "Leoni," Bingham; "La Nativite," Langlais; "Thou Art the Rock," Mulet; Sonata No. 1, Hindemith; "Divertissement," Vierne; "Pantomime," Jepson; "West Wind," Rowley; Toccata (Plymouth Suite), Whitlock; "Comes Autumn Time," Sowerby.

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## Organist's Tribute Paid to a Minister Who Proves an Ideal

By SETH BINGHAM

[Continued from March issue.]

Readers may well ask: Was Dr. Coffin a musician; did he like music, and what was his attitude toward organist and choir?

While not a trained musician, he had a keen ear for the best in music and valued it as an integral part of worship. He was particularly fond of hymns and sang them lustily. Dr. Coffin was co-editor of an unusually good hymnal, "Hymns of the Kingdom," which I helped him revise in 1923.

His attitude toward the choir and myself might be described best as kindly and encouraging—never condescending or dictatorial. Frequently on a Friday evening after a round of committee meetings Dr. Coffin would stop as he passed through the choir room during our rehearsals. In a gay and mischievous mood he would address the girls as "little canaries" (not a bad description in some cases) and always had something amusing to tell us. He was usually accompanied by his little Scottie dog. If the soprano canaries hit a particularly high and piercing note, Scottie sat up on his haunches and matched it with wailing "Whooh-hoo-oo" that temporarily broke up the rehearsal—to his master's secret delight, I always suspected. Then the two would turn homeward, leaving us all thoroughly relaxed.

Though so kindly and appreciative, Dr. Coffin did not withhold criticism when he thought it could help me, but he always left me a free agent. In our correspondence I have a note from him dated Nov. 7, 1919, six years after my coming to Madison Avenue Presbyterian. The choir had improved considerably in the meantime. No Bach cantata had ever been heard in the church to my knowledge. I had scheduled "Weinen, klagen" six weeks in advance. Wrote Dr. Coffin:

"I am very loath to say anything but I am fearful of the Bach cantata. The singers are revolting, the soloists seem on the strike. The words do seem fearfully doleful and repetitious [how else, I thought, could weeping and wailing be expressed?] I suppose the music is fine—I know the last chorale is—but I don't think the congregation will appreciate it. Just think this over and do what seems best in your own eyes in the circumstances. The music has been so much liked lately, and everyone is so happy about it, that I hate to have a disaster."

What did I do in the circumstances? Well, what would you have done? I went ahead with the rehearsals, took extra care to teach the strike-minded soloists their parts and worked doubly hard on the organ accompaniment. By the fifth week there were no more complaints from the chorus; the sixth week we gave "Weinen, klagen" as announced. There was no disaster. Choristers and soloists readily conceded the beauty of the cantata. For the "Crucifixus" in his B minor Mass, Bach uses the identical music of the opening chorus in "Weinen, klagen." There were many expressions of pleasure from the congregation, and Dr. Coffin offered his warm congratulations.

Another pertinent question: What were his ideas of the liturgy? Between the oppressive formality of many "high" churches and the dreadful informality of some "free" churches Dr. Coffin maintained a goodly and delicate balance through acts of worship—the carefully chosen and appropriate hymns and passages of Scripture and, above all, the spirit and form of the prayers—thoughtful, reverent, inspiring. The service under his guidance combined dignity and simplicity.

Thus far we have tried, however sketchily, to portray the person, his character and role as parish minister and preacher. From Dr. Coffin's memorable sayings we select several which may help to clarify these and other traits, as well as his reactions to a changing world with its problems and challenges:

**NEW WAYS OF SPIRITUAL SERVICE**—  
"We are to present every man perfect in Christ, and wherever any is imperfect there is something to be done. The curse of churches is complacency with their current methods, timidity in experimenting, dread of innovations and failure to get the points

of view of men and women outside their particular group." Could these words apply to you, gentle reader? Even A.G.O.'s examination committee might profit by them. (As a long-time member of that august body, I should know whereof I speak.)

**THE INCLUSIVE CHURCH**—"The only end for which we strive is inclusiveness—one church, hospitable and homelike to all disciples of Jesus Christ." Quoting St. Paul's "Except these abide in the ship ye cannot be saved," Dr. Coffin urges "the necessity of keeping all sorts of people in the church in spite of disagreements" (which he did).

**WORSHIP LEADERSHIP**—"Leadership in worship demands the most delicate skill. One is employing language, music, the associations of a hallowed place, symbolic acts, the inherited thought and sentiment of many generations, the fresh light of the current day, to form a highway for God into the lives of a congregation, and through them into a community's life. Such leadership is an art which works in the sensitive materials of the minds, hearts and consciences of living beings to enact God." (Could anything but the best in musical ministry be worthy of such a high conception of worship leadership?)

**HYMNODY**—From the preface to the hymnal mentioned earlier: "We have respected the sacred canon of Christian experience. We have felt that the older and more widely used, the more such a hymn is suited to common worship. We have striven to include only hymns which are poetically beautiful, which express a normal and healthy spiritual experience and are specifically Christian in religion." (Much of this holds good for the selection of anthems and canticles.)

**LIBERALISM**—"The supreme authority is not the church or the Bible or the reason of man, but the spirit of God our Father once revealed in Jesus of Nazareth and imparted to all who make him their Lord." (1903). "Any attempt to belittle Jesus, to substitute any other standard for the Bible as the authoritative expression of God's life with man . . . to trust to human effort alone for salvation, personal or social, runs counter to our deepest instincts and convictions and seems to us . . . to depreciate the Christian religion and rob it of its vital worth. . . . "We are liberals—not in the sense that we cultivate freedom for its own sake, but for the Gospel's sake." (1915). "By liberalism is meant that spirit which . . . craves freedom to ascertain, publish, discuss and pursue that which is believed to be true, and seek fellowship in its discovery." (1935).

**CHURCH UNITY**—"Why are we interested in church unity? First because we believe it to be the will of God, and if it is the will of God we dare not say it is premature. The Christian Church has many sins against its account, but haste in doing the will of God is not one of them. We cannot declare a moratorium on the will of God!" (More than once I heard Dr. Coffin declare that he was ready to adopt any form of worship for the sake of church unity, for he knew that the areas of agreement far outweighed in importance the points of difference between various denominations.) Space does not permit reference to Dr. Coffin's active interest in missions, his passion for social justice, his attitude toward pacifism, the United Nations, etc. These and other questions are ably treated in the little volume "This Ministry," already cited.

When I retired from the Madison Avenue Church in June, 1951, Henry Coffin, coming to New York from the retirement of his Connecticut home, did me the signal honor to preach a sermon about me. "She looked and behold, the singers with instruments of music, and such as taught to sing praise." (II Chronicles 23:13). Would that I could measure up to the generous words he spoke on that occasion! Having mentioned the role of praise in our worship of God, citing the singing of the Psalms with the instruments and songs of David, Dr. Coffin continued: "If you stop to think of it, praise is the only element in worship which we shall continue in the perfected life of the City of God; prayers for others and ourselves will be unnecessary; sermons will certainly cease; we shall not care to listen to the reading of the Word of God in the Bible when God will be speaking to us face to face. But praise, led and accompanied by the chorus and music of ten thousand times ten thousand will inspire us with its ravishing beauty . . . We shall look about on the faces of the redeemed out of every century and nation . . . and praise will well up spontaneously. We shall look up to Him who shares His Father's throne, the Lamb who bore our sins and the sins of mankind century after century, and . . . shall be 'lost in wonder, love and praise.' And I think we shall praise God for the men and women who taught us to praise and by music helped to lift us to worshipful delight in God, our exceeding joy."

Such was this man of brave soul and noble vision, the loving shepherd of his flock, the inspired teacher and preacher with a song in his heart, with whom it was my inestimable privilege to serve.

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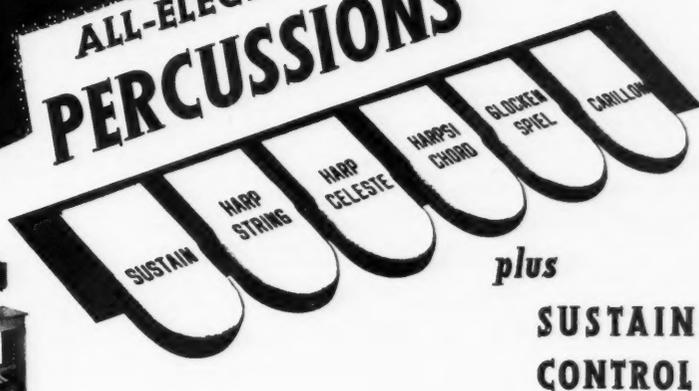
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# Programs of Organ Recitals of the Month

**Norman Coke-Jephcott, Stony Point-on-Hudson, N. Y.**—Dr. Coke-Jephcott played a recital of his own compositions March 13 at St. Thomas Church, New York City. He included the following numbers: Lento from "Terzetto"; Fugue on "B-A-C-H"; "Londonderry Air" (arranged); "Bishops' Promenade"; "Legende"; "Miniature Trilogy".

**Marshall Bidwell, Pittsburgh**—Dr. Bidwell gave the 4,228th free organ recital at Carnegie Hall March 6, assisted by Joan Brotherton, pianist. Organ numbers were: Overture to "Comus," Arne; "Soeur Monique" and "Le Petit Rien," Couperin; Variations on a Ground Bass, Karg-Elert; Canon in B minor, Schumann; "The Four Winds," Rowley; "Somebody's Knocking at Your Door," Wentzell. On Feb. 27 Dr. Bidwell played the following numbers: Concerto in D, Avison; Largo from Concerto for Two Violins and "Fanfare Fugue," Bach; Aria and Gigue, Loeillet; "The Enchanted Forest" and "March of the Gnomes," Stoughton; Allegretto in B minor, Vienne; Toccata in E, Tombelle; "Harmonies du Soir," Karg-Elert; "Marche Champetre," Boex; Prelude and "Liebestod," Wagner; Two Hymn Improvisations, Whitney.

**Mamie E. Dufford, M.M., A.A.G.O., and Raymond H. Ocock, M.S.M., Evansville, Ind.**—Mrs. Dufford, Mr. Ocock and three string players were heard at a vesper service Feb. 20 in the First Presbyterian Church. Mrs. Dufford played: "Aginocourt Hymn," Dunstable; "Allein Gott," Telemann; Fantasia in Echo Style, Sweelinck; "Durch Adams Fall," Homilius; "Fugue a la Gigue," "Kommt her zu mir" and "Wie schön leuchtet," Buxtehude. Mr. Dufford and the string players performed two Corelli Sonatas and Pastorale, by Vivaldi. The program closed with the playing of Bach's "O Mensch, bewein" and Prelude and Fugue in A minor by Mrs. Dufford.

**Henry von Hasseln, Anderson, S.C.**—Anderson College sponsored Mr. von Hasseln in a recital March 6 at the college auditorium. He was assisted by Herbert Archer, pianist. Organ number were as follows: Concerto 10, Handel (orchestral parts played on the piano); "From God I N'er Will Turn," Buxtehude; Andante, Stamitz; "We All Believe in One God," Bach; "Gavotte Antique," Peeters; "Rhosymedre," Vaughan Williams; "Song of the Clock," Urseth; Pastorale, Ehrlich; "Carillon," Vienne.

**Arthur Becker, Chicago**—The Illinois Chapter of the A.G.O. sponsored Dr. Becker March 20 in the fourth of a series of Lenten recitals at St. Peter's Catholic Church. His program was as follows: Chorale in A minor, Franck; "O Man, Bemoan Thy Fearful Sin," Bach; "Sonata da Chiesa," Andriessen; Three "Stations of the Cross," Dupré; "Adoration," Bingham; Minuet, Vienne; Toccata, Reger.

**James S. Dendy, Chicago**—Mr. Dendy played the following recital March 13 at St. Peter's Catholic Church in a Lenten series sponsored by the Illinois Chapter of the A.G.O.: "Voluntary for ye Cornett Stop in A minor," Blow; "If Thou but Suffer God to Guide Thee," Walther; "O Guiltless Lamb of God" (Three Versets), Bach; "Legy," Purvis; "Blessed Jesus, How Hast Thou Offended" and "I Call to Thee, Lord Jesus Christ," Walcha; "Ah, Abide with Thy Grace" (Symphonic Chorale), Karg-Elert; Little Fugue in G minor, Bach.

**Raymond C. Boese, Northfield, Minn.**—A vesper recital was given by Mr. Boese Feb. 27 in Boe Memorial Chapel, St. Olaf College. His program: Prelude and Fugue in D major, Bach; "Alma Redemptoris Mater," Dufay; Duo from "Suite du Premier," Clerambault; Prelude and Fugate in G minor, van den Gheyn; "Nazard" and "Voix Celeste" from "Suite Francaise," Langlais; Chorale Prelude on "A Mighty Fortress," Peeters; "Suite Evocatrice," Tournemire.

**Dr. Herbert J. Jenny, F.A.G.O., Wilmington, Del.**—Dr. Jenny was heard in a recital Feb. 27 at Temple Beth Emeth. He was assisted by Mrs. William Berman, soprano, and Vincent Parkinson, bass. Organ numbers were as follows: Canzona, Luzzaschi; Chaconne, Pachelbel; Prelude and Fugue in A major, Bach; Sonata in F minor, Mendelssohn; Pastorale, Isadore Freed; "Nef," Mulet; Toccata on "O Filii et Filiae," Farnam.

**Edwin Arthur Kraft, D.S.M., F.A.G.O., Cleveland**—The following program was played by Dr. Kraft Feb. 20 at Trinity Cathedral: Allegro from Symphony, Op. 20, Maquaire; Cantilena, McKinley; Prelude in C minor, Bach; Symphonic Fantasy on "St. Patrick's Breastplate," Clokey; Scherzo in G minor, Bossi; Toccata in G minor, Matthews; "Elves," Bernard Johnson; Overture to "Tannhäuser," Wagner. A recital was given by Dr. Kraft Feb. 18 at Holy Trinity Church in West Palm Beach, Fla. His selections were: Allegro from Symphony, Op. 20, Maquaire; "Elfin Dance," Edmundson; Festival Fanfare, Wolff; Cantilena, McKin-

ley; Prelude in C minor, Bach; Scherzo in G minor, Bossi; Symphonic Fantasy on "St. Patrick's Breastplate," Clokey; Caprice, Guilman; Toccata in G minor, Matthews; Overture to "Tannhäuser."

**Jeanne Gentry Waits, Tulsa, Okla.**—The Wednesday Morning Musicales presented Mrs. Waits in a recital at the First Methodist Church March 9. Mrs. Waits, who is head of the organ department at the University of Tulsa, played the following program: Toccata in C major, Bach; "Pieces for a Musical Clock," Haydn; Pastorale, Roger-Ducasse; Canon in B minor, Schumann; Pastorale, Milhaud; "Pageant," Sowerby.

**Marie M. Hine, A.A.G.O. Tulsa, Okla.**—Mrs. Hine presented the first of two Lenten recitals March 8 at Trinity Episcopal Church, where she is organist and director of music. Her program was as follows: Prelude and Fugue in G major, Bach; Nineteenth Psalm, Marcello; "Star of the Evening," Vienne; Andante Cantabile, Scriabin; "Still Waters," Weaver. As a further contribution to the Lenten season, Mrs. Hine and the choir will present H. A. Matthews' cantata, "Gethsemane to Golgotha," on Sunday, March 27.

**Robert S. Clark, Kansas City, Mo.**—The Central Missouri Chapter of the A.G.O. sponsored Mr. Clark in a recital March 4 at the Linn Memorial Methodist Church in Fayette. His program was as follows: Introduction and Toccata in G major, Walond; "Meine Seele erhebt den Herren" and "Kommt du nun, Jesu, vom Himmel herunter," Bach; Fantasia and Fugue in G minor, Bach; "Folk tune," Whitlock; Prelude on "Greensleeves," Wright; Pastorale, Roger-Ducasse; "Dialogue sur les Mixtures," Langlais; Variations on a Noel, Dupré.

**Mildred L. Hendrix, Durham, N. C.**—A recital of music for organ and string quartet was played by Mrs. Hendrix March 6 at the Duke University Chapel. Numbers on the program were: Prelude in F minor, Handel; Three Sonatas for organ and strings, Mozart; "My Heart Is Filled with Longing," Kirnberger; Andante from Concerto 1, Handel; Four Sonatas for organ and strings, Mozart; Chaconne in D minor, Pachelbel.

**Richard W. Litterst, Westfield, N. J.**—Mr. Litterst and Judy Litterst, violinist, were heard in a recital Feb. 6 at the Presbyterian Church. Organ numbers were: Prelude in E flat major, Bach; Fantasia in F minor, Mozart; Chorale in A minor, Franck.

**Betty Jackson, Flint, Mich.**—Miss Jackson was heard in a recital Feb. 20 at the First Baptist Church. She played: Chaconne in E minor and "How Brightly Shines the Morning Star," Buxtehude; "Now Rejoice, All Ye Christians," "To God on High Be Thanks and Praise," "Jesus Christ, Our Saviour" and Prelude and Fugue in G major, Bach; Chorale in B minor, Franck; "O God, Thou Holy God" and "Lo, How a Rose E'er Blooming," Brahms; "The Virgin and the Child," "The Angels" and "God among Us," Messiaen.

**Tony Godding, El Dorado, Kan.**—Mr. Godding gave a recital March 6 at the First Methodist Church in Augusta, Kan. The program: Toccata in F major, Buxtehude; Three Pieces for Musical Clocks, Haydn; Two Chorale Preludes and Prelude and Fugue in E minor, Bach; Fantasy on "St. Catherine," McKinley; Pastorale on "Sweet Hour" and Reverie on "Olivet," Van Hulse; Chorale Paraphrase on "St. Anne," Whitford; "Prayer for Peace" and "Capriccio on the Notes of the Cuckoo," Purvis; "Clair de Lune," Karg-Elert; Finale from "Sonata da Chiesa," Andriessen. Mr. Godding is a pupil of Dorothy R. Addy at Friends University in Wichita, Kan.

**Wilma Hoyle Jensen, Newburgh, N. Y.**—Mrs. Jensen presented a joint recital with her husband, bass-baritone Donald Jensen, at St. James' Methodist Church, Kingston, N. Y., Feb. 13. Mrs. Jensen performed: "Grand Jeu," Du Mage; Chorale Prelude and Fugue in C, Buxtehude; "St. Anne" Fugue, Bach; Chorale in B minor, Franck; "The Bells of Riverside," Bingham; "The Fountain," DeLamarter; "Gargoyles," Edmundson. Mr. Jensen, accompanied by his wife, sang arias from Haydn's "Creation" and "St. Paul," by Mendelssohn, and a group of Five Biblical Songs by Dvorak.

**Robert Anderson, Bloomington, Ill.**—Mr. Anderson, organist of the Second Presbyterian Church, gave a recital Jan. 30 at St. James' Methodist Church in Chicago. He played: Fantasia in F minor, Mozart; "Noel Grand Jeu et Duo," d'Aquin; Prelude and Fugue in E minor ("The Wedge"), Bach; Pastorale, Roger-Ducasse; Sonata on the Ninety-fourth Psalm, Reubke.

**Heinrich Fleischer, Chicago**—A recital devoted to the works of Bach was played by Dr. Fleischer Feb. 28 at Rockefeller Memorial Chapel, University of Chicago. The program: Fantasia in G major; Trio-Sonata in D minor; Toccata, Adagio and Fugue; Fantasia and Fugue in G minor; Chorale Preludes, "When Jesus Hung Upon the Cross," "O Christ, Thou Lamb of God," "See the Lord of

Life and Light" and "O Sacred Head, Now Wounded."

**Lillian Mecherle McCord, Bloomington, Ill.**—A faculty recital was given by Miss McCord Feb. 1 at Presser Hall, Illinois Wesleyan University. She played: Chorale, Jongen; "Wie schön leuchtet," Buxtehude; "Erbarm dich mein" and Prelude and Fugue in C minor, Bach; "Elegie," Peeters; "Vom Himmel hoch," Pachelbel; Meditation on a Communion Hymn, Sowerby; Prelude and Fugue on "B-A-C-H," Liszt.

**Marilyn Mason, Ann Arbor, Mich.**—The noonday recital March 31 at St. Paul's Chapel, Columbia University, New York City, was played by Miss Mason of the University of Michigan faculty. Her program was as follows: Prelude and Fugue in D, Bach; "Commotio," Op. 58, Carl Nielsen (first performance in America); "Trois Danses," Alain.

**Herbert Burtis, New York City**—For his recital at St. Paul's Chapel, Columbia University, March 15 Mr. Burtis chose: "Grand Jeu," du Mage; "Flötenuhr," Haydn; "Benedictus," Reger; "How Fair and Pleasant Art Thou," Dupré; "Litanies," Alain.

**Searle Wright, New York City**—Mr. Wright, who is organist and choirmaster of St. Paul's Chapel, Columbia University, gave the noonday recital there March 17, playing these numbers: Prelude and Fugue in C minor, Bach; Minuet from Symphony 4, Vienne; "O Clemens! O Pia!" and "Electa ut Sol," Dallier.

**H. William Hawke, Gananoque, Ont.**—Mr. Hawke was guest organist at an evensong held March 13 in the Cathedral of St. George, Kingston, Ont. He played these numbers: Prelude, Fugue and Variation and Cantabile, Franck; "Forty Days and Forty Nights" and "O Lamb of God, Unspotted," Bach; "By the Waters of Babylon" and "After the Short Days of Trial," Karg-Elert; "Litanies," Alain.

**Arnold E. Bourziel, A.A.G.O., Niles, Mich.**—A program of music by Bach for organ and flute was played by Mr. Bourziel and Phyllis Bourziel March 13 at Trinity Episcopal Church. These numbers were included: Prelude and Fugue in G major; "Sheep May Safely Graze"; "O Sacred Head Now Wounded" and "Rejoice Now, Christian Souls"; Passacaglia and Fugue in C minor; Polonaise and Badinerie from Suite in B minor; Air for the G String; Toccata and Fugue in D minor.

**John Rodgers, Ridgewood, N. J.**—A recital was played March 13 by Mr. Rodgers at the West Side Presbyterian Church. The program: Rigaudon, Campra; Aria, Loeillet; "Blessed Jesus, We Are Here" and Fugue in G minor, Bach; Meditations on the Seven Last Words of Christ, John Huston (first performance); "Divertissement," Vienne; Dialogue on the Mixtures, Langlais; Elevation in E major and Two Numbers from "Fifteen Pieces," Dupré.

**Ramona C. Beard, Tallahassee, Fla.**—Mrs. Beard, associate professor of organ at Florida State University, gave a recital March 1 at the Riverside Baptist Church in Fort Myers, Fla. Her program was as follows: "Psalm 19," Marcello; "Dialogue," Clerambault; "Swiss Noel," d'Aquin; Toccata in F major, Bach; "Arabesque," Vienne; "Tumult in the Praetorium," de Maleingreau; Cantabile and "Piece Heroique," Franck. Mrs. Beard also gave recitals Feb. 27 at Calvary Baptist Church, Clearwater, Fla.; Feb. 16 at the First Presbyterian Church in Gainesville, Fla.; and Feb. 7 at Opperman Music Hall, Florida State University. The numbers she played Feb. 7 were: Prelude and Fugue, Buxtehude; Two Sonatas for organ and strings, Mozart; "Arabesque," Vienne; "Les Enfants de Dieu," Messiaen; Prelude and Allegro, Piston.

**Walter Marland, Mus. B, Mus. M, Troy, N. Y.**—Mr. Marland, organist at the First Baptist Church, gave the first in a series of recitals there on the newly rebuilt Giles Memorial organ Feb. 6. His program was as follows: Passacaglia in C minor, Bach; "Drifting Clouds," d'Antalfy; "Litanies," Alain; "The Desert," "The Joshua Tree" and "Cereus" from "Casual Brevities," Leach; "Flight of the Bumblebee," Rimsky-Korsakoff; "A Carpenter is Born," Edmundson; Chorale Prelude on "Nun danket alle Gott," Whitford; "A Song of Hope," Mueller; Chorale in A minor, Franck.

**Douglas Breitmayer, Detroit**—Mr. Breitmayer gave a recital March 6 at St. Mark's Methodist Church. His program: "Psalm 19," Marcello; "Benedictus," Couperin; Concerto in A minor, Vivaldi-Bach; Three Settings of the Passion Chorale, Bach; Buxtehude and Brahms; Chorale in E major, Franck; Allegretto, Whitlock; "Carillon-Sortie," Mulet.

**Carolyn Eycleshimer, Mus. B, Troy, N. Y.**—Miss Eycleshimer, registrar of the Eastern New York Chapter of the A.G.O., presented the second in the series of recitals on the Giles Memorial organ, First Baptist Church. Her program, Feb. 20, was as follows: Chorale Prelude, "Agnus Dei," Bach; Canon

in B minor, Schumann; "Calypso," Stoughton; "Piece Heroique," Franck; "Song of Peace," and "The Palms," Langlais; Meditation on "Elm," and Meditation on "Beatitudo," Van Hulse; "Dreams," McAmls; "Thou Art the Rock," Mulet.

**John L. Baldwin, Jr., Clinton, N. Y.**—The senior choir of St. Clement's Church, Wilkes-Barre, Pa., sponsored Mr. Hamilton in a recital March 6. He played: Concerto 5, Handel; Prelude and Fugue in A minor, "O Sacred Head," "Abide with Us" and Passacaglia, Bach; "O Sacred Head," Brahms; Antiphon, Dupré; "As Now the Sun's Declining Rays," Simonds; Sonata 3, Hindemith.

**Valentina Woshner Fillinger, Cleveland, Ohio**—A recital was played by Mrs. Fillinger Feb. 26 at St. John's College for the Cleveland Diocesan Catholic Organists and Choirmasters' Guild. The program: Fugue in E flat, Bach; Preludium on "Puer Natus Est," Campbell-Watson; "Litanies," Alain; "Jesus Comforts the Women of Jerusalem," Dupré; "Etude Symphonique," Bossi.

**Grace M. VanDemark, Troy, N. Y.**—Miss VanDemark, dean of the Eastern New York Chapter of the A.G.O., gave the third of the series of recitals on the Giles Memorial organ, First Baptist Church, March 6. Her program was as follows: Trumpet Tune, Purcell; Andante and Allegro from Handel's Concerto in F major; "Song of the Lark," Tchaikovsky; Fantasy on "Italian Hymn," and Fantasy on "St. Theodolph," McKinley; "Romance Sans Paroles," Bonnet; "Carillon," Sowerby; "Nave," Mulet; "Good Friday Music" from "Parsifal," Wagner; "Carillon de Westminster," Vienne.

**Frank Bartlett, Jr., Bar Harbor, Maine**—The following program was played by Mr. Bartlett Feb. 27 at St. Paul's Church, Brookline, Mass.: "Psalm 19," Marcello; "Air Tendre," Lully; "The Fifers," d'Andrieu; Prelude and Fugue in G major and "My Heart Is Filled with Longing," Bach; First Movement from Trio-Sonata in E flat and Fugue in E flat, Bach; Prelude in B minor, Dupré; Prelude to the Kyrie and Elevation, Langlais; Intermezzo from First Symphony, Widor; "Quem Pastores," Willan; "The Little Clock," Purvis; "Lord Jesus Christ, Be with Us Now," Karg-Elert.

**Dorothy R. Addy, Wichita, Kan.**—The Wichita Council of Churches sponsored Mrs. Addy in a series of recitals on Wednesdays in Lent. Her program March 23 was as follows: "Getsemane," Malling; "Go to Da k Getsemane," Edmundson; "O Dearest Jesus, What Law Hast Thou Broken?" Peeters; "Garden of Getsemane," Shure; "Preghera," Ravello; Prelude on a Paschal Chorale, Edmundson. These numbers were chosen by Mrs. Addy for her March 16 recital: Cantabile, Jongen; "Lord Jesus Christ, I Fully Know," Pachelbel; "Beside Still Waters," Bingham; Four Psalm Fantasies, Huber.

**Theodore C. Herzel, Detroit, Mich.**—A Lenten vesper recital was presented at the new Westminster Presbyterian Church March 20. Mr. Herzel, guest organist for this occasion, played the following program: "In Death's Strong Grasp the Saviour Lay" and "Hark! a Voice Saith, All Are Mortal," Bach; "My Heart Is Filled with Longing," Brahms; "Improvisation," Langlais; "The Cathedral at Night," Marriot; "Go to Dark Getsemane," Bingham; "Supplication," Purvis; "Abide with Us; for It is toward Evening," Weinberger.

**Mary Esther Higgs, Cincinnati, Ohio**—Miss Higgs, who is a candidate for a postgraduate diploma at the College of Music of Cincinnati and a pupil of Wayne Fisher, was heard in a recital Jan. 18. Her program was as follows: Chaconne in G minor, Couperin; "My Soul Doth Magnify the Lord" and "Comest Thou, Jesus, Down from Heaven?," Bach; Concerto in D minor, Vivaldi-Bach; Fantasia in F minor, Mozart; Sonata 1, Hindemith; Four Chorale Preludes, Pepping; "The Tumult in the Praetorium," de Maleingreau.

**George Faulkner, A.A.G.O., F.T.C.L., Chestnut Hill, Mass.**—A recital was given by Mr. Faulkner Feb. 20 at the First Congregational Church, Keene, N. H. His program was as follows: Larghetto and Allegro from Concerto 13 and Suite for a Musical Clock, Handel; Trumpet Voluntary, Purcell; Three Chorale Preludes and Fantasia and Fugue in G minor, Bach; "Requiem," Titcomb; Variations on an Elizabethan Tune, Faulkner; Toccata on a Theme from "Salve Regina," Titcomb; Chorale in A minor, Franck; Andante Cantabile from Symphony 6, Widor; Allegro from Symphony 1, Maquaire.

**Miss Edna Parks, Poultney, Vt.**—Miss Parks, on the faculty at Green Mountain Junior College and organist and choir director at Trinity Episcopal Church, Rutland, Vt., gave the following program in the college chapel March 7: Allegro Giocoso, Handel; Passacaglia and Fugue, Bach; "Benedictus," Couperin; Noel in G, d'Aquin; "Le Jardin Suspendu," Alain; Flute Solo, Arne; "Carillon of Westminster," Vienne.

ARTHUR RHEA



Church in Williamsburg, Va. The instrument was dedicated Feb. 13, with Mr. Rhea's choir performing Vivaldi's "Gloria in Excelsis Deo" as the featured musical work. Organ numbers included Purcell's Voluntary on the Doxology, Saint-Saens' Prelude in B major, Herbert Howells' Psalm Prelude, Op. 32, No. 3, and Bach's Toccata and Fugue in D minor. The choir sang in procession a Te Deum composed by Mr. Rhea especially for the occasion.

A dedicatory recital was played by Carl Weinrich March 22 and Catharine Crozier will be heard April 12. The specifications of the organ were published in the March, 1953, issue of THE DIAPASON. The instrument was the gift of John D. Rockefeller, Jr., in memory of Vernon M. Geddy, who worked with Mr. Rockefeller in the restoration of the colonial town.

KANSAS WESLEYAN UNIVERSITY announces its first annual composition contest for new choral works. A cash prize of \$200 will be awarded to the composer of the winning manuscript, which will be selected by Ingolf Dahl, associate professor of music at the University of Southern California. The work will be published by Boosey & Hawkes and a royalty contract will be opened to the composer. The competition is open to everyone and there is no registration fee. Entry blanks and further information may be procured from Arthur R. Custer, chairman division of fine arts, Kansas Wesleyan University, Salina, Kan.

ARTHUR RHEA is here shown at the console of the four-manual organ installed by Aeolian-Skinner at the Bruton Parish

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President B. J. Holm has announced the signing of a contract with Casavant Freres which will place a new organ in Loehe memorial chapel at Wartburg Seminary, Dubuque, Iowa, next August. The new organ of twenty-one ranks and twenty-five stops will replace a nine-rank Bennett organ which has served the chapel for thirty-nine years. The stoplist of the new instrument is as follows:

**GREAT ORGAN.**

- Open Diapason, 8 ft., 68 pipes.
- Hohl Flöte, 8 ft., 68 pipes.
- Dulciana, 8 ft., 68 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Octave, 4 ft., 68 pipes.
- Harmonic Flute, 4 ft., 68 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Harmonic Trumpet, 8 ft., 68 pipes.
- Tremolo.
- Chimes (prepared for).

**SWELL ORGAN.**

- Rohr Flöte, 8 ft., 68 pipes.
- Viole d'Orchestre, 8 ft., 68 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Spitz Principal, 4 ft., 68 pipes.
- Koppel Flöte, 4 ft., 68 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Collective Cornet (to draw the previous 3).
- Oboe, 8 ft., 68 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 12 pipes.
- Gedeckt Quint, 10 2/3 ft.
- Principal, 8 ft., 32 pipes.
- Still Gedeckt, 8 ft.
- Twelfth, 5 1/2 ft.
- Octave, 4 ft., 12 pipes.

The whole organ will be enclosed in one large chamber. It will be controlled by a drawknob console with the usual conveniences.

Wartburg Theological Seminary is a graduate school of theology, conducted by the American Lutheran Church. The stoplist for the organ was drawn up in consultation with Professor Albert A. Jagnow, who holds the chair of church history, is organist for the seminary and directs the Wartburg Seminary Chorus. Professor Jagnow states that the new instrument will be greatly enjoyed by the Dubuque Chapter, A.G.O., which meets in Loehe Memorial Chapel a number of times every season.

**WARREN COLBY OPENS ORGAN;  
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The three-manual Möller organ at the Methodist Peace Temple in Benton Harbor, Mich., was rededicated Feb. 13 with a recital by Warren Colby, who has served for twenty-five years as organist of that church. The instrument has been rebuilt and enlarged. Mr. Colby's program was as follows: "The Bells of St. Anne de Beaupre," Russell; Scherzo from Symphony 4, Widor; "Clair de Lune," Debussy; "Psalm 18," Marcello; "Now Thank We All Our God," Karg-Elert; Toccata, Widor; Dorian Toccata, Bach; Concert Variations, Bonnet; Symphonic Suite for organ and piano, Clokey. Mr. Colby was assisted by Mrs. Carroll Williams in the last number. The Peace Temple choir, directed by Mrs. Mary Kesler, sang two anthems.

Mr. Colby studied organ under Dr. Frank Van Dusen and Dr. Edward Eignschen in Chicago.

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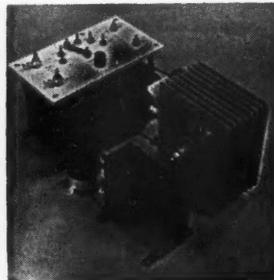
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**FREDERICK SWANN ACTING ORGANIST AT BRICK CHURCH**

Frederick Swann has been appointed acting organist and director of the Brick Presbyterian Church in New York City during the illness of Dr. Clarence Dickenson. Mr. Swann will direct a performance of Stainer's "The Crucifixion" at that church on Good Friday at 12:15 p.m. In March special musical events at the Brick Church included Mendelssohn's "Elijah," Elgar's "The Light of Life" and the Lenten and Easter sections of "The Messiah."

Mr. Swann was graduated from the Union Seminary School of Sacred Music in May, 1954. Since that time he has been active in church work in the New York area and has given a number of recitals. Mr. Swann has played for oratorio performances and services at St. Bartholomew's Church, the Riverside Church, and the Brick Church. In March he gave the dedicatory recital on a large Möller organ at the First Methodist Church of Lubbock, Tex.

While he was a student at Union Sem-

inary Mr. Swann was minister of music at the West Center Church in Bronxville for two years. He took his undergraduate work at Northwestern University. For three years he was associate organist and choirmaster of the First Methodist Church of Evanston, Ill., and in 1951 he succeeded Dr. William H. Barnes as organist of the First Baptist Church in that city.

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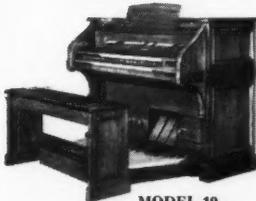
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EDNA SCOTTEN BILLINGS



EDNA SCOTTEN BILLINGS was sponsored by the women's auxiliary in her annual recital Feb. 20 at Grace and Holy Trinity Cathedral, Kansas City, Mo., where she has been organist and choir director for thirty-three years. Mrs. Billings will take a vacation from her duties at the cathedral this summer to assist D. Sterling Wheelwright in conducting an organists' tour of Europe.

Mrs. Billings has played many recitals in various parts of the country, including one at the New York World's Fair in 1939 and another at the Sigma Alpha Iota national convention at Los Angeles in 1939. She has also done a great deal of teaching, having been on the faculty of the Kansas City Conservatory for fifteen years, Central Missouri State College for ten years and Kansas State Teachers' College four years. Mrs. Billings is a past dean of the Kansas City Chapter of the A.G.O. She was organist and choir director of Temple B'Nai Jehudah in that city for four years.

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ANNIE MAE NORTON AT NEW REUTER IN ATLANTA



Mrs. ANNIE MAE NORTON is shown here at the console of the new four-manual Reuter organ at the First Methodist Church in Atlanta, where she marked her tenth anniversary as organist March 6. The organ was heard for the first time at the services Jan. 23. A recital was played by Mrs. Norton Feb. 8 for the Georgia Chapter of the A.G.O. The instrument was described in the April, 1954, issue of THE DIAPASON. Mrs. Norton assisted in drawing up the specifications.

Mrs. Norton is a native of Atlanta and has been active in musical circles since her first piano recital at the age of 6, when she played fifteen selections from

memory. Her early intentions of becoming a concert pianist wavered when she took her first organ lesson at the age of 13, in the same church of which she is now organist. Aside from her duties as church organist Mrs. Norton teaches voice, organ and piano and does professional accompanying.

The program of the recital, which Mrs. Norton played from memory for her Guild chapter, was as follows: Toccata and Fugue in D minor, Bach; Pastorale, Clokey; "Benedictus," Reger; "La Nativite," Langlais; "Elves," Bonnet; "Carillon," Sowerby; "Thou Art the Rock," Mulet.

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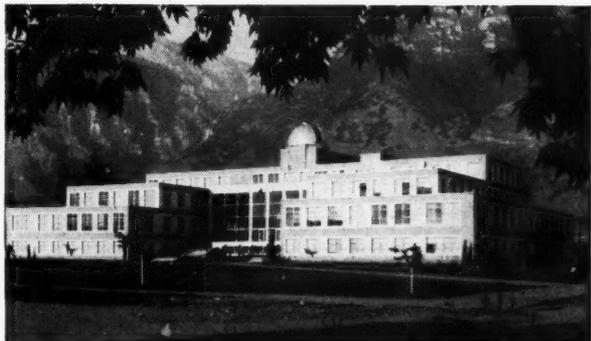
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**PELS ORGAN IS DEDICATED  
IN SILVER SPRING CHURCH**

A two-manual instrument installed by the Pels Organ Company in Christ Congregational Church, Silver Spring, Md., was dedicated Jan. 30. The opening recital was played by John A. Davis, Jr., minister of music at the First (Park) Congregational Church in Grand Rapids, Mich. The organ was built in the Netherlands and shipped to the Michigan Organ Company, which in addition to supervising and aiding in the design, installed the instrument and did the final voicing. The specifications were planned by Arthur Watson, general manager of the Pels division of the Michigan concern. The organ contains twenty-one stops and 1,326 pipes, in two chambers at the left of the chancel. A set of twenty-five Maas "Vibrachimes" has been installed in the swell chamber. There is a four-rank mixture in the great division.

The program of the dedicatory recital was as follows: Larghetto and Allegro from Concerto in F major, Handel; Variations on "Be Thou Welcome, Gentle Jesus" and Fugue in E flat major, Bach; Minuet and Vivace from "The Musical Clocks," Haydn-Davis; "O World, I Now Must Leave Thee," Brahms; "Praise the Lord with Drums and Cymbals," Karg-Elert; Andante Sostenuto from "Symphonie Gothique," Widor; Finale, Dupré; "Jagged Peaks in the Starlight," Clokey; "Glorious Things of Thee Are Spoken," Van Hulse; Scherzo, Rowley; Pavane from Rhythmic Suite, Elmore; "Westminster Carillon," Vierne.

The organist of Christ Congregational Church is Margaret Dawson and the choirmaster is Raymond L. Kirby.

**LADY SUSI JEANS WILL PLAY  
AT ST. JOHN THE DIVINE, N.Y.C.**

Lady Susi Jeans will give a recital at 8:30 Tuesday, April 26, at the Cathedral of St. John the Divine in New York City. Lady Jeans, widow of the famous astronomer Sir James Jeans, is Viennese by birth and was a pupil of Karl Straube. She has won a wide reputation in Europe and her last American tour attracted much attention. Lady Jeans is noted particularly for her interpretation of baroque music. Her program at the cathedral will include some newly-discovered pieces by John Luge (1586 to 1646), which will be played in this country for the first time. She has also listed music by Bach, Reger and English composers of the seventeenth and eighteenth centuries.

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**CANTATA BY CHARLES H. MARSH HAS PREMIERE IN CALIFORNIA**

The Rev. Donald Glazebrook, rector of St. James-by-the-Sea Episcopal Church, La Jolla, Cal., arranged an important musical service Passion Sunday, March 27, at 8 o'clock, when the first presentation of a new cantata, "Via Crucis," was to be heard. This cantata was composed recently by Charles H. Marsh, organist and choirmaster at St. James', and was sung by the senior choir under his direction.

Mr. Marsh is a fellow of the American Guild of Organists, dean of the La Jolla Chapter and associated with St. James' for the last eighteen years. He studied organ in Paris under Charles Marie Widor and Marcel Dupré, piano under Isidor Philipp and composition under Nadia Boulanger. He has become widely known for his church compositions, both choral and organ. Several new anthems and organ pieces have been accepted recently by Eastern publishers.

**J. HERBERT SPRINGER GIVES LENTEN SERIES IN HANOVER**

The third of a series of Lenten recitals at St. Matthew's Lutheran Church in Hanover, Pa., will be played April 3 by J. Herbert Springer. The program will be as follows: Four "Bible Poems," Weinberger; Sonata 6, Mendelssohn; "Vexilla Regis," "Dies Irae" and Spiritual, Purvis; "The Crucifixion" and "Cortege et Litanie," Dupré. Mr. Springer opened the series March 6 with a group of numbers by Handel, Franck, Clokey and Sowerby. The second recital, March 20, was devoted to the following works of Bach: Prelude and Fugue in C major; "Liebster Jesu, wir sind hier"; Prelude and Fugue in A minor; Arioso; Toccata, Adagio and Fugue in C major; Two Preludes on "When in the Hour of Utmost Need"; Toccata and Fugue in A minor.

A CHORAL COMPOSITION CONTEST has been announced by the New York Chapter of the Eastman School of Music Alumni Association, with a first prize of \$50. The work submitted is to be for three-part women's voices. Further information may be obtained from Dr. Roger Boardman, 18 Stuyvesant Oval, New York 9, N. Y.

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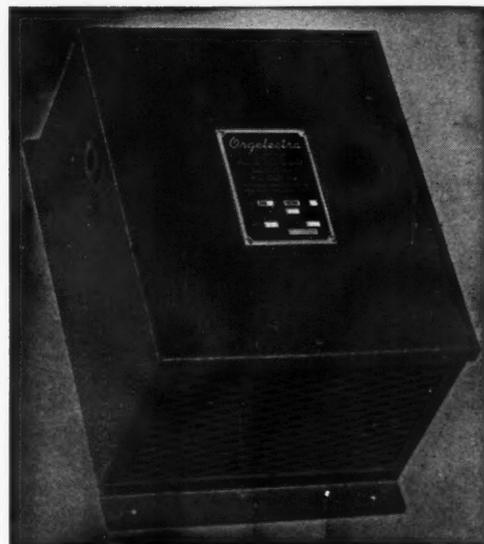
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#### WANAMAKER NEW YORK ORGAN

SOLD AT AUCTION FOR \$1,200

The famous large organ in the Wanamaker Store, New York City, was sold March 14 at auction for \$1,200 to the American Institute of Organ Building in Paterson, N. J. Scarcely 100 buyers and on-lookers were present on the seventh floor of the store at Broadway and Ninth Street when the instrument was offered, either whole, or piecemeal, at almost any price. Only two buyers contended, briefly, for the prize.

The scene of the sale was a blaze of color. Flags and banners of fifty nations were heaped on racks and propped against walls and columns. The breathtaking display of brilliant silks was also part of the sale, and their auction had been interrupted for the scheduled offering of the organ at 3 p.m. Oliver Rundle Gilbert, the auctioneer, offered the organ at \$10,000.

No one was persuaded until Mr. Gilbert dropped to \$1,000. Then D. Frederick Bouma, president of the American Institute of Organ Building, quickly nodded. Mr. Bouma, who was there with the vice-president, William Tanis, had as his only competitor an equipment company.

Mr. Bouma's chief interest, he said, was in the pipes, which he figured to be worth about \$70,000. The instrument as a whole was not worth overhauling or reconstituting elsewhere, he said. He plans to salvage about 90 per cent of the pipes.

The instrument was built in 1921.

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Volume by Carl Halter

Anyone who has devoted himself to the vocation of church music or who intends to devote himself to this calling should read Carl Halter's "The Practice of Sacred Music," which has just been issued by the Concordia Publishing House. Mr. Halter's thinking about the function of music in worship has extended far beyond the specialized demands of the Lutheran liturgy and he has succeeded in stating some essential principles with clarity and in a manner in which they have not appeared before in writing.

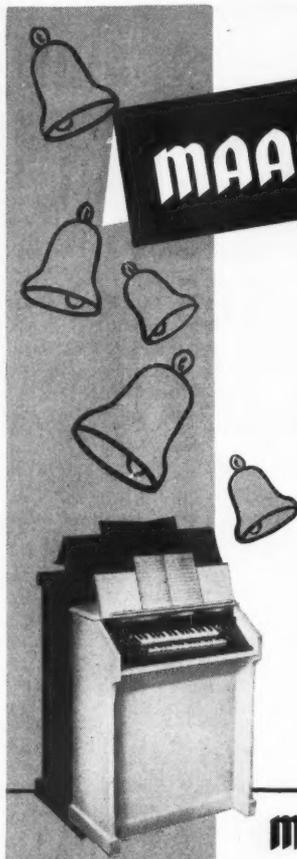
The first two chapters, entitled "Christian Worship" and "Music in Worship," provide a sound basis for thinking and for formulating ideals. They present a philosophy of church music, and this is more important than many volumes of technical instruction. If a man knows for what he is aiming, he will usually find the way to attain it. Most of the real mistakes are due to wrong goals and a wrong sense of values.

Mr. Halter speaks of "the rich storehouse of faith and beauty which the saints of other days have created out of their love of God." He goes on to say: "How uncomprehending it would be to ignore the Apostles' Creed, or 'A Mighty Fortress,' or the Cathedral of Chartres! How wasteful and contemptuous of God's gifts! . . . [Music] has the power to lift the human heart to a sincere and healthy adoration of God and His works. It is in this realm of the spirit that music makes its great and unique contribution . . . Music ought to be developed to its greatest peak just here, where it is used in praise of God and for the uplifting of men's souls to Him."

These and other statements by Mr. Halter serve to lay the groundwork for his technical discussions of such subjects as instrumental music, hymns, choral literature and organ design. The reader will find reference to the Catholic and the non-Catholic; the liturgical and the nonliturgical. Everyone reading this book is bound to be provoked to more serious thinking and a better approach to the art of making sacred music.

**WILLIAM H. BARNES RETURNS HOME; RESTS AFTER SURGERY**

Dr. William H. Barnes, organ architect and author of "The Contemporary American Organ," is making a good recovery after an operation Feb. 19 for the removal of his gall bladder. Dr. Barnes has returned to his home in Evanston, where he will rest for a period before taking up his duties as president of a large printing establishment, organist and writer. Dr. Barnes states in a letter to THE DIAPASON that he prefers to give a pipe organ recital rather than the kind of organ recital discussed in the letter.



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**First Lutheran Church, with Membership of 4,700, Will Have a Three-manual Instrument—Frank Pooler Is Organist.**

A contract has been signed between the trustees of the First Lutheran Church, Albert Lea, Minn., and Austin Organs, Inc., for a three-manual organ. The instrument will have a location across the rear gallery and will be exposed in a functional design. The specification was drawn up by Austin Organs in collaboration with the minister of music, Frank Pooler, who previous to his present appointment was head of the music department of Skinner College, an affiliate of the University of Chicago.

Mr. Pooler is a graduate of St. Olaf's College and the State University of Iowa. In 1953 he was director of the summer school chorus at the University of Oslo, Norway, and has had many choral works published. At present Mr. Pooler is preparing an English edition of contemporary Norwegian choral works. The first of this set will be published this summer.

The First Lutheran Church has a membership of 4,700, which is one of the largest in the Evangelical Lutheran Church.

The resources of the new organ will be as follows:

**GREAT ORGAN.**

- Violone, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Quintaten, 4 ft., 61 pipes.
- Octave Quint, 2-3/4 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Furniture, 5 ranks, 305 pipes.

**SWELL ORGAN.**

- Geigen Principal, 8 ft., 68 pipes.
- Rohrflöte, 8 ft., 68 pipes.
- Viole de Gambe, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 68 pipes.
- Principal, 4 ft., 68 pipes.
- Waldflöte, 4 ft., 68 pipes.
- Octavin, 2 ft., 61 pipes.
- Plein Jeu, 4 ranks, 244 pipes.
- Contra Fagotto, 16 ft., 68 pipes.
- Trompette, 8 ft., 68 pipes.
- Clairon, 4 ft., 68 pipes.
- English Horn, 8 ft., 68 pipes.

**CHOIR ORGAN.**

- Spitz Principal, 8 ft., 68 pipes.
- Gedeckt, 8 ft., 68 pipes.
- Dolce, 8 ft., 68 pipes.
- Dolce Celeste, 8 ft., 56 pipes.
- Prestant, 4 ft., 68 pipes.
- Koppelflöte, 4 ft., 68 pipes.
- Nasard, 2-3/4 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1-3/4 ft., 61 pipes.
- Cymbal, 3 ranks, 183 pipes.
- Krummhorn, 8 ft., 68 pipes.
- Bombarde, 8 ft., 36 pipes.

**PEDAL ORGAN.**

- Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Violone, 16 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 12 pipes.
- Principal, 8 ft., 32 pipes.
- Violone, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 pipes.
- Choral Bass, 4 ft., 32 pipes.
- Flute, 4 ft., 12 pipes.
- Mixture, 3 ranks, 96 pipes.
- Bombarde, 16 ft., 32 pipes.
- Trumpet, 8 ft., 12 pipes.
- Fagotto, 16 ft., 32 notes.

**VIDERO TO TEACH ON DANISH ORGAN; WALCHA CAN'T COME**

A modern tracker action organ is being shipped to the Organ Institute in Andover, Mass., by the Danish organ builder Hemmersam for the use of Finn Videro in his playing and teaching this summer. Arthur Howes, director of the institute, has announced that Mr. Videro will conduct ten master classes. He is considered one of Europe's outstanding artist-scholars in the field of baroque organ music and his teaching will be concentrated on the compositions of Buxtehude, Bach and other masters of that period. The organ being shipped from Europe will enable Mr. Videro to demonstrate accurately his theories of registration.

At the same time Mr. Howes announced with regret that Helmut Walcha, the German organist, will be unable to attend the institute. Mr. Walcha became blind due to an illness that resulted from vaccination in childhood. After accepting the invitation to teach and play at the 1955 summer session of the Organ Institute he booked passage on a trans-Atlantic steamship line, and was informed of the United States government requirement that all persons entering this country must have been vaccinated within three years. After an examination and consultation, Herr Walcha's physician forbade him to undergo vaccination. The United States immigration authorities, upon receiving an appeal from the Organ Institute, stated that although it might be possible in ordinary circumstances to waive the vaccination requirement in the case of Herr Walcha at the present time it is impossible to give him permission to enter without vaccination because of the existence, in France, of a small epidemic of smallpox.

In the new curriculum that has been drawn up, Catharine Crozier will teach certain works of Bach and contemporary organ music in five master classes. Arthur Howes, who will offer instruction in the music of Bach, Mozart and nineteenth century organ composers will also conduct five master classes. The supplementary courses, in keyboard musicianship and improvisation, given by Arthur E. Hall, and voice culture for choir-masters, by Homer G. Mowe, will be presented as previously announced, as will technique of conducting, to be taught by Mr. Howes. The summer session will be held from Aug. 1 to Aug. 20.

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- Prayer for Mother's Day. (I'll always remember) R. Bedell .35
- Come now good Christians, and rejoice ye. F. Abt .30
- Praise ye now the Lord, the King of all. J. S. Bach .30

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- Mother-Love (Mother's Day) H. Voigt .25
- Evening Prayer to the Virgin (Mother's Day) F. Abt .30
- In memory dear, fond thoughts (Mother's Day) E. Grieg .25

**CHORAL S.A.T.B.**

- O remember Calvary. (Lent-Holy Week) C. Gounod .25
- O Jesus Thou are standing. (Penitential) T. Shepard .20
- Dear Lord remember me. (General) L. Beethoven .25
- Lord when my raptured thought. (General) L. Beethoven .25
- Grant us Thy Grace, O Lord. (Lent) R. Bedell .20
- Christ hath conquered Death. (Easter) M. Bruch .25
- Christ has won the Victory. (Easter) C. B. Hawley .25
- Alleluia, Christ is risen. (Easter) D. Bueck .25
- Hark, the Vesper Hymn: "Jubilate, Amen". (Festival) M. Bruch .25
- Praise and give thanks. (Dedication, Festival) J. Brewer .25
- Trust in the Lord. SSAATTBB (Festival) J. E. West .25
- Praise to God. (Festival, Musical Service) W. A. Mozart .25
- Praise ye the Lord. (Coloratura Sop. Solo, plus SATB) L. Cherubini .25
- Blessed be the Lord. (Benedictus es Domine) J. Lemmens .18

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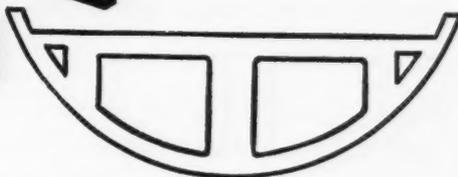
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- Canon on a Ground-Bass. (Rare Work) A. Koussmaker 1.00
- Choral: "Praise to the Lord" C. Kee 1.00
- Choral: "Now thank we all our God"



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**Miss Demessieux in Chicago**

A brilliant display of virtuoso technique characterized the recital played March 7 by Jeanne Demessieux for an audience of several hundred people at St. Peter's Church, Chicago. The event was sponsored by the Chicago Club of Women Organists, which has been responsible for bringing many fine woman players to this city.

Miss Demessieux opened her program with what seems to be the favorite Bach number of French organists, the celebrated Fantasia and Fugue in G minor. The relatively light manual registration used by the performer in the opening section of this work was somewhat overpowered by heavy pedal stops. This was also evident in the Adagio from Handel's Concerto 10, which appeared later in the program. But Miss Demessieux recreated the drama of the Fantasia in a manner which pleased. One admired the clarity with which she played the Fugue and it bore evidence of her disciplined French training.

The Bach Chorale Prelude "Blessed Jesus, We Are Here" was played with a beautiful legato and Buxtehude's Fugue in C major really sparkled. The Handel Concerto was twice interrupted by a loud *point d'orgue* which had not been planned either by the composer or the performer, but Miss Demessieux did not appear to be flustered.

The remainder of the program was devoted to French composers. The Allegro from Widor's Symphony 6 and the Scherzo from Vierne's Symphony 2 were polished and exhilarating. Between those numbers Miss Demessieux played a transcription of an orchestral interlude from Franck's oratorio "Redemption" which demonstrated some of the color possibilities of the Reuter instrument. The arrangement was written for her by Jean Berveiller, a close connection of Franck's family. Miss Demessieux's own composition, "Paix," from "Seven Meditations on the Holy Spirit," revealed her

as a composer interested in the current French vogue of depicting religious mysticism through music. Then came Messiaen's popular "Dieu parmi Nous." The recital closed with a cleverly devised improvisation on themes submitted by members of the sponsoring organization.

Miss Demessieux made her debut in Paris in 1946 and since that time her playing has gained fame in many countries. She is organist of the Eglise du Saint Esprit in Paris and since 1952 she has been professor of organ and improvisation at the Royal Conservatory in Liege, Belgium. Miss Demessieux was the first woman to give a recital in Westminster Abbey. She records for London Decca and has been awarded the *Grand Prix du Disque*.

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A friend having spent several years in a Japanese prisoner of war camp stated that after food, music was the thing most craved by these men.

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**EMERSON RICHARDS NAMED  
V.P. OF LONDON ORGAN CLUB**

Emerson Richards of Atlantic City has been elected vice-president of the Organ Club of London, England. This is the first time that an American has been so honored by that organization. The president is K. I. McFarlane, A.R.C.O. Mr. Richards takes the office vacated by the death of Sir Waldron Smithers, M. P.

Mr. Richards is an attorney and a former president of the state senate in New Jersey. He has gained a wide reputation in the organ world and was the designer of the famous instrument in the convention hall at Atlantic City, one of the largest organs ever built. Mr. Richards has written numerous articles dealing with organ design and construction. He is the author of a series on baroque organs which recently appeared in the monthly news letters of the Organ Club.

**LODINE WILL PLAY MODERN  
WORKS AT CHICAGO RECITAL**

The International Society of Contemporary music will sponsor a recital of modern organ works to be played by Robert Lodine Sunday, April 17, at 8:15 p.m., in Rockefeller Chapel, University of Chicago. The program will include numbers by Herbert Murrill (English), Valdemar Söderholm (Swedish), Joseph Ahrens (German), Robert Kreutz (American), Jean Langlais (French), Ernst Pepping (German), Olivier Messiaen (French) and Leo Sowerby (American).

Mr. Lodine is a faculty member at the American Conservatory in Chicago, organist of the United Evangelical Lutheran Church, Oak Park, and organist of Temple Isaiah Israel, Chicago. He has spent many months in Europe studying contemporary organ music and its interpretation.

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**WANTED—**Due to the fast expansion of our firm we would like the services of first-class sales and service men of the highest caliber. Only men of highest integrity and ability need apply. Write Estey Organ Corporation, Brattleboro, Vermont. [tf]

**WANTED—SOUTH, SOUTHWEST, MIDWEST** agents to represent New England's finest manufacturer of custom-built electric consoles. William F. Laws, 30 Monument Street, Wrentham, Mass. Recent console installations: three-manual, Washington State College, Pullman, Wash.; two-manual, Centenary Methodist Church, Cape Girardeau, Mo.; three-manual, St. John's Episcopal Cathedral, Providence, R. I.

**WANTED—ONE COPY OF BOOK "J. S. Bach's Cantata Texts, Sacred and Secular,"** by C. Sanford Terry. Also one copy of booklet, "Bach, the Magnificat, Lutheran Masses and Motets," by C. Sanford Terry. Willing to pay more than the market price for copies in good condition. Write to G. M. Vail, P. O. Box 1821, Norfolk, Va.

**WANTED—MISCELLANEOUS**

**WANTED—NEGATIVES, PHOTOS AND** snapshots of theater unit organ consoles, theater organists and chambers; also prints of former theater organs now in churches, etc. Films may be any suitable size from 620 to 8"x10". Will buy or borrow at reasonable cost. Al Miller, 3212 Thirty-fourth Avenue South, Minneapolis 6, Minn.

**WANTED—ORGANIST AND DIRECTOR.** City of half million in deep South. Protestant church, membership 2,000. Five choirs. Man, preferably married, under 40. Three-manual organ (Pilcher), thirty-six ranks, fifty-four stops. Address D-5, THE DIAPASON.

**WANTED—TWO-MANUAL OR SMALL** three-manual console. Please send complete description, price and photograph. John Dixon, Box 133, Dixon, Ill.

**WANTED—EXPERIENCED PIPE ORGAN** builder for position in a supervisory capacity. Write stating experience, age and salary requirements. Address A-3, THE DIAPASON.

**WANTED—TWELVE 16-FT. METAL DIA-** phone pipes, 10 inch pressure mitered to 11 ft. or under; state price. Ted Ivey, 937 East Seventy-fifth Street, Chicago 19, Ill.

**WANTED—STEAM CALLIOPE BY A** non-profit community organization. Write to J. E. Blanton, Albany, Tex.

**WANTED—METAL PIPEMAKERS.** Austin Organs, Inc., Hartford, Conn.

**POSITIONS WANTED**

**POSITION WANTED—MALE ORGANIST,** choirmaster, M.Mus., F.A.G.O., fulltime with teaching privileges in large Episcopal or Protestant church providing adequate salary for high musical standards. Will present choral and recital programs. Training under Everett Titcomb and others. Liturgical and non-liturgical experience. References. Available immediately. Address D-4, THE DIAPASON. [6]

**POSITION WANTED — ORGANIST,** choirmaster, director of drama, B. Mus., 30, single. Seeking full-time position in Episcopal parish. Available in August. Recently returned from study in France under Andre Marchal. Experienced with adult, youth, children's and boys' choirs. Excellent references available. Address D-3, THE DIAPASON.

**POSITION WANTED—ORGANIST-CHOIR** director by male, 30, B.A., M.M., married, children. Fifteen years' experience liturgical, nonliturgical, adult and children's choirs. University teaching experience. Confidential references. Presently in East. Address D-6, THE DIAPASON.

**POSITION WANTED—FULLTIME DIREC-** tor of music. Graduate of Westminster Choir College. Experience in multiple choir building. Will consider any section of country. References. Address D-7, THE DIAPASON.

**POSITION WANTED—EPISCOPAL OR-** ganist and CHOIRMASTER desires to make a change. Eleven years successful experience with senior and boys' choirs. Must be a full-time position. Address C-5, THE DIAPASON. [tf]

**POSITION WANTED—EXPERIENCED** serviceman and finisher wishes to change position to Florida or nearby state. Address D-7, THE DIAPASON.

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**RETYLING AND ELECTRIFYING GUIDE** for reed organs. Consists of: (1) Many actual photographs of before, during and after retyling. How to restyle and refinish the original case. How to build a new case simply and inexpensively—either full console style or one on legs. (2) Plans for making the same compact blower that we manufacture. (3) Samples of the newest and best finishing materials for a quick professional-like job. (4) Printed material. Price of this GUIDE complete is \$5.00, postpaid. We can supply motors, fans, blowers in kit form, etc. LEE MUSIC COMPANY, 2097 FAIRMOUNT AVENUE, ST. PAUL 5, MINN.

**FOR SALE—PEDAL BOURDON, THIRTY** pipes, 10 by 12, \$50.00; pedal bourdon, twelve pipes, 6 by 8, \$25.00; pedal bourdon, thirty pipes, 8 by 10, complete with racks and modern chest, \$75.00; pedalboard, thirty notes, modern, new tops, contacts all wired, \$50.00. Dulciana, sixty-one pipes, extra nice, \$75.00. Stopped diapason; melodia, \$50.00; violin diapason, T.C., 49 pipes, \$50.00. Flute d'amour, flute harmonic, \$35.00. All pipes 4-inch wind. 1/2-h.p. Kinetic blower, 110-220 volts. Century motor, \$50.00. T. Howard Sheehan, Box 692, Charleston, S. C.

**FOR SALE—A USED EVERETT ORGA-** tron, electronic organ, suitable for a large church edifice. A four-stop one-manual pipe organ. A three-stop two-manual pipe organ. A twelve-stop two-manual reed organ. Also a number of D.C. organ generators. These organs and generators are in good condition. To see or play these organs, communicate with A. M. Romme, 5 Way Street, Wood-Ridge, N. J.

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**FOR SALE—ONE EACH OF THE FOL-** lowing sixty-one note sets, pressure 3 3/4 inches: Diapason, 8 ft., melodia, 8 ft., flute d'amour, 4 ft., flue oboe, 8 ft., aeoline, 8 ft., stopped flute, 8 ft., harmonic flute, 4 ft. Organ Committee, Church of the Advent, 162 Hickory Street, San Francisco 2.

**FOR SALE—HAMMOND ORGAN CON-** soles, most models including concert "E" and RT2. Also Hammond, Leslie and custom built speakers. All priced RIGHT to serious CASH buyers. Ken Thompson—Organs, Waterbury Road, RFD #2, Waterbury 12, Conn. [5]

**FOR SALE—A RARE OPPORTUNITY.** Thirty-two-stop three-manual Casavant, 1,924 pipes, twenty-three couplers, seventeen combinations. Requires 380 square feet of floor space. \$16,000.00. Time payments will be arranged. Wilfrid Lavallée, 325 College Road, New York 71, N. Y. [tf]

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**FOR SALE—MILITARY BAND ORGAN,** made by North Tonawanda factories. Takes Wurliitzer style E rolls. Bass and snare drums and cymbal. Sixteen rolls with six to ten tunes per roll; all good selections. Beautiful carved front. Wood and brass trumpet pipes. Needs working on. G. T. Merriken, 112 Lynmoor Drive, Silver Spring, Md. [5]

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**FOR SALE—THREE-MANUAL KIMBALL** church pipe organ, twenty-six sets of pipes, harp, chimes, brand new direct electric action console. Two-manual Kimball straight church pipe organ, ten stops. W. F. Shaw Organ Company, 20 Central Street, St. Johnsbury, Vt.

**FOR SALE—ESTEY FORTY-THREE-** rank, three-manual, electro-pneumatic action, with new Austin console. Can be tried anytime. Specifications on request. First Presbyterian Church, Poughkeepsie, N.Y. [3]

**FOR SALE—HAMMOND NOVACHORD,** full price, \$475.00 f.o.b. The perfect answer to inexpensive electronic organ music. Ken Thompson—Organs, Waterbury 12, RFD #2, Conn. [5]

**FOR SALE—TWO-MANUAL UNIFIED** pipe organ, in excellent condition. Has detached all-electric console and priced low. William O. Lynch, 176 Adams Street, Dorchester 22, Mass. Talbot 5-1315.

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**FOR SALE—REED ORGAN SUCTION** unit, with 1/2-h.p. A. C. motor, in sound-proofed case. \$35.00. Address E-8, THE DIAPASON.

**FOR SALE—PLASTIC TUBING, JUST** the right size for tracker bar and player piano use, 10¢ per foot. L. M. Horstman, 457 Oneida Street, Pittsburgh 11, Pa.

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**FOR SALE—Organ music library. Mrs. Al-** bert L. Faux, 2 Clinton Avenue, Maplewood, N. J. [11]

# DONALD Mc DONALD

*The Dallas Morning News*

**CONCERT REVIEW:**

*Fine Artistry  
By Organist*

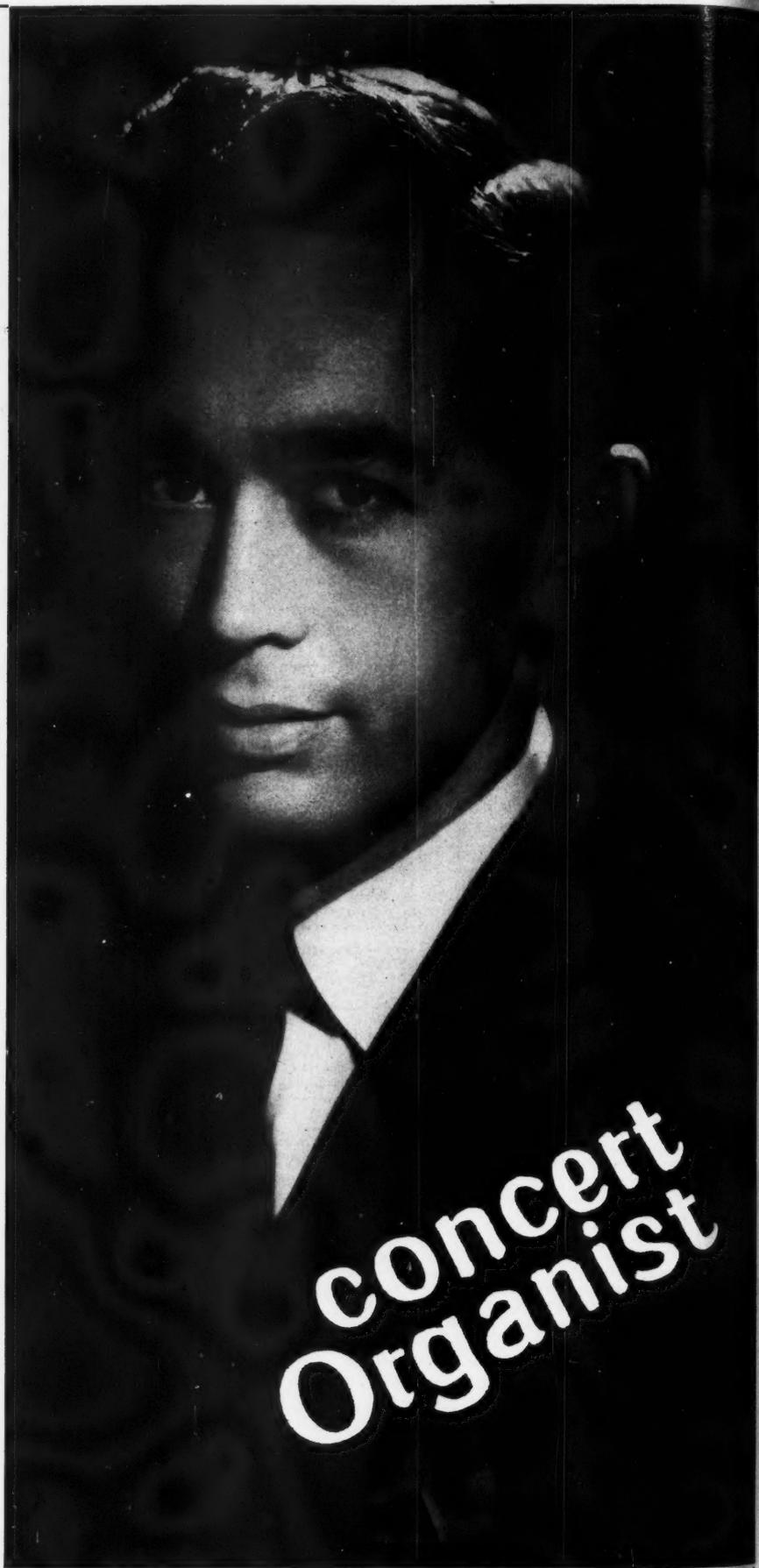
By FRANK GAGNARD

The Texas chapter of the American Guild of Organists had to look no farther than its own state citizenship for one of its most compelling and sweetly persuasive recitalists in several seasons.

Donald McDonald, a native of Waxahachie and an SMU alumnus, was "imported" from teaching and church positions in the East for the second recital on the annual series at Perkins Chapel Tuesday night. He created an excitement rare for such an event, and brought spontaneous bursts of applause from a usually reserved audience, this time the capacity of the chapel.

McDonald has a magic touch, a wonderful sense of form and a rhythmic drive that neglected no possibilities in the opening Bach group. His cleverly selected program, which also included works of Widor, Bingham and Langlais, showed the organist to his best advantage, that of holding the attention with fine artistry and communicating clear musical purposes.

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