

GOLDEN ANNIVERSARY YEAR

# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
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## GENERAL SEMINARY OPENS NEW HOLTAMP

### RECITAL BY ROBERT OWEN

Episcopal Theological School in New York City Dedicates Three-manual Instrument—Ray F. Brown Is Director of Music

The Miles Lowell Yates memorial organ, recently installed by the Holtkamp Organ Company in the Chapel of the Good Shepherd at General Theological Seminary (Episcopal) in New York City, was dedicated at evensong Oct. 28. At the conclusion of the service the student body of about 150 young men sang the Vaughan Williams "All People That on Earth Do Dwell." The inaugural recital was played by Robert Owen Nov. 4 and was repeated the following evening. The program appears on the recital page.

The instrument is located on the Epistle side of the chapel with the front pipes arranged asymmetrically on a chest which projects into the choir. Ray F. Brown is the director of music at the seminary.

The stoplist is as follows:

#### GREAT ORGAN

Quintadena, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Gedackt, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Spitzflöte, 4 ft., 61 pipes.  
Doublette, 2 ft., 61 pipes.  
Quinte, 1½ ft., 61 pipes.  
Mixture, 4 ranks, 244 pipes.  
Trumpet, 8 ft., 61 pipes.

#### SWELL ORGAN

Rohrflöte, 8 ft., 61 pipes.  
Gambe, 8 ft., 61 pipes.  
Gemahorn, 4 ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Cymbal, 3 ranks, 183 pipes.  
Dulzian, 16 ft., 61 pipes.  
Clarion, 4 ft., 61 pipes.

#### POSITIV ORGAN

Copula, 8 ft., 56 pipes.  
Praestant, 4 ft., 56 pipes.  
Rohrflöte, 4 ft., 56 pipes.  
Nazard, 2½ ft., 56 pipes.  
Octave, 2 ft., 56 pipes.  
Blockflöte, 2 ft., 56 pipes.  
Tierce, 1½ ft., 56 pipes.  
Fourniture, 3 ranks, 168 pipes.  
Cromorne, 8 ft., 56 pipes.

#### PEDAL ORGAN

Principal, 16 ft., 32 pipes.  
Subbass, 16 ft., 32 pipes.  
Quintadena, 16 ft.  
Octave, 8 ft., 32 pipes.  
Gedackt, 8 ft., 32 pipes.  
Choralbass, 4 ft., 32 pipes.  
Mixture, 3 ranks, 96 pipes.  
Posaune, 16 ft., 32 pipes.  
Dulzian, 16 ft.  
Trumpet, 8 ft., 12 pipes.  
Schalmei, 4 ft., 32 pipes.

## MARTIN SHAW IS DEAD AT 82; HIS ANTHEMS WIDELY SUNG

Martin F. Shaw, prolific composer of church music, died Oct. 24 at his home in Southwold, Suffolk, England, at the age of 82. He received the Order of the British Empire in 1956. His anthems are widely sung in American churches.

Martin Shaw and his brother Geoffrey have both played an important part in the revival of interest in English church music.

Mr. Shaw was born in London in 1876. In addition to church music he wrote an opera and many songs and was the editor of several song collections.

GEORGE MARKEY will play a recital Jan. 12 at the Sauganash Community Church, Chicago.

## ARCHITECT'S DRAWING OF NEW CATHEDRAL IN HARTFORD



A NEW St. JOSEPH'S Roman Catholic Cathedral in Hartford, Conn., shown above, will replace the Gothic building destroyed by fire Dec. 31, 1956. Designed by architects Eggers and Higgins, New York City, the edifice will have large areas of stained glass.

Austin Organs, Inc., will build a four-manual, 133-rank instrument for the cathedral.

## GRADUATE MAJOR IN CHURCH MUSIC OFFERED AT EASTMAN

The 1959-60 catalog of the Eastman School of Music of the University of Rochester, N.Y., will list church music for the first time as a field of concentration for candidates for the master of music and doctor of musical arts degrees. The new course will be based primarily on the practical problems of church organists and choir directors, rather than on musicological scholarship or theology.

Requirements for the master of music degree will include, in addition to church music courses, study of organ or voice as a major applied music field, with voice, organ or piano as a secondary field, and counterpoint. Electives may be chosen from history of music and music literature, theory and ensemble.

The doctor of musical arts candidates will have similar courses and additional work on research and thesis. Also required of doctoral candidates will be a solo recital and lecture-recitals in practical church music.

## ALL-AMERICA CHORUS MAKES PLANS FOR EUROPEAN TOUR

The All-America Chorus, conducted by James Allan Dash, is making plans for its fourth European tour. Its eight-week junket in July and August will include England, France, Holland, Belgium, Luxembourg, Germany, Austria, Italy, Switzerland and Monaco. Each of the states will be represented as before among the scores of young singers and the repertory will include American folksongs, spirituals and show-tunes as well as standard choral numbers. Many of its concerts will be given without charge.

This will include a main gallery organ and another in the transept. Two consoles, a four-manual controlling the entire instrument and a three-manual for the transept instrument and portions of that in the gallery, will be provided.

The unenclosed divisions will be functionally displayed, free standing, in the rear gallery.

## REDLANDS CHOIR IS HEARD ON RADIO AND RECORDINGS

The 120-voice University of Redlands choir conducted by J. William Jones will be heard widely on radio and by means of recordings of Christmas selections. "Choral Christmas" has been released by Columbia Records under its Harmony label. It is a re-issue of "Sing Noel".

A radio program by the choir titled "Voices of Christmas" was aired by the NBC network beginning Dec. 17.

The choir appeared again on the National Radio Pulpit with Dr. Ralph W. Sockman throughout the Advent and the Christmas season.

## SCHREINER MAKES TEN-DAY TOUR OF SOUTHERN STATES

Alexander Schreiner, who was on tour in the fall with the Salt Lake Tabernacle choir, will play recitals and conduct master classes for the Miami Chapter of the A.G.O. Jan. 29 and 30 and for the St. Petersburg Chapter Feb. 3. Other appearances on this ten-day tour include recitals in Oklahoma City Jan. 26, in Bartlesville, Okla., Jan. 27, in Greenwood, S.C., Feb. 1 and in Rock Hill, S.C., Feb. 2.

## LATE HONEGGER CANTATA SUNG IN DELAWARE CHURCH

Arthur Honegger's Christmas Cantata, one of his last works, was sung Dec. 14 at Christ Church, Greenville, Del. Bach's "Unto Us a Son Is Born" was also sung under the direction of Clarence Snyder, organist and choirmaster. Children's choirs from neighboring churches joined the Christ Church choirs for the performance.

## CHURCH IN BUFFALO HAS AEOLIAN-SKINNER

### 4-MANUAL ON REAR GALLERY

Westminster Presbyterian Dedicates Large New Organ—Hans Vigeland, Organist and Choirmaster, Plays Opening Recital

A new Aeolian-Skinner organ in the Westminster Presbyterian Church, Buffalo, N.Y., was dedicated Sept. 28. The specification was prepared by the late G. Donald Harrison and his successor as president of Aeolian-Skinner, Joseph S. Whiteford.

The instrument has a total of 4,578 pipes playable from a four-manual, draw-knob console. Most of the pipes are voiced on very low wind pressure. The organ has every favorable factor for speech, being placed in the rear gallery. The main divisions of the instrument are in the two corners. Placed directly on the east wall is the unenclosed positiv and the trompette en chamade, a set of reeds on five-inch pressure with each pipe's bell hooded toward the nave to give directional focus to the tone. The organ is graced by a case harmonizing with other woodwork in the church and containing several display pipes, all of which speak. These are silver-leaved to reflect the color from the stained glass windows. A novel feature is that the organ in the Holmes Chapel is playable from the new console, either antiphonally, or simultaneously with the main organ.

The new choir loft is considerably larger than the old loft designed for no more than a solo quartet. As many as fifty singers can be comfortably seated in pews on three elevations. Additional space on either side of the console can be utilized for occasions when instruments are used, for supplementary singers in oratorio performances or when the bell ringers assist at the service.

Tonal finishing was under the direction of Arthur Birchall, vice-president; Donald M. Gillett, assistant vice-president, was the finisher, assisted by Gilbert F. Adams. Installation was by the PoChedley Associates.

Hans Vigeland, organist and choirmaster, gave the opening recital Nov. 3. The program was as follows: Allegro Moderato, Sonata in F minor, Mendelssohn; Four Chorale Preludes, Bach; Prelude, Fugue and Chaconne, Buxtehude; "Vom Himmel hoch," Pachelbel; Chorale in B minor, Franck; A Trumpet Voluntary, Handel; "Cortege et Litanie," Dupré; Canon and Fugue, Riegger; Echo, Scheidt; Fugue, Honegger; Partita on the Norwegian Folk tune, "With God Is Ideal Gladness," Knut Nystedt (first performance, completed in July, 1958, and dedicated to the new organ).

A sacred concert Nov. 9 was with a string ensemble and timpani conducted by Joseph Krips. The program was as follows: Concerto 5, Handel; Missa Brevis in F. K. 192, Mozart; Concerto, Poulenc; Te Deum in D, Purcell.

The stoplist:

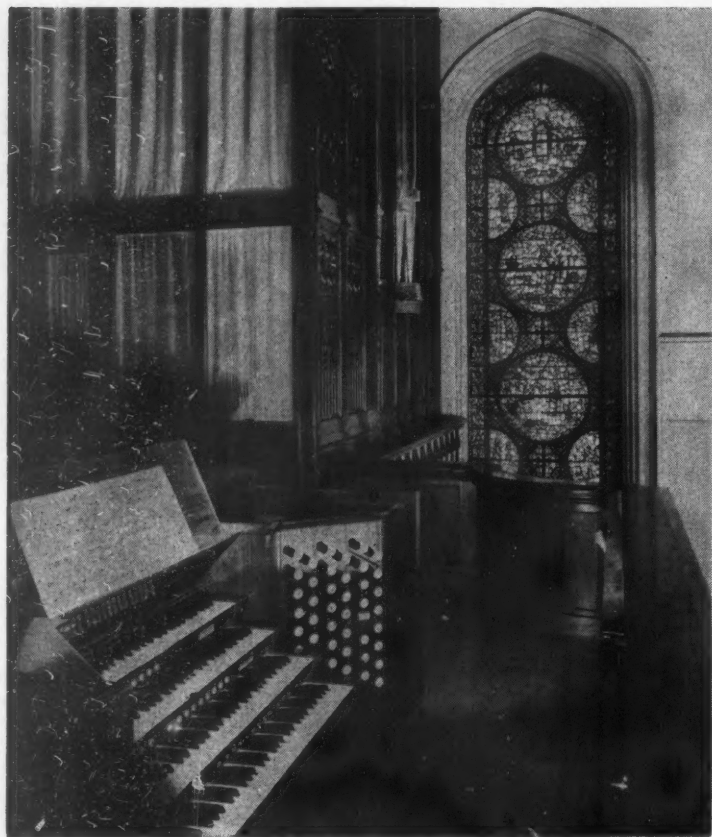
#### GREAT ORGAN

Montre, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Spitzflöte, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Rohrflöte, 4 ft., 61 pipes.  
Quint, 2½ ft., 61 pipes.  
Superoctave, 2 ft., 61 pipes.  
Mixture, 4 ranks, 244 pipes.  
Scharf, 3 ranks, 183 pipes.  
Chimes (Maas), 25 notes.  
Trompette-en-chamade, 8 ft.  
Clairon-en-chamade, 4 ft.

#### SWELL ORGAN

Quintflöte, 16 ft., 68 pipes.  
Geigen, 8 ft., 68 pipes.

VIEW OF INSTALLATION IN WESTMINSTER CHURCH



Gedeckt, 8 ft., 68 pipes.  
 Viole de Gambe, 8 ft., 68 pipes.  
 Viole Celeste, 5 ft., 68 pipes.  
 Flauto Dolce, 8 ft., 68 pipes.  
 Flute Celeste, 8 ft., 56 pipes.  
 Prestant, 4 ft., 68 pipes.  
 Spillflöte, 4 ft., 68 pipes.  
 Octavin, 2 ft., 61 pipes.  
 Sesquialtera, 2 ranks, 122 pipes.  
 Plein Jeu, 4-6 ranks, 280 pipes.  
 Hautbois, 16 ft., 68 pipes.  
 Trompette, 8 ft., 68 pipes.  
 Hautbois, 8 ft., 12 pipes.  
 Vox Humana, 8 ft., 68 pipes.  
 Clarion, 4 ft., 68 pipes.  
 Cymbelstern.  
 Tremulant.

**CHOIR ORGAN**

Viola Pomposa, 8 ft., 68 pipes.  
 Viola Celeste, 8 ft., 68 pipes.  
 Hohlflöte, 8 ft., 68 pipes.  
 Dolcan, 8 ft., 68 pipes.  
 Dolcan Celeste, 8 ft., 56 pipes.  
 Flute Harmonique, 4 ft., 68 pipes.  
 Montre, 4 ft., 68 pipes.  
 Plein Jeu, 3 ranks, 183 pipes.  
 English Horn, 16 ft., 68 pipes.  
 Cromorne, 8 ft., 68 pipes.  
 Rohr Schalmel, 4 ft., 68 pipes.  
 Tremulant.

**POSITIV ORGAN**

Singend Gedeckt, 8 ft., 56 pipes.  
 Koppelflöte, 4 ft., 56 pipes.  
 Blockflöte, 2 ft., 56 pipes.  
 Quint, 1½ ft., 56 pipes.  
 Principal, 1 ft., 56 pipes.  
 Cymbel, 4-6 ranks, 294 pipes.  
 Clairon-en-chamade, 4 ft., 12 pipes.  
 Trompette-en-chamade, 8 ft., 61 pipes.  
 Tremulant.

**PEDAL ORGAN**

Soubasse, 32 ft., 12 pipes.  
 Contrebasse, 16 ft., 32 pipes.  
 Montre, 16 ft.  
 Bourdon, 16 ft., 32 pipes.  
 Quintflöte, 16 ft.  
 Principal, 8 ft., 32 pipes.  
 Gedackt Pommer, 8 ft., 32 pipes.  
 Montre, 8 ft.  
 Quintflöte, 8 ft.  
 Choral Bass, 4 ft., 32 pipes.  
 Nachthorn, 4 ft., 32 pipes.  
 Blockflöte, 2 ft., 32 pipes.  
 Mixture, 4 ranks, 128 pipes.  
 Cymbel, 2 ranks, 64 pipes.  
 Contre Hautbois, 32 ft., 12 pipes.  
 Bombarde, 16 ft., 32 pipes.  
 Hautbois, 16 ft.  
 Cromorne, 8 ft.  
 Trompette, 8 ft., 12 pipes.  
 Rohr Schalmel, 4 ft.  
 Clairon, 4 ft., 12 pipes.  
 Chimes.

**CHANCEL ORGAN**

Lieblich Gedeckt, 8 ft., 61 pipes.  
 Echo Viole, 8 ft., 61 pipes.  
 Vox Angelica, 8 ft., 61 pipes.  
 Octave, 4 ft., 61 pipes.  
 Nazard, 2¾ ft., 61 pipes.  
 Echo Chimes.  
 Tremulant.

**THE DIAPASON**

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 for Bass Solo, SATB, Organ (Piano) (Peters 6141) ..... .30  
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 for Tenor Solo, SATB a cappella (Peters 6057) ..... .60

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**WILLAN**—2 Benedictions (Peters 6099) ..... .20  
 The Lord Bless Thee, and Keep Thee (Aaronic) (SATB a cappella);  
 The Grace of The Lord Jesus Christ (Apostolic) (SATB, Organ)  
 Hymn-Anthem on "Father, We Praise Thee" (SATB, Organ) (Peters 6125) .. .25  
 Words ascribed to St. Gregory the Great;  
 Melody "Christe Sanctorum" (French Church Melody, 1782)  
 Hymn-Anthem on "Marion" (SATB, Organ) (Peters 6065) ..... .20  
 Hymn-Anthem on "O Quanta Qualia" (SATB, Organ) (Peters 6066) ..... .20  
 Hymn-Anthem on "O Strength and Stay" (SATB, Organ) (Peters 6126) .... .20  
 Words ascribed to St. Ambrose;  
 Melody "Donne Secours" (Geneva Psalter, 1551)  
 O Be Joyful in God (S or T Solo, SATB, Organ) (Peters 6073) ..... .25  
 Psalms 36: 5-7; 57:6; 66: 1-3, 7; 145:13.  
 O Sing unto the Lord a New Song (SATB, Organ) (Peters 6016) ..... .20  
 Ye Shall Know That the Lord Will Come (SATB, Organ) (Peters 6052) .... .25  
 Words from the Sarum Antiphony

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**CHURCH AT CENTRALIA  
ORDERS NEW SCHANTZ  
INSTALLATION IN CHANCEL**

Central Christian of Illinois City  
Orders Three-manual Instrument—  
Design for 32-rank Organ Drawn  
Up by Heaton & Strahle

The Schantz Organ Company has been commissioned to build a three-manual organ for the Central Christian Church, Centralia, Ill., to be installed in the chancel with part of the great and pedal exposed and projected from each side.

The specification was designed by Dr. Charles Huddleston Heaton, St. Louis, Mo., in collaboration with A. C. Strahle, district manager of the Schantz Company in the Midwest.

The stoplist is as follows:

**GREAT ORGAN**

Principal, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Fourniture, 4 ranks, 244 pipes.  
Chimes, 25 notes.

**SWELL ORGAN**

Rohrgedeckt, 16 ft., 12 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Viola, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 73 pipes.  
Waldflöte, 4 ft., 73 pipes.  
Piccolo, 2 ft., 12 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Trompette, 8 ft., 73 pipes.  
Hautbois, 8 ft., 61 pipes.  
Clarion, 4 ft., 12 pipes.  
Hautbois, 4 ft., 12 pipes.

**CHOIR ORGAN**

Viola, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Koppelflöte, 4 ft., 73 pipes.  
Nazat, 2 2/3 ft., 61 pipes.  
Spitzflöte, 2 ft., 61 pipes.  
Tierce, 1 3/4 ft., 61 pipes.  
Clarinet, 8 ft., 61 pipes.

**PORTER & JOHNSON PREPARE FESTIVAL FOR NEW HYMNAL**



Dr. HUGH PORTER and Dr. Thor Johnson are shown at the rehearsal for a hymn festival Nov. 23 at the First Congregational Church, Oak Park, Ill. A 500-voice choir from Congregational Christian Churches of the Chicago area participated

in the event which previewed the new Pilgrim Hymnal of the denomination.

Dr. Johnson, Northwestern University, conducted the choir and a brass ensemble; Dr. Porter, Union Seminary, was at the organ.

**PEDAL ORGAN**

Bourdon (prepared), 32 ft.  
Principal, 16 ft., 12 pipes.  
Bourdon, 16 ft., 32 pipes.  
Rohrgedeckt, 16 ft.  
Quint, 10 1/2 ft.  
Spitzprincipal, 8 ft., 32 pipes.  
Bass Flute, 8 ft., 12 pipes.  
Rohrflöte, 8 ft.  
Quint, 5 1/2 ft.  
Choral Bass, 4 ft., 32 pipes.  
Rohrflöte, 4 ft.  
Mixture, 4 ranks, 96 pipes.  
Trombone, 16 ft., 12 pipes.  
Trompette, 8 ft.  
Clarion, 4 ft.

NOEL GOEMANNE conducted the Croatian Singing Society "Nightingale" in its thirty-fifth anniversary concert Nov. 9 at the Croatian National Home, Detroit, Mich.

**BOERINGER IS APPOINTED  
TO N.J. CHURCH POSITION**

James Boeringer, A. A. G. O., has been appointed organist and choir director at Calvary Lutheran Church, Leonia, N. J. He is studying for a doctorate in sacred music at Union Theological Seminary in New York City.

National librarian of the A. G. O. and editorial assistant of the organization's *Quarterly*, Mr. Boeringer earned his bachelor's degree in organ under Richard Gore at the College of Wooster, Ohio, and his master's degree in musicology under Paul Henry Lang at Columbia. He is now studying with Claire Coci.

Mr. Boeringer is married to the former Grace Nocera, a violinist. They have a daughter.

**PASSING OF HARRIS S. SHAW  
REPORTED AT MAINE HOME**

Harris Stackpole Shaw, veteran New England organist, died Dec. 1 at his home in Thomaston, Maine, where he went to live upon his retirement from Grace Church, Salem, Mass. He would have reached 75 Dec. 12.

"Hadd" Shaw was born Dec. 12, 1883, at Thomaston, Maine. Among his organ teachers were Wallace Goodrich, Everett Truette, Widor in Paris and Hollins in Edinburgh. He headed the piano and organ departments at the University of New Hampshire for three years. Before his tenure at Grace Church he served the Universalist Church in Boston and the Harvard Church in Brookline.

Mr. Shaw served as president of the Music Manuscript Club, the Pianoforte Teachers Society of Boston and the New England Choir Directors' Guild. He served the A. G. O. as sub-dean and dean of the Massachusetts Chapter and as regional chairman. He was instrumental in the founding of five new Massachusetts chapters (Springfield, Berkshire, Brockton, Cape Cod and Worcester) and "lent encouragement and advice" to the New Hampshire Chapter. Upon his retirement in 1957 the Boston Chapter made Mr. Shaw an honorary member at a testimonial dinner.

**RECITAL BY ALTMAN OPENS  
REBUILT ORGAN ON COAST**

The organ of the San Francisco Theological Seminary, San Anselmo, Cal., was opened by Ludwig Altman in a recital Nov. 30. Rebuilt by John Swinford, the organ has had several ranks of pipes added made by Fr. Jacques Stinkens, of Zeist, Holland, and which now stand in the positif section located behind the pulpit.

Mr. Altman's program included music by Hofhaimer, Palestrina, Sweelinck, Buxtehude, Haydn, Schumann, Edmundson, Milhaud and Vaughan Williams; Concerto in G, Ernst-Bach, and pieces from Bach's "Clavierübung", Part 3.

**ST. JOSEPH CATHEDRAL, Hartford, Conn.**

A modern cathedral, featuring great areas of stained glass, is being constructed on the site of the gothic building destroyed by fire on December 31, 1956.

For this new cathedral, Austin will build a contemporary instrument totalling 133 ranks, divided between the main gallery organ and a transept organ.

The four manual gallery console will control the entire instrument. A three manual console will control the transept organ and portions of the main organ.

The unenclosed divisions will be functionally displayed, free standing, in the rear gallery.

Archbishop of Hartford:  
Most Rev. Henry J. O'Brien  
Architects:  
Eggers & Higgins, New York

**AUSTIN**  
HARTFORD, CONNECTICUT

## NEW ESTEY TO SERVE CHURCH IN BROOKLYN

### USE GERMAN NOMENCLATURE

Steinmeyer, Ennis and Organist Pitsker  
Collaborate on Design of Instrument  
for Christ Episcopal in City's  
Bay Ridge Section

Christ Episcopal Church, Bay Ridge, Brooklyn, N.Y., has chosen the Estey Organ Corporation to build a new organ as a replacement of the existing Lewis & Hitchcock instrument.

The new organ will be installed in two locations: the *hauptwerk* on a gallery designed and built for this division only and the balance of the instrument in the chancel in the existing organ chamber. The specification was designed by Georg Steinmeyer of the Estey Corporation in cooperation with Charles Ennis, sales representative, and Garth Pitsker, organist and choirmaster of the church.

The stoplist will be as follows:

#### HAUPTWERK

Bordun, 16 ft., 61 pipes.  
Principal, 8 ft., 61 pipes.  
Erzähler, 8 ft., 61 pipes.  
Prestant, 4 ft., 61 pipes.  
Kleingedeckt, 4 ft., 24 pipes.  
Octav, 2 ft., 61 pipes.  
Mixtur, 4 ranks, 244 pipes.

#### POSITIV

Rohrflöte, 8 ft., 61 pipes.  
Nachthorn, 4 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Sifföte, 1 ft., 61 pipes.  
Cymbel, 3 ranks, 183 pipes.  
Regal, 8 ft., 61 pipes.  
Tremolo.

#### SCHWELLWERK

Grobgedeckt, 8 ft., 68 pipes.  
Salicional, 8 ft., 68 pipes.  
Voix Celeste, 8 ft., 56 pipes.  
Principal, 4 ft., 68 pipes.  
Traversflöte, 4 ft., 68 pipes.  
Nasard, 2 3/4 ft., 61 pipes.  
Waldflöte, 2 ft., 61 pipes.  
Terz, 1 3/4 ft., 61 pipes.  
Plein Jeu, 4-5 ranks, 330 pipes.  
Helle Trompette, 8 ft., 68 pipes.  
Tremolo.

#### PEDAL

Contrabass, 16 ft., 32 pipes.  
Subbass, 16 ft., 32 pipes.  
Bordun, 16 ft., 32 notes.  
Zartbass, 16 ft., 32 notes.  
Octavbass, 8 ft., 32 pipes.  
Gedecktbas, 8 ft., 32 notes.  
Choralbass, 4 ft., 12 pipes.  
Kleingedeckt, 4 ft., 32 notes.  
Offenflöte, 2 ft., 32 pipes.  
Mixtur, 4 ranks, 128 pipes.  
Posaune, 16 ft., 32 pipes.  
Trompette, 4 ft., 32 notes.

## MONTHLY MUSIC SERVICES HEARD IN STRATFORD, ONT.

Frederick G. James has directed a series of "worship through music" services at St. Andrew's Presbyterian Church, Stratford, Ont., beginning Sept. 28 with Buxtehude's "Aperite Mihi Portas Justitiae". Danny Tait, A. R. C. T., was tenor soloist Oct. 26 when works by Handel, Haydn and Thiman were heard. The Kincardine choral society was directed by Earl C. Clark Nov. 23 in anthems by Coke-Jephcott, Rossini, James, Titcomb and Franck. The Downie Choristers sang David H. Williams' "The Child of Heaven" Dec. 21 under Mr. James' direction.

Pre-service recitals by Mr. James on these dates included music by Bach, Peeters, Boëllmann, Whitlock, Bingham, Willan, Pasquini, Davies, Vierne, Stanley, McKay and Shaw.

## MURIEL GIDLEY STAFFORD, WHO HAS RESIGNED FROM CHURCH



MURIEL GIDLEY STAFFORD, president of the Canadian College of Organists, has resigned her position as organist and choir director at the Park Road Baptist Church, Toronto, Ont., after a service of more than thirty-one years. Her resignation became effective Dec. 31. Mrs. Stafford writes that she will "have more time to devote to the work of the College while I am president and thereafter as needed; also I like to think that I may be able to make some contribution to the cause of church music by being available for consultation, advice and professional assistance from time to time."

Mrs. Stafford's musical training began in her early youth in Leamington, Ont., and was continued in Toronto with Sir Ernest MacMillan, Healey Willan, Ernest Seitz and G. D. Atkinson. After her graduation from the Royal Conservatory

## HEAR THANKSGIVING MUSIC IN LARGE CHICAGO CHURCH

The annual Thanksgiving choral service at Chicago's Fourth Presbyterian Church was held Nov. 23. Dr. Barrett Spach conducted the choir in anthems by Bairstow, Bingham, Gretchaninoff and Joubert and in Darke's cantata, "The Sower". Stanley Kimes sang Two Psalms by Sowerby. Elizabeth Paul is associate organist. Organ music included "Leonie", Bingham, and "Brother James' Air", Wright.

of Music, she assumed her duties at the Park Road Church, and, outside of a teen-age tenure at the local Anglican church in Leamington, this has remained her one and only church position. Her choral work here has been held in high esteem and her choirs have won many awards. The twenty-third annual carol festival Dec. 13 was the last of what has become a highlight in Toronto's musical season.

In addition to her gift for choir training, Mrs. Stafford has a distinguished record as an organ recitalist. She was long a teacher and examiner at the Royal Conservatory. A member of the executive council of the C.C.O. for many years, an examiner, lecturer and recitalist for the College, she was the Canadian correspondent for THE DIAPASON, taking care of the monthly reports from centres and covering the annual conventions.

## ST. BARTHOLOMEW'S LISTS EVENSONG CHORAL MUSIC

Major choral works heard at evensong in November at St. Bartholomew's Church, New York City, included: Mozart Requiem Nov. 2, Brahms' "Song of Destiny" and David McK. Williams' "Whispers of Heavenly Death" Nov. 9, Britten's "Rejoice in the Lamb" Nov. 16 and Buxtehude cantatas "My Jesus Is My Lasting Joy" and "Jesus, Joy and Treasure" Nov. 23.

## MÖLLER IS SELECTED BY HOUSTON CHURCH

### NEW BUILDING GETS 3-MANUAL

First Christian's New Edifice Will Be  
in New Location—Merrills Lewis Is  
Director of Music; Mrs. Ben  
Hadfield Is Organist

In keeping with the rapid growth of Houston, Tex., the First Christian Church is building a new edifice to serve its increasing congregation. In a new location, one of the most beautiful churches in the Southwest is nearing completion. For the music program, under the leadership of Merrills Lewis, director of music, and Mrs. Ben G. Hadfield, organist, a three-manual Möller organ is to be installed.

Richard Helms, Texas representative for Möller, handled negotiations. The stoplist is as follows:

#### GREAT ORGAN

Quintade, 16 ft., 61 pipes.  
Prinzipal, 8 ft., 61 pipes.  
Rohrflöte, 8 ft., 61 pipes.  
Oktav, 4 ft., 61 pipes.  
Nachthorn, 4 ft., 61 pipes.  
Waldflöte, 2 ft., 61 pipes.  
Mixtur, 4 ranks, 244 pipes.  
Chimes.  
Tremulant.

#### SWELL ORGAN

Gedackt, 8 ft., 61 pipes.  
Viole de Gambe, 8 ft., 61 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Koppelflöte, 4 ft., 61 pipes.  
Oktav, 2 ft., 61 pipes.  
Larigot, 1 1/2 ft., 61 pipes.  
Plein Jeu, 3 ranks, 183 pipes.  
Trompette, 8 ft., 61 pipes.  
Rohr Schalmel, 4 ft., 61 pipes.  
Tremulant.

#### CHOIR ORGAN

Nasonflöte, 8 ft., 61 pipes.  
Erzähler, 8 ft., 61 pipes.  
Erzähler Celeste, 8 ft., 49 pipes.  
Spitzprinzipal, 4 ft., 61 pipes.  
Cornet, 2 ranks, 122 pipes.  
Scharf, 3 ranks, 183 pipes.  
Tremulant.

#### PEDAL ORGAN

Subbass, 16 ft., 32 pipes.  
Quintade, 16 ft.  
Erzähler, 16 ft., 12 pipes.  
Oktav, 8 ft., 32 pipes.  
Quintade, 8 ft.  
Erzähler, 4 ft.  
Choralflöte, 4 ft., 32 pipes.  
Rauschpfeife, 2 ranks, 64 pipes.  
Rohr Schalmel, 4 ft.

## AUDET DESIGNS AND BUILDS NEW 2-MANUAL INSTRUMENTS

Audet Organs has completed installation of two-manual organs of a new design for Our Lady of Knock Catholic Church, Calumet City, Ill., and the residence of Francis P. Squibb, Flossmoor, Ill.

These two instruments represent two years of extensive effort by Audet in the field of small instrument design. Paul Bunjes, Concordia Teachers College, River Forest, Ill., collaborated with the company in achieving a design with brilliance, clarity, cohesion and versatility at low cost.

With the exception of the 4 ft. principal, all ranks of the organs are newly-developed scales, as a general rule much larger than what would be used conventionally.

Named the "Premiere" by its originators, this organ costs less to install than many electronic instruments. Cost has been kept low by eliminating expensive frills.

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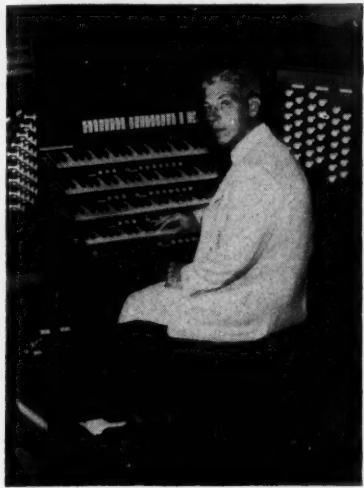
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THOMAS H. WEBBER, JR.



THOMAS H. WEBBER, Jr., became organist and choir director of the Westminster Presbyterian Church, Nashville, Tenn., Sept. 1 after twenty years at the Idlewild Presbyterian Church, Memphis, Tenn. Mr. Webber was invited to design the new three-manual Möller organ for the Nashville church a year or more ago and now as its new organist had the opportunity Nov. 16 of playing the dedicatory recital.

**BEGIN BUSY MUSIC SEASON  
IN CHURCH AT FORT WAYNE**

Musical activities at the First Presbyterian Church, Fort Wayne, Ind., cover a wide range of events. Jack Ruhl, organist, opened a recital series Nov. 8 which will include E. Power Biggs, Virgil Fox and Pierre Cochereau. He was assisted by a chorus combining the choirs of the church, Lloyd Pinkerton, director, and of Trinity English Lutheran Church, Richard Carlson, director; a brass ensemble was also included. The program included: "Adornamus Te", Palestrina; "Misericordias Domine", Durante; "Jubilate Deo", Gabrieli; Sinfonia, Cantata 29, Bach; Andante, K. 616, Mozart; Prelude and Fugue in E flat, Bach; "Seasonal Sketches", Milford; "Hymn to the Stars", Karg-Elert; Chorale, "Festival Music", Sowerby; "Holiday", Elmore; Psalm 150, Bender; Variations on a Noël, Dupré.

The community chamber choir and the Presbyterian handbell choir were heard Dec. 2 and 7 in a program of Christmas music. The handbell group played a group of traditional carols, the chamber choir sang an unaccompanied group and the choirs were heard together. The major number of the program was Britten's "A Ceremony of Carols". Mr. Pinkerton conducted.

**HISTORIC CHURCH  
TO GET NEW MÖLLER**

**THREE-MANUAL IN CONTRACT**

Lexington, Va., Presbyterian Will Complete Installation in 1959—Mary Monroe Penick, Organist, Assists on Design

The Lexington Presbyterian Church, Lexington, Va., has contracted for a new three-manual Möller organ to be completed by November, 1959. The organist, choir director and chairman of the recent organ purchasing committee is Mary Monroe Penick, A.A.G.O., a pupil of Lillian Carpenter. The specification was designed by Miss Penick in consultation with Möller's representative, William Patat.

The stoplist is as follows:

**GREAT ORGAN**

- Quintaton, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Waldflöte, 2 ft., 61 pipes.
- Fourniture, 3 ranks, 183 pipes.
- Tremulant.

**SWELL ORGAN**

- Rohrgedeckt, 16 ft., 12 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Viole Celeste, 8 ft., 49 pipes.
- Principal, 4 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Bassoon, 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Oboe Schalmel, 4 ft., 61 pipes.
- Tremulant.

**CHOIR ORGAN**

- Gedeckt, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Erzähler Celeste, 8 ft., 49 pipes.
- Nachthorn, 4 ft., 61 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Sifflöte, 1 ft., 61 pipes.
- Cromorne, 8 ft., 61 pipes.
- Tremulant.

**PEDAL ORGAN**

- Contrebasse, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Rohrgedeckt, 16 ft.
- Octave, 8 ft., 32 pipes.
- Bourdon, 8 ft., 12 pipes.
- Rohrflöte, 8 ft.
- Super Octave, 4 ft., 12 pipes.
- Bourdon, 4 ft., 12 pipes.
- Octavin, 2 ft., 12 pipes.
- Contra Trompette, 16 ft., 12 pipes.
- Trompette, 8 ft.

THE CHOIR of the post chapel of the Redstone Arsenal in Alabama directed by SP5 William Shambaugh contains an unusual bass section: one major, one warrant officer, two ptes and a private.

A SETTING by Jonathan B. Elkus of Psalm 121 was a feature of a musical program Nov. 16 in the Packer Memorial Church, Lehigh University, Bethlehem, Pa.

HAPPY

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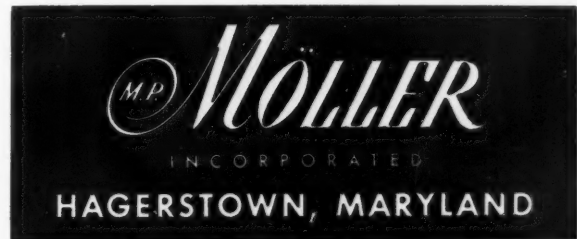
**STAFF**

- Dr. G. Wallace Woodworth  
Ditson Professor of Music, Harvard University
- E. Wayne Berry
- Robert Hobbs
- Arthur Carkeek
- Charles Hoke
- Richard Carlson
- Dr. Ejnar Krantz
- Jean Sloop

Recitalist: Dr. Eugene Hill  
Miami University

Monday, Feb. 2, 9:30 am through Tuesday, Feb. 3, 5:30 pm at Earlham College, Richmond, Ind. (Richmond is on U.S. routes 27, 35 and 40; the Pennsylvania Railroad; Greyhound, ABC, Ohio Buslines; Lake Central Airlines. It is 35 miles from Dayton, Ohio, 60 miles from Cincinnati, 70 miles from Indianapolis.)

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Let Us Rejoice	W. Glen Darst	.22
Blessed Be the King (Palm Sunday)	Philip James	.25
Let Us Keep the Feast	George Mead	.22
An Easter Carol	Helen C. Rockefeller	.22
Glory to Jerusalem (Palm Sunday)	F. Broadus Staley	.22
Christ the Lord Is Risen Today	Paul C. Van Dyke	.25
The World Itself Is Blithe and Gay	David H. Williams	.22

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**GENERAL (S.A.T.B. unless otherwise noted)**

Lord, I Want to Be a Christian (Spiritual)	Arr. Charles Black	.22
Lord of the World Above	Eric H. Thiman	.22
O For a Closer Walk	Eric H. Thiman	.20
Rejoice Today (S.A.B.)	W. Glen Darst	.22
Stand Up, and Bless the Lord (2-pt. Mixed)	W. Glen Darst	.22
Fairest Lord Jesus (3-part Mixed)	W. Glen Darst	.22
O Jesus, Lord of Heavenly Grace	Maurice C. Whitney	.22
The King of Love	Gordon Young	.22

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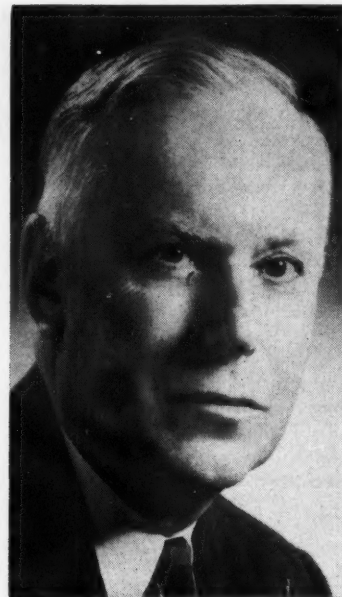
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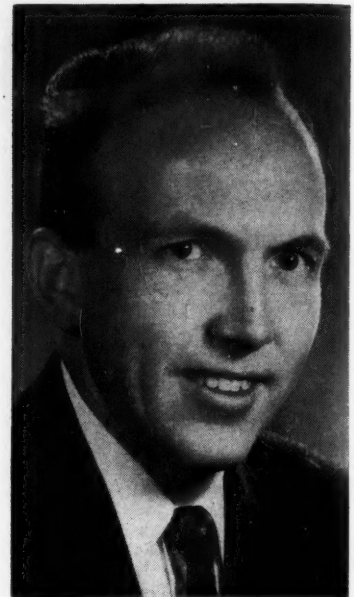
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**RETIRING DENISON DIRECTOR AND HIS SUCCESSOR**



KARL HENRY ESCHMAN



DALE KIMBERLY MOORE

AFTER 45 years as director of the Denison Conservatory of Music, Granville, Ohio, Karl Henry Eschman, F.A.G.O., has turned over the directorship to Dale Kimberly Moore, who joined the university faculty as assistant professor in September, 1957. Dr. Eschman will continue a full-time teaching schedule. Dr. Eschman, an alumnus of Denison University, joined the faculty in 1913 immediately after he was awarded the master of arts degree at Harvard. He was director from 1913 until 1958. He was given the status of professor-emeritus in 1956 and was recipient of the university's honorary doctor of music degree.

Dr. Eschman conducted the chorus and orchestra for Handel's "Messiah" from 1913 until his retirement. His book, "Changing Forms in Modern Music," first appeared in 1945. It has since gone into several printings and has been translated for foreign distribution. Mr. Moore holds the bachelor and master of music degrees from the University of Kansas. He spent 1954-55 as a Fulbright scholar at the Mozarteum, Salzburg, Austria. He was instructor in music at the College of Wooster in 1956-57. He will be in charge of all choral groups.

**CHOIR CONCERT, "MESSIAH" ARE PRE-CHRISTMAS EVENTS**

Walter N. Hewitt, A.A.G.O., Ch.M., F.T.C.L., directed his combined choirs numbering 170 voices in a program of traditional and modern carols Dec. 5 at the annual Christmas concert in the Prospect Presbyterian Church, Maplewood, N.J. Jack McMahon, folk-singer, sang fifteenth-century carols to the accompaniment of his guitar. Layton James, Jr., and the choir school brass quartet accompanied.

The Prospect motet choir joined the chancel choir of the Morrow Memorial Methodist Church in the annual performance of Handel's "Messiah" in the latter church Dec. 7. William H. Burns directed the chorus with Mr. Hewitt at the organ.

BERJ ZAMKOCHIAN, Regis College, Weston, Mass., was selected *Sign Magazine's* "man of the month" for October.

**LODINE DIRECTS CONCERT OF BRITISH CHORAL MUSIC**

A vesper concert of British music was given in memory of Ralph Vaughan Williams Nov. 9 at the Hyde Park Baptist Church, Chicago. Britten's "Rejoice in the Lamb", Purcell's "O Lord Rebuke Me Not" and "Thy Word Is a Lantern" preceded Vaughan Williams' duet from "Pilgrim's Progress", "Benedicite" and "O Taste and See". Robert Lodine was organist and director.

**HARVEST FESTIVAL MUSIC GIVEN IN DETROIT CHURCH**

A harvest festival vespers at the First Presbyterian Church, Detroit, Mich., Nov. 23 included solo cantatas by Buxtehude and Bach, Symphonia Sacra 8 by Schütz, anthems by Willan, Tchaikowsky, Young and Brahms and organ music by Handel, Dupré and Shaw. Strings and a trumpet assisted Gordon Young at the organ.

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**GREAT ON BOTTOM CLAVIER**

Three-manual in All Saints' Church  
Designed by G. Donald Harrison  
and Phillip Steinhaus—Carpet  
Replaced by Tile Floor

A new three-manual Aeolian-Skinner organ was dedicated Dec. 21 in All Saints' Episcopal Church, Pontiac, Mich. At this service Pachelbel's Magnificat was heard with organ and orchestra. The opening recital will be Jan. 25 by Phillip Steinhaus, organist and choirmaster of the church, playing: Concerto 5 in F, Handel; "Sei gegrüßet," Bach; Pastorale, Roger-Ducasse, and the Poulenc Concerto for organ, strings and timpani.

The stoplist was drawn up in the summer of 1955 in London, England, by the late G. Donald Harrison and Mr. Steinhaus. Installation is on the north wall of the chancel with the positiv projected and exposed to view. Remodeling to accommodate the instrument included removal of the chancel carpet and replacement with a tile and slate floor.

Unusual features are: the lowest manual on the console controls the great organ and the dolcan celeste on the positiv is enclosed with the swell together with the borrowed krummhorn.

The specification reads as follows:

**GREAT ORGAN**

- Quintade, 16 ft., 61 pipes.
- Principal, 8 ft., 61 pipes.
- Rohrflöte, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Superoctave, 2 ft., 61 pipes.
- Mixture, 1 1/2 ft., 4-6 ranks, 305 pipes.

**POSITIV ORGAN**

- Gedeckt, 8 ft., 56 pipes.
- Dolcan Celeste, 8 ft., 110 pipes.
- Koppelflöte, 4 ft., 56 pipes.
- Octave, 2 ft., 56 pipes.
- Larigot, 1 1/2 ft., 56 pipes.
- Scharf, 3/4 ft., 3-5 ranks, 204 pipes.
- Krummhorn, 8 ft.
- Tremulant.

**SWELL ORGAN**

- Bourdon, 8 ft., 61 pipes.
- Viole de Gambe, 8 ft., 61 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Spitzflöte, 4 ft., 61 pipes.
- Nasat, 2 3/4 ft., 61 pipes.
- Nachthorn, 2 ft., 61 pipes.
- Terz, 1 3/4 ft., 61 pipes.
- Plein, Jeu, 1 ft., 4 ranks, 244 pipes.
- Krummhorn, 16 ft., 61 pipes.
- Trompette, 8 ft., 61 pipes.
- Hautbois, 4 ft., 61 pipes.
- Tremulant.

**PEDAL ORGAN**

- Principal, 16 ft., 12 pipes.
- Subbass, 16 ft., 12 pipes.
- Quintade, 16 ft.
- Principal, 8 ft., 32 pipes.
- Gedeckt, 8 ft.
- Octave, 4 ft., 12 pipes.
- Superoctave, 2 ft., 12 pipes.
- Mixture, 2 ft., 3 ranks, 96 pipes.
- Posaune, 16 ft., 32 pipes.
- Trumpet, 8 ft., 12 pipes.
- Krummhorn, 4 ft.

**NASHVILLE, TENN., CHURCH  
SPONSORS ANNUAL FESTIVAL**

The McKendree Methodist Church, Nashville, Tenn., sponsored its fourth annual festival of art and music Nov. 2-7. The Tennessee Art League displayed religious paintings and sculpture in the parlors of the church. The chancel choir was heard in an all-Mendelssohn program Nov. 2 with choruses from "Elijah," "St. Paul" and "Hymn of Praise". Soloists of the church were heard Nov. 7 in a voice recital with Ralph D. Erickson, A. A. G. O., accompanist.

**CHURCH IN EVANSTON ADDS  
BRASS CHOIR FOR SERVICE**

The Thanksgiving choral service at the First Presbyterian Church, Evanston, Ill., Nov. 23 used a brass choir from the Chicago Symphony Orchestra with the choirs and soloists. Jerry Compton was at the organ; Richard Enright directed. The service included: "Hail, Gladdening Light", Wood; Te Deum for St. Cecilia's Day and Music for Queen Mary II, Purcell, and "O Clap Your Hands", Vaughan Williams.

**TIMELY PLANS**

**Lent**

GREATER LOVE HATH NO MAN (SATB)-----	IRELAND	.25
HERE REPOSE, O BROKEN BODY (SATB)-----	PINKHAM	.25
LEAD US, HEAVENLY FATHER (SATB)-----	QUILTER	.18
O COME, CREATOR SPIRIT (SAB)-----	EICHHORN	.25
FAITHFUL CROSS (SATB, SSA)-----	EICHHORN	.20
MY REDEEMER (SATB)-----	BILLINGS-SANDERS	.18
IN THAT GARDEN HE KNELT TO PRAY (SATB)-----	SCHMUTZ	.20
THE ST. JOHN PASSION (ATB)-----	WILLIAM BYRD	.30

**Handel Year**

SWELL THE FULL CHORUS (SATB)-----	.25
THANKS BE TO THEE (SATB, SAB, SSA, SA, TTBB, TB)-----	.22
FATHER OF LIGHT (SATB, TTBB)-----	.20
WASH ME THROUGHLY (SS or ST)-----	.15

**K. K. Davis: New, Easter Season**

THOU WHO WAST GOD (SATB)-----	.25
ALLELUIA, COME, GOOD PEOPLE (SATB, SSAA, TTBB)-----	.20
CHRIST IS RISEN TODAY (SATB, SSA)-----	.20
JESUS, FOUNT OF CONSOLATION (BACH—SATB)-----	.20



## Organ Designed by Handel Stirs a Teapot Tempest

By E. POWER BIGGS

In certain quarters here I'm in the doghouse for advocating mechanical action organs, while in England I'm in the doghouse for re-pitching a "Handel" organ. But leading a dog's life has its interesting points and is therefore accepted with cheerful enthusiasm.

The re-pitching of the Handel organ in England came about from the wish to observe the Handel anniversary of 1959 and from an encounter with a "force-majeure" along the way.

Handel and Bach were born the same year, 1685. Handel was to live nine years longer than the Leipzig master. But apart from this parallel aspect of their lives, how completely different were the two men! Bach moved from one church or court appointment to another, all of them within a comparatively small area of Germany. Handel ranged around as he pleased—in Germany, Italy, Holland and England—a musician at large, never (apart from two brief intervals) accepting any formal position.

Both were Saxons of strong physique. Both were staunchly Protestant. Bach was twice married and reared a large family. Handel remained a bachelor all his life. Bach's organ music revolved around the church and the chorale. And while the influence of Protestant thought was never far from Handel's mind, he treated the organ as a concert instrument and wrote for it in the most frank and engagingly forthright vein.

As performers, the two were the greatest of their age. Yet Bach wrote all his organ music in his youth, while Handel's organ compositions date from the last third of his life.

Though the two men were fully aware of each other, they never met. Widely esteemed as Bach was in his lifetime, his acclaim was slight compared with the overwhelming success of Handel. In the last part of the eighteenth century, the music of the Leipzig cantor fell from fashion, and it remained for Felix Mendelssohn to champion Bach's music once again to the world. But not in Handel's lifetime, nor afterward, did the master from Halle ever need a champion! He was his own, and his music—or at least some of it—has remained in the repertory to the present day.

• • •

It was Handel's particular genius to write music that was, in the best sense of the word, "popular." In the B minor Mass Bach's mind moved in realms we know not where. Handel's imaginations ranged the firmament, too, but his feet always seemed rooted in London. The amazing thing is that Handel wrought his musical miracles with the simplest of means: a few basic chords, which anyone may learn in a few harmony lessons; splendid melodies, that on analysis appear simple enough; a use of counterpoint that does not compare in complexity with the extraordinary feats of Johann Sebastian Bach.

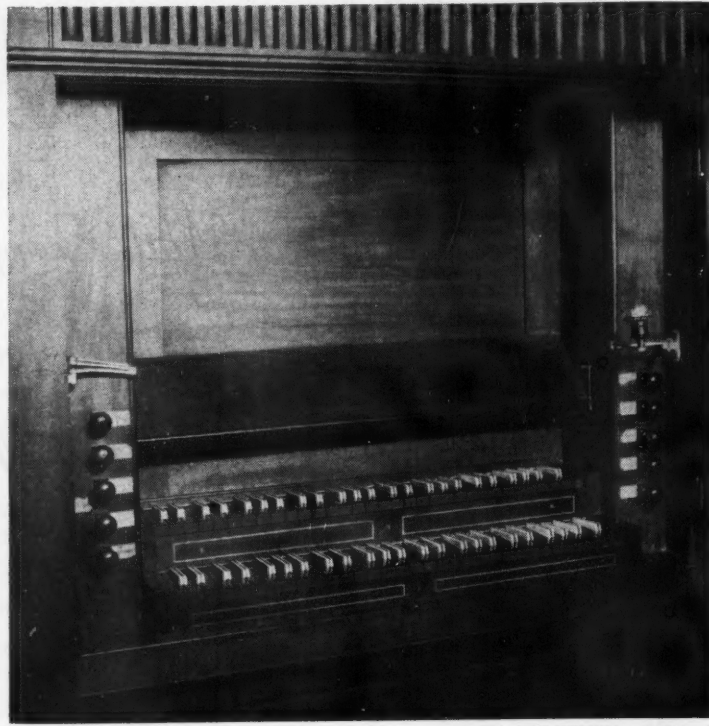
Handel and Bach cannot be compared, they can only be contrasted! It is as if music's muse had to create not one but two giants, entirely dissimilar in their mastery of the art, to round out an era.

The music of Handel has compelled the world these 200 years. It was an advantage that he wrote a sort of "Esperanto" of music—basic, yet with a style, a flourish, an athletic verve and enjoyment of life that defies analysis. Which of his many imitators could ever match him, try as they certainly did?

Beside his music Handel is such a gigantic figure of a man. He mixed with kings yet kept the common touch. He was composer, player, businessman, impresario. More than once his debts threatened an end to his musical enterprises. But down as he occasionally was, he was never out and invariably came back to greater success than before.

Quick tempered, intolerant of mediocrity, he was nonetheless almost unique among musicians in his concern and generosity to those less fortunate. Consider his beneficences to the Foundling Hospital of London (the "Hospital for the Maintenance and Education of Exposed

### HANDEL ORGAN AT GREAT PACKINGTON



and Deserted Young Children" in Lamb's Conduit Fields, founded by Captain Thomas Coram, a retired ship-builder of Taunton, Mass.) and the many other charities to which he gave unstintingly of time and money.

One can hardly do justice to Handel's music without some concept of the overwhelming character of England's great "emigrant." German by birth, strongly attracted to and influenced by Italy, British by adoption, Handel was a true cosmopolitan.

But juggling with these contrasts has delayed coming to the point of this story, which has to do with an organ in England that Handel often played and, in fact, also "designed."

In his youth Handel had been organist at the Liebfrauenkirche in Halle. He played organs in Italy and in Lübeck, Hamburg and cities of north Germany. In England he played organs often at St. Paul's Cathedral, at Westminster Abbey, at the estate of the Duke of Chandos and elsewhere.

Handel regarded the organ as a concert instrument to be pitted against the orchestra in concerto repartee. The Sixteen Concertos for Organ and Orchestra, which practically all date from the years when Handel had passed the age of fifty, are works that have retained their place in the organ repertory, not to this date to be displaced by subsequent music.

With the intent of recording all his concertos with orchestra for the anniversary, we set out, several years ago, to see if an organ still existed that the master had played. The quest was exciting and frustrating. Almost every organ that Handel played in Europe and in England has been destroyed, burned or rebuilt ("improved and electrified!") beyond recognition.

But, miraculously, one has survived! And it is one of the very best. It is the organ that Handel "designed" in a notable letter dated Sept. 30, 1749, for his friend and librettist, Charles Jennens.

Sir

Yesterday I received Your Letter, in answer to which I hereunder specify my Opinion of an Organ which I think will answer the ends You propose, being everything that is necessary for a good and grand Organ . . . I very well approve of Mr. Bridge who without any Objection is a very good Organ Builder, and I shall willingly (when He has finished It) give You my Opinion of it. I have referred You to the Flute Stop in Mr. Freeman's organ being excellent in its kind, but as I do not refer you in that Organ, the System of the Organ I advise is, (Viz) . . .

A Open Diapason - of Metal throughout to be in Front

A Stopt Diapason - the Treble Metal and the Bass Wood

A Principal - of Metal throughout

A Twelfth - of Metal throughout

A Fifteenth - of Metal throughout

A Great Tierce - of Metal throughout

A Flute Stop - such a one is in Freeman's Organ

I am glad of the opportunity to show you my attention, wishing you all Health and

Happiness

I remain with great Sincerity and Respect

Sir

Your

most obedient and most humble Servant

George Frederick Handel

London, September 30  
1749

By Jennens' will, this organ later passed to the Earl of Aylesford. It was taken to the Aylesford estate at Great Packington, between Birmingham and Coventry, right in the center of England. And there it has remained to this day with the original tracker action and with the voicing substantially as Handel heard it.

What a privilege to play and record Handel on this instrument! Sir Adrian Boult and a group from the London Philharmonic Orchestra had come up for the purpose. And through the most generous hospitality of the Earl of Aylesford and Lord Guernsey, we were embarked on our project.

Then came the reckoning! We had all hopefully assured each other that the orchestra would be able to tune down a bit to match the organ. But when the woodwind players practically pulled their instruments apart in doing so, and the string group played with glum faces and dispirited tone, it became evident that our project was on the rocks unless something drastic could be done. Fortunately something *was* done, and with the express permission of Lord Guernsey, it was Noel P. Mander, the noted organ builder of London, who pulled the chestnuts from the fire for us.

• • •

Forsaking all enticements of the international congress of organists about to meet in London, Mr. Mander and his men drove up, took all pipes back to St. Peter's Organ Works in London, trimmed them slightly, fitted them with sliders so that the low pitch could later be restored, brought them back, reinstated them and returned the organ.

Never has an instrument been more perfectly in tune with the orchestra, and perhaps never in history has an organ been specially tuned to the orchestra, instead of vice versa.

What an extraordinarily gay and spritely tone this organ has—a perfect match for Handel's music. An organ that Handel played, tones and sounds he actually heard, can teach us a world about his music.

As mentioned before, I'm "in Dutch" with some English experts, but I bear up in the expectation that the recordings will show England's great music master of the eighteenth century in authentic sound and perhaps in a new light. And we may remember that Handel had the habit of throwing his wig at anyone who dared play out of tune and of cursing them soundly in each of the four languages of which he was master.

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**B minor Mass in Chicago**

After an absence of four years, Chicago was once again treated to a performance of Bach's great B minor Mass Nov. 16 at the Rockefeller Chapel of the University of Chicago. The forty-four-voice university choir and twenty-seven members of the Chicago Symphony Orchestra were under the direction of Richard Vikstrom; Heinrich Fleischer was at the organ.

As is usual at these performances, it is the choir which stars. The six soloists definitely were in second place. The extra rehearsal with the orchestra (we were told this was special) paid dividends. Noteworthy was the beautiful flute playing in the "Domine Deus" (presumably by Walfrid Kujala) and fine oboe in "Qui Sedes."

The opening Kyrie suffered from over phrasing. Probably Mr. Vikstrom overestimated the effect of the reverberant acoustics. As one listener put it: "It's fine to think that way." Most unusual for this choral organization was some out-of-tune singing in the adagio of "Confiteor." The succeeding hard-driven vivace was an amazing technical display but not exactly comfortable. On the other hand, a more impressive reading of the majestic "Sanctus" would be hard to imagine. The spirited "Osanna" was equally fine. Another particularly good movement was earlier in the sombre "Qui Tollis."

Five of the six soloists were members of the choir. It is asking a great deal of singers who are probably the leaders of their sections to act in both capacities in such an involved and difficult work. The results, therefore, in solo parts were not exactly distinguished. The best was probably Charlotte Vikstrom and Patricia Sage in the duet "Et in Unum Dominum." Dr. Fleischer did his usual skillful work at the console.—B. H.

**MORAVIAN PROGRAM LISTED FOR JANUARY IN NEW YORK**

The Schola Cantorum of New York, Hugh Ross, conductor, will perform a concert Jan. 18 of the music the Moravians introduced to America or composed in this country at the Hunter College assembly hall. The chorus will appear with orchestra and with Robert Elmore, organist of the Central Moravian Church, Bethlehem, Pa. The major work on the program will be Graun's "Der Tod Jesu", first performed in Bethlehem in the 1770's and frequently thereafter. P. E. Bach's "The Israelites in the Desert", Schulz's opera-oratoria, "Athalia", and an aria from Hasse's "Sant' Elena al Calvario" will also be heard along with anthems by Christian Gregor, founder of modern Moravian music; John Frederik Peter, most gifted of American Moravian composers; Francis Florentine Hagen, the last of the composers among the American Moravians; Karl Gottlieb Reissiger, nineteenth-century German composer whose many anthems have long been popular with the Moravians.

**COCI PLAYS IN STOCKTON, CAL., WITH CHORAL GROUPS**

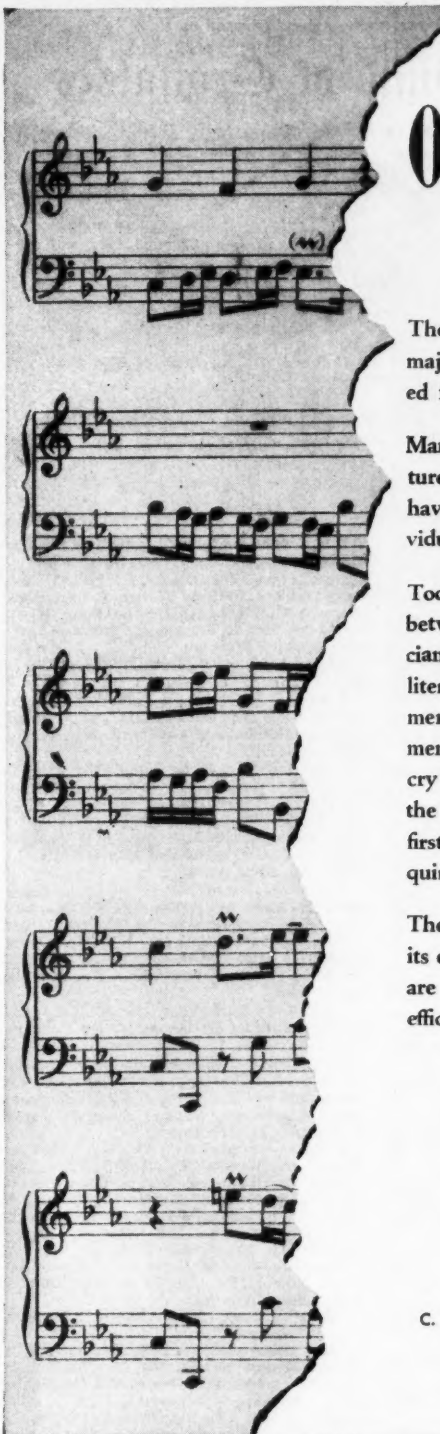
For her fifth appearance in Stockton, Cal., Claire Coci was assisted by a 175-voice teen-age chorus in Satie's "Messe des Pauvres" and by the Stockton Chorale in Karg-Elert's Fugue, Canzona and Epilogue.

The students from Daniel Webster Junior High School were conducted by David T. Lawson; the chorale was conducted by Arthur J. Holton.

Miss Coci's solo numbers included her transcription of the sinfonia "We Thank Thee, O God!" and "Sleepers, Wake", Bach, Liszt's Prelude and Fugue on "B-A-C-H", Purvis' "Greensleeves", Variations on a Noél, "Berceuse" and "Fileuse", Dupré, and the Langlais Epilogue on a Theme of Frescobaldi.

**MERGE NINE CHOIRS TO SING FOR REFORMATION SUNDAY**

A service for Reformation Sunday, Oct. 26, at the Presbyterian Church, Madison, N.J., combined nine choirs. Bunjes' chorale concertato on "A Mighty Fortress", Gabrieli's "In Excelsis" and Vaughan Williams' 100th Psalm Tune were heard. Lester Berenbrock conducted the choirs and brass ensemble and accompanied at the organ.



**Organ Literature AND THE CHURCH**

The organ is primarily an instrument for the church. The vast majority of the literature for the organ was, and is being, created for church use.

Many church groups have a segment of the organ's great literature that they may claim as their own heritage, this music having originated out of the specific requirements of their individual traditions and needs.

Today, although there is an extensive interchange of music between religious groups, many churchmen and church musicians are rediscovering with enthusiasm their share of the organ's literature. This new understanding, in turn, dictates that instruments built for their churches be designed to meet the requirements of their service and of their own organ literature. The cry of a few years ago that every organ must be able to play the entire literature is abating, and a more rational insistence on first things first which is consistent with today's economic requirements is coming to the fore.

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SOUTH CAROLINA—Aiken, Dr. Robert C. Milham; Charleston, W. R. Quarterman, Jr.; Columbia, Mary Elizabeth Avinger; Greenville, Gladys H. Simmons; Greenwood, Mrs. George W. Parsons; Spartanburg, Sam Woodruff.  
SOUTH DAKOTA—South Dakota, Merle Pfueger.  
TENNESSEE—Chattanooga, Stephen J. Ortlip; East Tennessee, Lucille Campbell; Knoxville, William Byrd; Memphis, Mrs. Fred M. Niell; Nashville, Mrs. Neil H. Wright, Jr.  
TEXAS—Texas, John D. Newall; Alamo, Harry N. Currier; Amarillo, L. Campbell Bunting; Fort Worth, Emmet G. Smith, M.M.; Galveston, Mrs. John H. Hamilton, Jr.; Houston, Herbert Garske, M.Mus.; Lubbock, Cecil Bolton; North Texas, Nita Akin, Mus.D.; Sabine, Hubert Kaszynski; San Jacinto, Morton W. Willis; Sunland, Walter Crawford Mearns; Texarkana, Irene Peley; Waco, Dr. Herbert Colvin.  
UTAH—Ogden, Mrs. Lowell Hillier; Salt Lake City, Glen A. Pratt.  
VERMONT—Vermont, Francis A. Weinrich.  
VIRGINIA—Alexandria, R. Eugene Livesay; Augusta County, Ruby E. Boward; Hopewell, Mrs. C. J. McAfee; Lynchburg, John Pfeil, M.M.; Norfolk, William Richard; Northern Virginia, Jean Pasquet; Portsmouth, Norma Edmonds; Richmond, Mrs. R. Westwood Winfree; Roanoke, Paul McKnight, M.S.M.; Rockingham, G. Raymond Hicks, A.A.G.O., M.A.  
WASHINGTON—Columbia Basin, Mrs. John F. Newland; Seattle, Winston A. Johnson, A.A.G.O., Mus.M., M.S.M.; Spokane, Mrs. Fred E. Stanton; Tacoma, Beatrice McHaney.  
WEST VIRGINIA—Blennerhasset, Dr. Theodore Bennett; Huntington, Catherine Mallat-is, M.M.; Kanawha, Geoffrey Hobday; Monongahela, George Schafer, M.M., Ph.D.; Wheeling, Harry C. White.  
WISCONSIN—Chippewa Valley, Jack T. Pingel; Kenosha, Mrs. Harry Ostlund; La Crosse, Gordon Follendorf; Madison, Mrs. G. I. Wallace; Milwaukee, Arnold J. Mueller; Northeastern Wisconsin, Clinton DeWitt.  
WYOMING—Wyoming, Brenda Layman.

Student Groups and Supervisors  
AGNES SCOTT COLLEGE, Decatur, Ga., Raymond J. Martin.  
ATLANTIC CITY HIGH SCHOOL, Atlantic City, N. J., Robert C. Heath.  
BIOLA COLLEGE, Los Angeles, Cal., F. Rayner Brown, M.Mus.  
BLACKHAWK CHAPTER, Davenport, Iowa, Mrs. J. Erik Holmer.  
BOSTON UNIVERSITY, Boston, Mass., Dr. George Faxon.  
COLORADO COLLEGE, Colorado Springs, Col., Dr. J. Julius Baird.  
EARLHAM COLLEGE, Richmond, Ind., Lawrence Apgar.  
EASTMAN SCHOOL OF MUSIC, Rochester, N. Y., David Craighead.  
FLORA MACDONALD COLLEGE, Red Springs, N. C., John E. Williams.  
FLORIDA SOUTHERN COLLEGE, Lakeland Fla., Thomas Brierley, Jr., A.A.G.O.  
FRIENDS UNIVERSITY, Wichita, Kans., Dorothy Addy.  
GEORGIA TEACHERS COLLEGE, Collegeboro, Ga., Jack W. Broucek.

# News of the American Guild of Organists—Continued

- GREENVILLE COLLEGE, Greenville, Ill., John M. Thomas, A.A.G.O.
- HOLLINS COLLEGE, Hollins College, Va., Edmund B. Wright.
- HOWARD COLLEGE, Birmingham, Ala., Jane Slaughter, F.A.G.O.
- HOWARD COUNTY JUNIOR COLLEGE, Big Spring, Tex., Jack Hendrix.
- JAMESTOWN COLLEGE, Jamestown, N. D., Robert Wolfenstein.
- KALAMAZOO COLLEGE, Kalamazoo, Mich., Henry Overly.
- LAWRENCE COLLEGE, Appleton, Wis., Daniel P. Smith.
- MACPHAIL COLLEGE OF MUSIC, Minneapolis, Minn., Marion Hutchinson, F.A.G.O.
- MARY WASHINGTON COLLEGE, UNIVERSITY OF VIRGINIA, Fredericksburg, Va., Jean Slater Edson, A.A.G.O., Ch.M.
- MEREDITH COLLEGE, Raleigh, N. C., Harry E. Cooper.
- MICHIGAN STATE UNIVERSITY, East Lansing, Mich., James P. Autenrith.
- MIDDLE TENNESSEE STATE COLLEGE, Murfreesboro, Tenn., Mrs. Neil H. Wright, Jr.
- MISSISSIPPI COLLEGE, Clinton, Miss., Joyce Hickman.
- MISSISSIPPI SOUTHERN COLLEGE, Hattiesburg, Miss., Robert P. Roubes.
- MOODY BIBLE INSTITUTE, Chicago, Lillian Robinson, F.A.G.O.
- MOUNT HOLYOKE COLLEGE, South Hadley, Mass., Myrtle Regier.
- NEBRASKA WESLEYAN, Lincoln, Neb., Dr. Charles W. Tritt.
- NORTHERN CALIFORNIA, San Francisco, Cal., Harold Mueller, F.A.G.O.
- NORTHWEST CHRISTIAN COLLEGE, Eugene, Ore., E. L. Myrick.
- OTTERBEIN COLLEGE, Westerville, Ohio, Lawrence S. Frank, F.A.G.O., Mus.M.
- PIUS X, URSULINE HIGH SCHOOL, Youngstown, Ohio, The Rev. Robert Flynn.
- PROVIDENCE-BARRINGTON BIBLE COLLEGE, Providence, R. I., Frank Converse.
- SACRAMENTO, Sacramento Cal., Ruth H. Martin.
- ST. JOHN'S COLLEGE, Winfield, Kans., Alma Nommensen, A.A.G.O.
- ST. MARY'S COLLEGE, South Bend, Ind., Sister M. Dolorosa.
- ST. PETERSBURG, St. Petersburg, Fla., Ann Ault.
- SANTA ROSA JUNIOR COLLEGE, Santa Rosa, Cal., Gordon Dixon, F.A.G.O.
- SHEWANOEAH CONSERVATORY OF MUSIC, Dayton, Va., William J. Skeat.
- SOUTHERN ARIZONA, Tucson, Ariz., Dr. Robert C. Lamm.
- SOUTHWESTERN UNIVERSITY, Georgetown, Tex., R. Cochrane Penick.
- STEPHENS COLLEGE, Columbia, Mo., Heinz Arnold, F.A.G.O.
- TOLEDO CHAPTER, Toledo, Ohio, Mrs. William H. Engelke.
- UNIVERSITY OF NEBRASKA, Lincoln, Neb., Myron J. Roberts.
- UNIVERSITY OF NEW HAMPSHIRE, Durham, N. H., Irving D. Bartley, F.A.G.O.
- UNIVERSITY OF REDLANDS, Redlands, Cal., Margaret Whitney Dow, F.A.G.O.
- UNIVERSITY OF SOUTH DAKOTA, Vermillion, S. D., Jack L. Noble.
- UNIVERSITY OF VERMONT, Burlington, Vt., Francis A. Weirich.
- UNIVERSITY OF WYOMING, Laramie, Wyo., Gerhard Krapf.
- WAGNER COLLEGE, Staten Island, New York City, John Bainbridge, A.A.G.O.
- WAKE FOREST COLLEGE, Winston-Salem, N. C., Paul S. Robinson.
- WESLEY COLLEGE, Dover, Del., Ona Weimer.
- WEST VIRGINIA WESLEYAN COLLEGE, Buckhannon, W. Va., Robert E. Shafer.
- WHEATON COLLEGE, Wheaton, Ill., Jack C. Goode.
- YANKTON COLLEGE, Yankton, S. D., Dr. Evelyn Hohf.

**PORTLAND, MAINE, CHAPTER**—Municipal organist John E. Fay played the new Casavant organ recently installed in the Central Square Baptist Church. The occasion was the regular meeting Nov. 17 of the Portland Chapter. Mr. Fay played a variety of selections to show the possibilities on the small but adequate two-manual organ. Composers represented were Selby, Dupré, Bach, Barnes and Richard Keys Biggs. Following a short business session with Dean Malcolm W. Cass presiding, Sub-dean Fred Thorpe and Program Chairman Fred L. Hill led a discussion on favorite anthems. Copies for examination were made available and a profitable study period resulted.

The municipal organ department and the chapter co-sponsored Bernard Piché Nov. 19 in the first of the winter series sponsored annually by the two organizations on the celebrated Koltzschmar organ in the city hall.—MAUD H. HAINES, Registrar.

**MERRIMACK VALLEY CHAPTER**—The Merrimack Valley Chapter met Nov. 4 at the Brooks School chapel, North Andover, Mass. E. H. Wickstrom presided; the meeting was based on choral music and all present took part in singing. Plans for future meetings were discussed.

The Sept. 23 meeting was a program of organ music by Mr. Wickstrom assisted by Cari Legge.

## Everett Titcomb's Music Forms Chapter's Program Honoring Boston Veteran

The Boston Chapter had the privilege Dec. 1 of honoring one of the nation's leading church music composers and one of its own members, Everett E. Titcomb. More than 175 members and friends of the chapter gathered for supper in the First Baptist Church immediately after which Dean Mary Crowley Vivian, F.A.G.O., introduced the Rev. Ernest K. Banner, O.S.J.E., Church of St. John the Evangelist, who has been associated with Mr. Titcomb for almost thirty years at the church. Fr. Banner spoke about the wonderful cooperation and quality of music made possible through Mr. Titcomb's direction. Mrs. Vivian then called upon George Faxon, past-dean of the chapter, who recalled a life-long friendship with the honored guest and emphasized his far-reaching influence upon hundreds of church musicians throughout the country.

Dean Vivian on behalf of the chapter presented a gold plaque to Mr. Titcomb, on which were inscribed these words:

To Dr. Everett Titcomb, distinguished composer, choir director, organist, teacher, as an expression of esteem and appreciation for his more than half-century of dedicated service to the cause of church music in Boston. Presented by the Boston Chapter, American Guild of Organists, December 1, 1958.

Mr. Titcomb accepted the token of esteem in the humility and devotion that have characterized his personality and music. The Cecilia Society of Boston, under the direction of Past-dean Theodore L. Marier, F.A.G.O., Ch.M., sang a number of Mr. Titcomb's most familiar choral works: "Sing unto the Lord", "My House Shall Be Called of All Nations", "Be Joyful, O Daughter of Sion", "Nowell", "Say unto Them That Are of a Fearful Heart", "God Is Gone Up", "I Will Not Leave You Comfortless", "Come Ye Faithful", "Ave Verum Corpus" and the "Victory" Te Deum. The chorus gave definitive performances of these works. Mr. Titcomb was escorted to the gallery by Mr. Marier to conduct the Te Deum. Paul Akin opened the program with a performance of "Gaudeamus"; Frederick MacArthur played the Fantasy on a Medieval Hymn Tune and Dr. Faxon performed Mr. Titcomb's Rhapsody. Nearly 500 were in attendance.

The chapter sponsored its sub-dean, Dr. Max Miller, F.A.G.O., in a recital Nov. 19 on the newly-installed organ in Boston University's school of fine and applied arts. Playing a well-balanced program of music by Mendelssohn, Bornefeld, Sweelinck, Wesley, Milhaud, Handel and Bach. Dr. Miller showed this organ to good advantage. The instrument is the Aeolian-Skinner formerly in Harvard University's Germanic Museum.

MARSHALL S. WILKINS, Registrar.

**SPRINGFIELD, MASS., CHAPTER**—The Nov. 10 meeting of the Springfield Chapter was held at the Wilbraham United Church. Georg Steinmeyer of the Estey Organ Company gave an interesting account of his tour with E. Power Biggs of European churches in which Mozart had played. He showed slides of these churches and of a number of Mozart organs still in existence. He also played tape recordings of Mr. Biggs playing these and other organs in Germany, France and Switzerland. Following the lecture members and their guests celebrated the chapter's twelfth birthday with a pleasant party in the parish hall. Phillip O. Buddington, organist and choir director of the church, was host.—FRANKLIN P. TAPLIN, Sub-dean.

**PROVIDENCE-BARRINGTON STUDENT GROUP**—Activities of the student group at the Providence-Barrington Bible College in conjunction with the Rhode Island Chapter have included: a recital Oct. 28 by Karl Richter at Brown University, a recital Nov. 17 at St. Stephen's Church by Dr. Charles H. Finney and a trip to the Austin organ factory in Hartford Nov. 21.—FRANK E. CONVERSE, Supervisor.

**BRIDGEPORT, CONN., CHAPTER**—The Nov. 17 meeting of the Bridgeport Chapter was held at the First English Lutheran Church. Following the brief business meeting films were shown featuring Marilyn Mason and Robert Noehren playing the organ at the Hill Auditorium, University of Michigan.—PATRICIA Y. BROWN, Publicity.

## EVERETT TITCOMB



### New England Regional on Yale Campus

Discussions and plans are going on for the regional convention to be held in New Haven June 22 and 23. Dean Luther Noss of the Yale school of music has secured the use of Yale buildings and facilities for this meeting. Workshops, panel discussions, symposiums, as well as programs and recitals, will feature this gathering. A highlight will be a recital on the Holtkamp organ in Battell Chapel with opportunity given for inspection of this interesting instrument.

**VERMONT CHAPTER**—The White River District of the Vermont Chapter and Frederick H. Johnson, Jr., organ builder, sponsored a recital of organ and harpsichord music Nov. 30 at the Norwich Congregational Church. The Rev. Daniel Fox, harpsichordist, Enfield Center, N. H., and Harriette Slack Richardson, organist, Springfield, Vt., gave the following program: Allegro, Concerto in C, Bach; "Swiss" Noël, Daquin; Noël: "For the Love of Mary," le Begue; Noël with Variations in G, Daquin; Suite in C, Purcell; "Musical Clocks," Haydn; "Jesu, Joy of Man's Desiring," Bach; Sonata in G, Mozart. At the conclusion of the recital the audience was invited to inspect the instruments. The harpsichord was a William de Blaise instrument of a single manual with 8 and 4 ft. pitches. The positiv organ was built by Aug. Laukhuff, Weikersheim, West Germany. It is an instrument of four ranks: gedeckt 8 ft., rohrflöte 4 ft., principal 2 ft. and quint 1½ ft. The pipes are on very low pressure.

**VERMONT CHAPTER**—The Vermont Chapter sponsored its annual members' recital Nov. 16 at the First Congregational Church, Springfield, Vt. Leo D. Aven opened the program with: Prelude in G, Bach; "Blessed Jesu, We Are Here", Purvis; "Brother James' Air", Wright; Variations on a Noël, Balbastre. Katrina Munn played: Fugue in G minor (Little), Bach; Chorale in A minor, Franck. John Fraleigh closed the recital with: "Through Adam's Fall", Homilius; Introduction and Toccata in G, Waldron; "Ave Maris Stella", Dupré. At the conclusion refreshments were served and members and guests examined the display of organ music arranged by Aucter's House of Music.—CARL ADAMS, Registrar.

**STAMFORD, CONN., CHAPTER**—John Rodgers was the guest speaker at the Nov. 17 meeting of the Stamford Chapter at the North Stamford Congregational Church. Mr. Rodgers is an assistant editor of the H. W. Gray Co. He played a number of anthems suited to various types of choirs, explaining the importance of fitting the text to the liturgical service. He brought with him a fine variety of anthems and organ music which members and guests spent a busy hour inspecting. Refreshments were served by women of the church.—PRISCILLA M. CARLSON, Secretary.

**BANGOR, MAINE, CHAPTER**—The Bangor Chapter met at the Old Town Methodist Church Dec. 2. The program was a recital by Clayton A. Rogers consisting of compositions by Pachelbel, Buxtehude, Purcell, Walther, Marcello, Bach, Handel, Brahms, Guilmant and R. G. Halling. The two-manual, eight-rank Estey organ built in 1911 is in excellent condition. After the recital refreshments were served. A business meeting was conducted by Richard J. Snare, dean. A discussion was held with reference to a church music workshop in June.—MARY S. BECKFORD, Secretary.

## 1959 Regional Conventions

- Jan. 14, 15—Salt Lake City, Utah
- Apr. 13-15—Columbia, S. C.
- Apr. 13-15—Lincoln, Neb.
- June 15-17—Indianapolis, Ind.
- June 15-17—Seattle, Wash.
- June 15-18—Little Rock, Ark.
- June 16-19—Sacramento, Cal.
- June 22-23—New Haven, Conn.
- June 22-24—Cincinnati, Ohio
- June 22-24—Kansas City, Mo.
- June 23-25—Williamsport, Pa.
- June 29, 30-July 1—Asbury Park, N. J.

Attendance at any of these conventions is not limited to those who live in any particular region. Anyone from far or near is welcome to attend. It is suggested that members choose the convention which is most accessible.

### Fox Recital Proceeds to Schweitzer

The Hartford, Conn., Chapter sponsored a recital by Virgil Fox in the Bushnell Memorial Hall Nov. 3. A large and enthusiastic audience attended Mr. Fox's program which included numbers by Bach, Tournemire, Franck, Vierne and Jongen. A large part of the proceeds of this recital will be sent as part of the chapter's annual donation to Dr. Albert Schweitzer for his work in Africa.

The chapter sponsored a service of Advent music at the Asylum Hill Congregational Church Nov. 30. Works sung by chorists and organists from various churches in the Hartford area were Willan's "Mystery of Bethlehem" and Bach's "For unto Us a Child Is Born". Albert Russell was organist and director.

FLORENCE B. CASE, Publicity Chairman.

**LONG ISLAND CHAPTER**—The Long Island Chapter met for a buffet supper Dec. 7 at the Babylon Methodist Church where Sub-dean Mario Sinisi is organist. Following a brief business meeting at which four new members were welcomed and Dean Toppin announced plans for the organist-clergy dinner Jan. 18, members announced Christmas music plans for their respective churches. The business meeting adjourned for a hilarious Christmas party. Jack Kober and Florence Gode presided at the game session and Mr. Sinisi led the group in the singing of Christmas carols backward, transposed into minor keys and finally as written.

**LONG ISLAND CHAPTER**—The Nov. 9 meeting of the Long Island Chapter at Christ Lutheran Church, Floral Park, featured a delicious buffet supper preceding the meeting. After the business meeting fifty-four members enjoyed a preliminary workshop led by Norman Hollett, F.A.G.O., for the anthems to be used at the annual evensong of the chapter April 19. The group also sight-read several other anthems.—C. W. RASMUSSEN, Secretary.

**STATEN ISLAND, N. Y., CHAPTER**—The Staten Island Chapter sat in on a rehearsal of the Staten Island Symphony Orchestra under Myron Levite's direction Nov. 11. Five choruses from Handel's "Messiah" were sung by members with orchestra accompaniment. Dr. Harold C. Normann served as host.—WILHELMINA DANISCHESKI.

**STATEN ISLAND CHAPTER STUDENT GROUP**—At a coffee hour Nov. 4 Dean John Bainbridge, A.A.G.O., of the Staten Island Chapter and his organ students decided to form a student group. The group held its first meeting Nov. 6, at which time these officers were elected: President, Ann Pfatfeicher; registrar, Robert Swanborg; secretary, Richard Bertuccio, and program chairman, Ronald Howell.—ROBERT SWANBORG.

**MONMOUTH CHAPTER**—The Monmouth Chapter met at the Evangelical Lutheran Church of the Atonement in Asbury Park Dec. 1 to hear a presentation of the new Lutheran communion service, first setting, sung by the combined choirs of the Holy Trinity Lutheran Church, Manasquan, and the host church. James R. Scull and Arthur J. Reines were directors. The Rev. Walter Forker intoned the service with the choirs responding. The anthem for the service was Sowerby's Jubilate Deo. A business meeting was held to complete program plans for the remainder of the year and to discuss regional convention plans.

**MONMOUTH CHAPTER**—The Monmouth Chapter held a seminar on Christmas music at the First Presbyterian Church in Belmar Nov. 3. Members became a choir for the singing of Christmas anthems. Refreshments were served at the business meeting which followed while regional convention plans were discussed.—MRS. L. C. TATEM, Registrar.

# News of the American Guild of Organists—Continued

## Organ Suite, Choir Works

### Commissioned by Chapter

#### for City's Bicentennial

The Pittsburgh Chapter is participating in the bicentennial celebration of the founding of Fort Pitt Nov. 27, 1758, by honoring the past and encouraging the future. The chapter has published a collection of early hymns and hymn tunes and has commissioned three new anthems and an organ suite—all of which will be performed in the bicentennial year.

The year officially opened Thanksgiving Day, Nov. 27. More than fifty choirs joined Nov. 30 in fifteen different churches in western Pennsylvania to sing the rugged music of their pioneer fathers. Through the initiative of the chapter, a collection of eighteen hymns called "Early Western Pennsylvania Hymns and Hymn-Tunes, 1816-1846" was published by Yahres Publications, Coraopolis, Pa., for this festival. Jacob A. Evanson and George Swetnam selected the best of more than 300 melodies out of twenty years' research in this field. Reuel Lahmer, organist of the Church of the Ascension, harmonized the tunes with tasteful regard for the style of the period. The melodies strongly reflect the national background of the Scottish, English and German settlers. Franklin T. Watkins is the general chairman of this phase of the bicentennial celebration.

Three anthems and an organ suite were commissioned to encourage living composers. The organ composition, Suite: "Western Pennsylvania," was based by Reuel Lahmer on five of the pioneer melodies used in the hymn festival. A committee headed by Paul Koch, St. Paul's Cathedral, commissioned Hendrik Andriessen to write a motet on Psalm 150, "Laudate Dominum." Mr. Koch provided a parallel English text to make the work useful in Protestant churches and Jewish congregations. The World Library of Sacred Music will publish this composition.

Another committee headed by Donald Wilkins, Calvary Episcopal Church, commissioned Clifford Taylor, Chatham College, to write an anthem on Psalm 98, "O Sing unto the Lord a New Song." This work will be published early in 1959 by Lawson-Gould Music Publishers, Inc. Mr. Wilkins also headed a committee which has commissioned Isadore Freed to write an anthem suitable for use in Jewish congregations. Mr. Freed has chosen Psalm 122 with Hebrew and English texts. It, too, will be published in 1959.

The cost of all these undertakings has been underwritten by the membership of the Pittsburgh Chapter. James W. Evans is dean of the chapter.

**EASTERN NEW YORK CHAPTER**—The Eastern New York Chapter met Nov. 10 in the parish house of St. Andrew's Episcopal Church, Albany. Bronson Ragan, F.A.G.O., New York City, was the speaker, returning to the group after his stimulating and challenging talk last year. There was a good attendance interested in learning the requirements and procedures for Guild examinations. Mr. Ragan stressed the values to the organist which the preparation for an examination and the experience of taking it give. He emphasized that there is no disgrace in failure to pass: take it over and over, if necessary, for the challenge it offers and the practice one gains. Plans for the promotion of the Langlais recital March 13 were announced. A social period was enjoyed.

**ST. LAWRENCE RIVER CHAPTER**—The first bi-monthly meeting of the St. Lawrence River Chapter was held Nov. 24 in the study of the Asbury Methodist Church, Watertown, N.Y. Officers for the current year are: Dean, W. Robert Huey, Jr.; sub-dean, Kathryn Pillmore; registrar, Ruth Gerrish; secretary, Ralph H. Ware, and treasurer, Lester Bright. After a regular business meeting the members enjoyed a talk on church acoustics by Dean Huey followed by illustrative recordings.

### Hands across the Border Meeting

Buffalo Chapter members were guests of the Toronto Centre of the C.C.O. Nov. 11. A ride by bus took members first to the Church of the Holy Trinity for a greeting by Henry Rosevear and Canon John Frank. Catherine Palmer, F.R.C.O., talked, illustrated the stoptist of the Schlicker organ built in 1956 and played three numbers.

At St. Paul's Church Charles Peaker, Mus. D., F.R.C.O., played as E. D. Northrup talked on the specification of the four-manual Casavant organ.

At St. Timothy's Church Bert Keates, builder of the three-manual organ, talked and John Dedrick, F.C.C.O., played a program of several numbers.

After dinner and good fellowship at St. Timothy's, a program of choral music was given by the choir of the Park Road Baptist Church under the direction of Muriel Gidley Stafford, president of the C.C.O.

Both Mr. Rosevear and Clara Pankow, dean of the Buffalo Chapter, expressed the wish that this "across the border" relationship among organists would be a continued one.

EDNA M. SHAW, Secretary.

**NORTHERN NEW JERSEY CHAPTER**—The Dec. 2 meeting of the Northern New Jersey Chapter was held in the First Presbyterian Church, Clifton. The evening was one of gaiety and humor. Dean Anne Vonk was narrator for a short skit on "Twas the Night before Christmas" with amusing actions and sound effects by Betsy Stryker, sub-dean. There was community singing and games were played. Donald Hulme, accordion, played. After the program refreshments were served by the choir members of the host church.

**NORTHERN NEW JERSEY CHAPTER**—The Nov. 4 meeting of the Northern New Jersey Chapter was held in the First Presbyterian Church of Paterson where Franklin Bowen is organist and choir director. A fine evening of music was played by several members. "The Good Shepherd," Benoit, and "Chant Solennel," Vodorinsky, were played by Dr. Reay S. Adams. Eleanor Wright did "Processional," Shaw, and "Pregiera," Ravanello. "An Easter Spring Song," Edmundson, and Noël "Provincial," Bedell, were performed by John Halliday. Louise Clary played Chorale in A minor, Franck. Concluding the program Mr. Bowen played "Pavan," Rowley, and Adagio and Koraal, Modal Suite, Peeters. Refreshments were served by choir members.—FLORENCE JERN, Assistant Registrar.

**METROPOLITAN NEW JERSEY CHAPTER**—The Metropolitan New Jersey Chapter sponsored a choir festival Nov. 9 at the First Congregational Church, Montclair. Walter Baker was guest conductor and Donald McDonald was at the console for the singing of six anthems and the offertory. Dr. George B. Markey played the Reger "Benedictus" as the prelude and the postlude, Carillon Sortie by Mulet, was played by Nixon Bicknell. Eight choirs from East Orange, Bloomfield, Montclair and Newark participated.

Jean Langlais will be sponsored Jan. 5 in recital under the joint sponsorship of the chapter and Montclair State College.—ERNEST G. MAIRACK, Registrar.

**HARRISBURG CHAPTER**—The Harrisburg Chapter sponsored Dr. Doris Watson in a lecture-demonstration on handbells Nov. 8 in the Pine Street Presbyterian Church. Two sets of bells were used in the demonstration: a set of English bells belonging to Dr. Watson and a set of Dutch bells recently purchased by the Presbyterian Church of Middletown, Pa. A handbell choir of fifteen, composed of members of the chapter, was used to help demonstrate the ringing of the bells.

The chapter opened the fall season Oct. 11 with a covered-dish supper in Immanuel Presbyterian Church. After supper Dean Donald L. Clapper gave an outline of tentative plans for the year. Other new officers are: sub-dean, George L. Biggs; secretary, W. Purnell Payne; registrar, Irene Bressler, and treasurer, Mrs. M. E. Brown. Following a business meeting Russell L. Christman gave a lecture on hi-fi and stereophonic sounds, demonstrating with organ records.—IRENE BRESSLER, Registrar.

**SUFFOLK CHAPTER**—The Suffolk Chapter held an organist-minister dinner in the Methodist Church in Setauket, N. Y., Nov. 7. Nearly forty organists, ministers, subscribing members and guests joined in the covered-dish supper served by subscribing members. Hazel Blakelock, sub-dean, presided. Donald Studholme reported on the response to the choir festival next May. Harold Heeremans, national president, was introduced. He stated that this was like old home week as much of his life and early musical activities had been on eastern Long Island. He discussed the relationship between organist and minister. This was followed by an interesting question period.

**JOHNSTOWN, PA., CHAPTER**—After a brief business meeting at the First Christian Church Nov. 18 the Johnstown Chapter visited Christ the Saviour Cathedral, center of the Carpatho-Russian diocese of the Greek Orthodox Church. The Rev. John Yurcisin, with the assistance of four seminarians, gave members an interesting history of the church, the construction of the building and the significance of the icons and vestments worn by the priests. In connection with a discussion of the liturgy and hymnal, a chorus of eighteen seminarians sang several hymns.—ROBERTA MOFFIT, Registrar.

**WILLIAMSPORT, PA., CHAPTER**—The Nov. 25 meeting of the Williamsport Chapter was held at St. Paul's Lutheran Church. Dorothy E. Gallup was chairman of this meeting with the Williamsport Music Club to hear a program of French organ music. The program opened with Variations on "Come, Ye Thankful People, Come," F. Cunningham Woods, played by Leland E. Mallet who continued with Franck's Chorale in B minor and Dandrieu's "The Fifers." Mary Landon Russell played: "Une Vierge Purcelle," le Begue, and "Berceuse" and "Divertissement," Vierne. "In Paradisum," Mulet, and Toccata, Symphony 5, Widor, were played by Louise Stryker. J. Bertram Strickland closed with the following: Fugue on the Kyrie, Couperin; Trumpet in Dialogue, Clerambault; "Chant de May," Jongen; Fugue in G minor, Dupré.—JAMES A. SCHNABE, Secretary.

**PRINCETON, N. J., CHAPTER**—The Dec. 2 meeting of the Princeton Chapter was held at the home of Sub-dean Lee Hastings Bristol, Jr. This was in the form of a dessert meeting followed by an informal evening of chatter and conversation. Mr. Bristol did some Gilbert and Sullivan and gave his impressions of a few actors of the legitimate stage. Dr. and Mrs. David Hugh Jones described Alaska as they saw it recently on their tour with the Princeton Theological Seminary choir. Dean Winthrop S. Pike announced plans for future programs.

Members of the chapter were guests Nov. 25 of William H. Scheide, musicologist and conductor of the Bach Aria Group of New York. Mr. Scheide demonstrated the Holtkamp organ in his home at Princeton and invited members to try this excellent instrument, an invitation which was readily accepted by many of the group. Members also had the pleasure of viewing his collection of paintings and were particularly impressed with the portrait of Bach painted in the composer's lifetime, which may once have belonged to Karl Philip Emmanuel Bach. Later in the evening Mrs. Scheide served cake and coffee.—RUTH A. REED, Secretary.

**NORTHERN VALLEY, N. J., CHAPTER**—The Rev. Joseph R. Foley, C.S.P., Ch.M., addressed members of the Northern Valley Chapter at the Nov. 17 meeting on the development of boy choirs. Fr. Foley gave an interesting, informative lecture, describing in detail the theory of vocal techniques used. Following his lecture, several boys from the Paulist Choristers gave illustrations. To show general applicability, he demonstrated the same techniques using a different group of boys from the surrounding area. Marie Lambert, program chairman, introduced Fr. Foley and Anne Poitras was hostess at the Madonna Church hall, Fort Lee, N. J. Members of the choir served refreshments.—ANN T. DARWINIAN, Secretary.

**PENNSYLVANIA CHAPTER**—The Pennsylvania Chapter met for dinner at the Woodland Presbyterian Church, Philadelphia, Nov. 8. After dinner an anthem sing was directed by Don Razy. Members in attendance sang a large group of anthems composed in 1958. These anthems represented a wide variety of composers, arrangements and styles.—VIRGINIA M. HELM, Publicity.

### Chapter Goes on Organ Crawl

The Nov. 2 meeting of the Lancaster, Pa., Chapter took the form of an historic organ tour. The Tannenburg organ in the Litz Moravian museum was built in the latter part of the eighteenth century. Tannenburg organs were used throughout the east-central states. This particular one built in 1782 has four ranks of pipes, one manual and no pedalboard.

A Johnson and Son organ, Opus 609, is still in use in the Millersville Methodist Church. It was rebuilt in 1948. Joseph Rader played a short recital on this organ as a part of the tour. It has two manuals, twenty-four ranks of pipes and a twenty-eight-note pedalboard.

The third organ visited was the Pomplitz-Rodenwald organ in the Kreutz Creek Presbyterian Church in Hellam, York County. The organ was built in Baltimore in 1853 and has one manual, seven ranks of pipes and one chromatic octave pedalboard. This organ is hand pumped and it can be played despite a small hole in the bellows.

John W. Jones, dean of the chapter, was chairman in charge of arrangements for the tour.

FRANCES M. MCCUE, Registrar.

**READING CHAPTER**—A seminar on "The Place of the Organ in Choral Works" was conducted for the Reading Chapter by Dr. David N. Johnson, Alfred, N.Y., University, Nov. 8 in the Holy Redeemer Lutheran Church. The evening of the same day Dr. Johnson gave a recital-lecture, "discovering the organ", in Bethany Lutheran Church, West Reading. His program included: "In dir ist Freude," Bach; "Schönster Herr Jesu," Schroeder; Prelude and Fugue in D, Bach; "Majeste du Christ," Messiaen; Flute Solo, Arne; "Quem Pastores," "Ich steh an deiner Krippe hier" and "O Helland, reiss die Himmel auf," Pepping; "Herzlich tut mich verlangen," Brahms, and Toccata and Fugue in D minor, Bach.—MILDRED I. SCHNABE, Registrar.

**CENTRAL PENNSYLVANIA CHAPTER**—The Nov. 10 meeting of the Central Pennsylvania Chapter featured a talk on instruments of the Bible by Rabbi Emmanuel Lifschutz in the Agudath Achim Synagogue, Altoona. In addition to telling of the instruments in the Old Testament and their use, he played the only instrument used in Orthodox synagogues: the ram's horn or "Shofar". The rabbi and his son also chanted various parts of the service, explaining the significance of each, and pointed out liturgical appointments. A question-and-answer period enabled Rabbi Lifschutz to share with members some of his vast knowledge of ritual and history. Arrangements for the program were made by Harry Hitchins.—IOA B. PRATZ, Registrar.

**LES BOIS CHAPTER**—Les Bois Chapter with Donald Oakes as dean sponsored Deloris Bloomquist Waller in recital at the Boise Junior College auditorium Nov. 2. Included on her program were: Prelude and Fugue in E major and "Wie schön leuchtet," Buxtehude; Fugue in G major and Allegretto, Sonata 4, Mendelssohn; Five Chorale Preludes, Walcha; Trio-sonata in E minor, Bach; Fantasie in Echo Style, Sweelinck, and Diferencias sobre el Canto de Caballero, de Cabezon.—MRS. LILLIE O. McQUEEN, Secretary.

**WYOMING CHAPTER**—The Wyoming Chapter met Nov. 10 at the First Methodist Church, Casper, with Mrs. Darrell Booth and Walter Swartz playing a recital. Seventeen members and guests were present. A brief business meeting was conducted by Mrs. Brenda Layman, dean.—JOHNAVIEVE HAMILTON, Secretary.

**CENTRAL ARIZONA CHAPTER**—The Central Arizona Chapter met Nov. 17 at the First Ward L. D. S. Church, Phoenix. Dinner was catered by members of the church following a tour led by Bishop Foutz. The organists present brought their pastors and choir directors as guests. Dean Melba Chatwin presided. After the reading of three papers selected from the writings of Dr. David McK. Williams, Dr. Halford Luccock and Dr. Warren H. Deem, the subject matter was discussed in an open forum with Sub-dean Vernon Johnson as moderator.—MARTIN ANDERSON, Registrar.

## Westminster Choir College

William F. MacCalmont, President

John Finley Williamson, President emeritus

Alexander McCurdy, Jr., Head of Organ Department

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# News of the American Guild of Organists—Continued

## Examination Committee

### Reports on Candidates' Work in the 1958 Tests

It is a pleasure to record that the examiners feel that the general standard of work showed an improvement, in spite of the fact that some candidates showed inadequate preparation.

#### TESTS AT THE ORGAN

Generally speaking, the standard of performance of the set pieces was good. These pieces, however, account for only twenty-five percent of the marks in the playing examination. The standard in the keyboard test varied considerably and a particular weakness was the seeming inability of most candidates to do the modulation question in a musical and creative way. Most attempts consisted of an un-rhythmical, confused shuffling of chords until the new key was reached. The crossing of parts in the score-reading test caused difficulty for some and it is important that a candidate train himself to look ahead and see the music as a whole rather than struggle from note to note. A serious problem with a number of candidates was the length of time they took in looking over the keyboard tests before beginning to play them. The ability to sight-read must include a facility to take in very quickly the essential character of a test and, on an average, twenty seconds should be sufficient for this purpose. Some candidates looked at the tests for so long that they would seem to have taken time almost to memorize them before beginning to play!

Generally speaking, a longer and more consistently regulated period of preparation of these all-important tests in musicianship would seem to be necessary for all candidates for these examinations.

#### FELLOWSHIP

**Counterpoint**—As a rule the choice of chords was weak and resulted in poor part writing.

**Fugue**—Few candidates knew how to construct a good episode. This is a test of considerable importance and requires thorough specialized preparation.

**String Quartet**—This was far better than usual.

**Response**—Promising modern writing characterized the setting of the text, including one excellent example. In this test the utmost freedom is invited, provided a convincing musical result ensues and one in harmony with the text.

**Orchestration (a)**—This was very bad. Some candidates seemed to have no idea of balance of tone, and there were cases of transposing instruments being written in wrong keys. Usually, each section should be complete in itself in order to secure sonority.

**Orchestration (b)**—There was unnecessary doubling, especially in the brass section. This test, however, produced some good work.

**Essay**—This was done very well.

#### ASSOCIATESHIP

**Counterpoint**—A large proportion of candidates elected strict rather than free counterpoint. Generally speaking, the choice of chords was not happy, and the flavor of the sixteenth century was absent.

**Fugue Subjects and Answers**—Both subjects and answers caused trouble, and many candidates seem to be unfamiliar with double counterpoint. The chances of passing this test without the specific study involved are remote.

**Harmonization**—This was quite satisfactory though some examples showed little sense of pianoforte style.

**History of Music**—Some papers were good, though several candidates did not seem to realize the importance of good English.

**String Test**—The utmost harmonic fullness must be achieved by the judicious selection of intervals on the beats.

**Descant**—The use of many high notes is undesirable.

**Response**—Many settings of the text showed some enterprise. Consistent modern writing brightened the task of the examiners.

## GIVE WEDDING PROGRAM FOR CHICO CHAPTER



CHARLES VAN BRONKHORST, G. Max Williamson and Mrs. Williamson gave a recital of wedding music for the Nov. 24 meeting of the Chico, Cal., Chapter at the Bidwell Memorial Presbyterian Church.

Mr. van Bronkhorst's preludial numbers included Bach, Karg-Elert, R. K. Biggs,

Purvis and Darke; his processional was by Handel and Rheinberger, and his recessional included Purcell and Marcello. Mr. Williamson's tenor solos with Mrs. Williamson accompanying were six songs from the volume "Wedding Blessings" issued by the Concordia Publishing House.

#### CHOIRMASTER (A)

Candidates must correct errors and not merely beat time while the choir continues to sing. On the other hand, much talking wastes time and often betrays lack of technique.

Latin pronunciation was weak. Why, when it is so easy to learn?

Chants were often accompanied and conducted clumsily.

The paper work showed lack of preparation in most phases. Candidates are advised to study carefully the requirements and make sure, by examining previous papers, that all phases of the examination are included in the preparation.

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

TACOMA, WASH., CHAPTER—The Tacoma Chapter sponsored Alma Lisso Onclay in her first local recital Nov. 10 at the First Presbyterian Church. She was assisted by her husband, Dr. Paul Onclay, baritone and violinist; Mrs. Glenn McBride, violinist, and Barbara McBride, 'cellist. Mrs. Onclay opened her program with the Bach Prelude and Fugue in B minor. Other solos included: "O Welt, ich muss dich lassen," Brahms; "Aus Wasserfüßen Babylons," Karg-Elert; "Ein feste Burg," Bach, and Langlais' "Poemes Evangeliques." Dr. Onclay sang an aria from Handel's Second Passion and two songs by Mrs. Onclay, "Come, Peace of God" and "Mid All the Traffic of the Ways." Two church sonatas by Mozart closed the program. A reception in the church parlors followed the recital.

Robert Rank, A.A.G.O., M.A., Seattle, was sponsored in a program of the classics and contemporary composers Nov. 30 at the Central Lutheran Church. A reception followed. —LUCILLE HORNUM, Registrar.

KERN COUNTY, CAL., CHAPTER—The Kern County Chapter held its Christmas meeting Dec. 1 at the home of Ralph M. Cornell in Bakersfield. An impressive Christmas program, outlined by seasonal readings, was given by Mrs. Lee Liles. She was assisted by vocalists and organists who portrayed the Christmas story through musical selections. Tom Russell, member of the chapter's student group, played Noël "Basque," Benoit. A girls' ensemble group from Golden State junior high school sang "The Angel Gabriel," Traditional, and "Christmas Lullaby," Rogers. "O Holy Night" was played by Phyllis Indermill. Mary Tedd, director of the ensemble, sang Perry's "The Virgin's Lullaby" and Handel's "He Shall Feed His Flock." "Hallelujah Chorus," Handel, was played by Phyllis Indermill. An exchange of gifts concluded the evening. —MARY CORNELL, Registrar.

LONG BEACH, CAL., CHAPTER—The Long Beach Chapter met at the Assistance League Dec. 2. After a delicious Christmas dinner Dean Vera Graham introduced guests. A sermonette by the chaplain followed. Gene Driscoll, program chairman, introduced the City College madrigal singers under the direction of Royal Stanton. They sang madrigals and Christmas folk melodies. —EDITH MARTIN WYANT, Corresponding Secretary.

SAN JOSE, CAL., CHAPTER—The San Jose Chapter held its Nov. 23 business meeting in the chapel of the First Presbyterian Church prior to attending the dedicatory recital of the new Hillgreen-Lane organ played by Richard Jesson, San Jose State College. Mr. Jesson played compositions by Walther, Couperin, Dandrieu, Handel, Bach, Sowerby, Schumann, Wright, John Hyatt Brewer and Franck and, as an encore, Sibelius' "Bells of Berghall Church" arranged by John Klein. The organ was designed by William N. Reid and the specification was drawn by Mr. Reid in collaboration with Mr. Jesson. Following the recital the chapter and Mr. Jesson were entertained by the Rev. Phil Barrett and the First Presbyterian Church at a reception in the church parlors. —LEILA LEVAN LOADWICK, Corresponding Secretary.

SANTA BARBARA CHAPTER—The meeting of Santa Barbara Chapter was held Oct. 28 in El Montecito Presbyterian Church's new parish house. Mrs. William Beasley presided and announced that the chapter has engaged Pierre Cochereau for a recital April 1. The program for the evening was the film "Capturing the Winds", a tour of the Wicks organ factory, with a background by Richard Ellsasser. The Wicks representative, Richard Groves, made explanatory remarks. After the meeting Halloween refreshments were served. —C. HAROLD EITZBECKE, Acting Registrar.

LOS ANGELES CHAPTER—The beautiful Toluca Lake home of the Richard C. Simon-ton was the site of the Los Angeles Chapter's Christmas party Dec. 1. Festive decorations greeted 125 guests assembled in the charming "auditorium" downstairs. Bill Thomson entertained the chapter at the mighty Wurliizer with several appropriate and beautifully-played numbers. Santa Claus came early to bring members such suitable gifts as music, books, records and even music racks and pipes. After this pleasant break several vocal numbers were sung by Elizabeth Day, Winton Day, Dee Clay and Eugene Clay under the direction of Leslie Sommer-ville. Refreshments concluded the evening.

SACRAMENTO CHAPTER — The Sacramento Chapter met Oct. 14 at the home of Ethel Sleeper Brett for a dessert and social hour and a short business meeting. Frederick Errett, chairman of the regional convention to be held in Sacramento next June, called for reports from various committees. After the business meeting Margaret Ballmer gave a talk on preparation for Guild examinations. Mr. Errett acted as a candidate. A short talk by John Swinford, organ builder, related his interesting experiences. —RUTH H. MARTIN, Secretary.

GALVESTON, TEX., CHAPTER—The Galveston Chapter held its regular business meeting Nov. 24 followed by a choir and organ program at the First Baptist Church. Robert E. Collier, Jr., directed. Accompanists were Mrs. Robert E. Collier, organ, and Mrs. Herbert Sharp, piano. Several organ solos were played by Mrs. Marshall Jones. Members attended a Christmas party Dec. 9 at the Central Christian Church. Hostesses were Mrs. John H. Hamilton, Jr., dean, and Mrs. William H. Benson. —USULUE T. RANE, Secretary.

## Chapter Honors Memory of E. S. Barnes

The Nov. 10 meeting of the Pasadena and Valley District Chapter, held at the First Methodist Church of Pasadena, included a dinner meeting followed by a most unusual program. Members were privileged to have Dr. Leslie P. Spelman, regional chairman, present.

The Whittier Symphony Orchestra played the "Ruy Blas" Overture, Mendelssohn, and the second and fourth movements of Symphony 2, Sibelius. Ronald Huntington, past-dean, played Rhapsodie, Symphony 2, Edward Shippen Barnes, played in memory of the composer. A first performance of Rayner Brown's Chaconne, written for and dedicated to Mr. Huntington, followed. Mr. Brown was introduced and applauded along with Mr. Huntington for a most effective new piece for the organ.

The program combined the talents of orchestra and organist for the closing two numbers: Adagio, Symphony 3, Vienne, and the Concerto in E minor, Dupré, the latter being the second performance in the United States of this work.

ORANGE COAST CHAPTER—Members of the Orange Coast Chapter went by chartered bus and in private cars to Pasadena Nov. 11 stopping at a restaurant en route for dinner. They gathered at the home of Dr. Hunter Mend, California Institute of Technology, who as a hobby has been building a four-manual organ in his home within the last ten years. The organ contains a complete positiv built by Flentrop of Holland, probably the largest independent pedal organ on the west coast (as an example, reed stops alone include the entire range from 32 ft. to 2 ft.) and many ranks of unusual tone quality and clarity. An excellent recital was played by David Billeter who included works by Sweelinck, Couperin, Bach, Andriessen, Peeters, Tournemire and Haines. A record attendance taxed the seating capacity of the residence and those who attended were enthusiastic about the organ. The recital and the trip. —ADEEN ADAMS.

TEXAS CHAPTER—A joint meeting of the Texas Chapter and the Fort Worth Chapter was held Nov. 10 at the Glass House restaurant between Dallas and Fort Worth. While the social side of the meeting was stressed, the central figure on the program was E. Clyde Whitlock, music editor, Fort Worth Star Telegram, and faculty member, Texas Christian University and the Fort Worth Conservatory. Mr. Whitlock told stories of times past and shared musical experiences. Robert Ekblad, sub-dean, presided, assisted by Emmett Smith, dean of the Fort Worth Chapter. David McK. Williams was among guests present. Q'Zella Jeffus of the Fort Worth Chapter entertained after dinner with "limericks for every occasion" which she accompanied on the zither. —ERIC HUBERT, Acting Registrar.

TEXARKANA CHAPTER—The Nov. 20 meeting of the Texarkana Chapter was held in the parlors of the First Baptist Church. At the business session, presided over by Mrs. Carl Pelley, dean, Mrs. William Hibbits was elected sub-dean. The program was a lecture-demonstration of work with children's choirs by Mr. and Mrs. Dwight Phillips. Choirs of several age levels were used.

The Nov. 3 meeting of the chapter was held in the First Methodist Church, Camden. Quarterlies and yearbooks were distributed. Richard Waggoner, A.A.G.O., conducted a "favorite anthem" session.

The chapter held its Oct. 6 meeting at the First Baptist Church, El Dorado. The dean, Mrs. W. J. Perkinson, conducted a short business meeting. Lecil Gibson lectured on the placing and building of organs. A tour inside the organ was made in conjunction with a demonstration of the organ at the First Presbyterian Church, El Dorado. A tour of Mr. Gibson's organ workshop followed. —ELIZABETH COPLAND, Secretary, and DOROTHY EIDER, Registrar.

OKLAHOMA CITY CHAPTER — Dinner was served to approximately sixty members and guests when the Oklahoma City Chapter met at St. Paul's Episcopal Cathedral Nov. 24. Following dinner Dean Nancy Ragsdale presided over the business meeting at which two new members were elected. Dubert Dennis, sub-dean, lectured on the registration of the American classic organ. He told how the organ is built to provide proper registration for all types of organ music from pre-Bach through contemporary music. He interspersed his remarks by demonstrating with short passages from appropriate compositions how different types of registration can be set up. St. Paul's completed installation of a three-manual Aeolian-Skinner organ a few months ago. At the close of his portion of the program he played Purcell's Trumpet Tune and Air. The final number of the program was given by Robert Cowan and Mildred Andrews who played a portion of Franck's Symphonic Variations.

## News of the American Guild of Organists—Continued

**TULSA, OKLA., CHAPTER**—The Tulsa Chapter met Dec. 2 in the parish house of Trinity Episcopal Church. The traditional Christmas dinner was followed by a program of carols played on English handbells by the bell choir of the First Christian Church directed by David Williams. After the choir's program Mr. Williams explained the origin of the bells, how they are cast, the source of the different overtones and how music is arranged for bells. He also discussed the difference in English and Dutch bells and then had different members of the group try playing one of the carols. There was an exchange of gifts at the close of the program.

**CENTRAL ARKANSAS CHAPTER**—The Central Arkansas Chapter held an interesting meeting at Trinity Episcopal Church, Searcy, Oct. 14. Kenneth R. Osborne of the University of Arkansas faculty played the following program: "Meinen Jesum lass ich nicht"; Walthers; Two Canzonas in G, Buxtehude; Flute Solo, Arne; "Von Himmel kam der Engel schaar"; "O Mensch bewein' dein' Sünde gross"; "In Dir ist Freude" and Pastorale, Bach, and Prelude and Fugue, Effinger. The organ on which Mr. Osborne played is thought to be the oldest in Arkansas. It was originally built for Christ Episcopal Church, Little Rock, in 1882 by Pilcher & Sons, Louisville, Ky. Near the close of the century Christ Church obtained a new organ and offered the old one to the Searcy church. It still stands where it was placed in 1902. In 1922 extensive repairs were made, including the installation of an electric blower. In the war years the organ stood idle. The Rev. C. B. Hoglan, Jr., Trinity vicar, completed restoration last winter with the aid of Harding College students, William H. Risinger, Jr., of El Dorado, Ark., and John A. Lock, Jr., of Toronto, Canada. The organ has been used regularly in the church services since last spring.—Mrs. H. C. HARRIS, Secretary.

**NORTH LOUISIANA CHAPTER**—The North Louisiana Chapter met Nov. 4 in the First Methodist Church of Shreveport for a brief business meeting and to hear J. C. Williams, representative of the Aeolian-Skinner Company, speak on the subject of organ maintenance. Mr. Williams discussed some of the problems that can arise in the use of the organ and demonstrated how the organist can make temporary adjustments or repairs on faulty pipes. Members were invited to inspect the sound chamber where Mr. Williams continued his talk and answered questions on pipe voicing and tuning. The chapter held a meeting Oct. 14 in the First Presbyterian Church. Mr. and Mrs. Norman Z. Fisher arranged a fine program on Guild examinations, covering both paper work and repertory, and as a result several members formed a study group which will meet bi-monthly to prepare for the examinations. The scholarship committee headed by Mrs. H. L. Booth reported April 11 as the date for the annual organ contest open to pupils of members of the chapter. Contestants will be required to play the Toccata and Fugue in D minor by Bach and one selection by a contemporary American.—SUSAN K. COLES, Registrar.

**MERIDIAN, MISS., BRANCH CHAPTER**—The Meridian Branch Chapter had its first meeting Nov. 15 in the lounge of the First Baptist Church. William Porter presided. A student group was organized by the branch chapter. Feb. 14 was set for the mid-winter meeting in Meridian of the local branch, the student group and the North Mississippi Chapter. Plans for bringing to Meridian an internationally-known organist sometime in the year were discussed. A coffee hour was served by Mesdames J. H. Mallard and Rudolph Matzner. Following the coffee hour members heard a Bach Prelude and Fugue played by Linda Lockett.—Mrs. J. H. MALLARD, Secretary and Treasurer.

**MISSISSIPPI GULF COAST CHAPTER**—The newly-formed Mississippi Gulf Coast Chapter held its first meeting Nov. 3 in the First Methodist Church, Gulfport. A lecture on organ building by Conrad C. Morgan was heard by a group of thirty-five. Mr. Morgan, dean of the new chapter, is the organist-director of music of the host church. Other officers are Dr. Laurence Oden, Mrs. Stanley Hackman and Mrs. William Estopinal. A reception and business meeting followed.—Mrs. WILLIAM ESTOPINAL, Secretary-treasurer.

**SHREVEPORT, LA., CHAPTER**—Good music and good pies brought together members of the Shreveport Chapter for a gay informal "hi-pi" party Dec. 2 at St. Mark's Episcopal Church. A brief business meeting was held at which Dean Hansen extended a welcome to the many guests who had come to share in the evening's fun. Charles Hostetter, in charge of the program on hi-fi and stereophonic sound, had asked members to bring some of their favorite recordings. Delicious refreshments were provided.

The chapter and the First Methodist Church sponsored Dr. Nita Akin in a recital Nov. 19. Her program was as follows: Fanfare in C, Purcell; "Fairlest Lord Jesus," Edmundson; "In These Is Gladness," Bach; Ronde Française, Boëllmann; Allegro Cantabile, Widor; "Ave Maria," Gullmant; Chorale in A minor, Franck; "East Wind" and "West Wind," Rowley; "Joyeux Noël," van Hulse; "Abide with Us," Weinberger, and Prelude and Fugue on "B-A-C-H," Liszt.—SUSAN K. COLES, Registrar.

**MOBILE, ALA., CHAPTER**—Members of the Mobile Chapter met at the home of Richard deNeefe Dec. 5 for a short business meeting and Christmas party. The short business meeting, presided over by Dean Helen Allinger, was a discussion of changes to be made in program plans for future meetings. Games were directed by Henry Davis, Esther Knudsen and Mrs. Alvin Eubanks. Christmas carols and popular Christmas songs led by Mr. deNeefe were sung by the group; John Morrison accompanied at the organ and Henry Davis at the piano. Delicious refreshments were served.—ROSA ADAMS BROWN, Registrar.

**LEXINGTON, KY., CHAPTER**—The Nov. 11 meeting of the Lexington Chapter was held at the Maxwell Street Presbyterian Church; Jean M. Chrisman and Eleanor B. Knox were hostesses. Dean Arthur Wake presided at the business meeting and Arnold Blackburn, University of Kentucky, gave a paper on "Ideals in church music" using choral recordings for illustration.

The Oct. 14 meeting was held at the Central Christian Church with Beulah B. Stone and Ada Woodward as hostesses for a coffee hour. Dr. Almonte Howell, University of Kentucky, showed slides of churches in France, Spain and Italy.

The opening meeting Sept. 10 was at the Coach House. Sub-dean Hammond Porter announced plans for the year.—ELIZABETH McCLEURE MAHAN, Publicity.

**MEMPHIS, TENN., CHAPTER**—The Memphis Chapter met Nov. 3 at St. John's Episcopal Church for a program of organ music by Mrs. Gordon Hollingsworth, Jr., James Tugwell and A. Thomas Talbert. The program was as follows: Allegro Vivace, Sabbatini; Air, Tartini; "Rejoice, Ye Christians," Bach; "Reed-grown Waters," Karg-Elert; Toccata, Andriessen; Suite from "Water Music," Handel; Carillon, Vierne; Toccata in G and E minor, Pachelbel; Sonata 2, Movement, Hindemith; "Shadows in Pastels," Talbert; "My Soul Longeth to Depart in Peace" and Epilogue, Langlais. Following the program an informal reception was held with Richard White, organist-choirmaster, serving as host. Honored guests were students at Southwestern and Memphis State Universities, prospective members of the student group to be sponsored by the chapter.—EUGENIA EASON, Registrar.

**NASHVILLE, TENN., CHAPTER**—The Nashville Chapter met Nov. 11 at the Tulip Street Methodist Church with Frances Southerland and Jerry Williams as hosts. Dean Margaret Wright presided over the brief business meeting. Earl Copes was appointed Quarterly representative. Service pieces were played by Margaret Douglas and Miss Southerland on the Jardine tracker action organ. Refreshments were served in the dining room of the church.—FRANCES SOUTHERLAND, Registrar.

**CHARLOTTE, N. C., CHAPTER**—The Charlotte Chapter held its annual organist-clergy banquet Nov. 17, with ministers and their wives as special guests, at the Dilworth Methodist Church. Following a turkey dinner the guests were entertained with a vocal solo by Mrs. William Templeton. The address of the evening was given by the Rev. A. James Laughlin who spoke on worship from the viewpoint of ministers and musicians. Sixty guests were present.—NELL MORGAN, Registrar.

**ATLANTA CHAPTER**—The annual Guild service of the Atlanta Chapter was held at the First Presbyterian Church Dec. 1 with an overflow congregation hearing the choir under the skilled leadership of Edith Howell Clark. Dr. Harry A. Fifield, minister of the church, gave an inspirational message on the value of music in the church service. The choir and soloists were heard in Palestrina's "O Bone Jesu"; Bach's "Jesu, Priceless Treasure"; Titcomb's Te Deum; "I Will Lift Up Mine Eyes," Sowerby; "Grieve Not the Holy Spirit," Noble; "The Beatitudes," van Hulse, and "O God, Thou Art My God," D. McK. Williams. Mrs. Clark played Reger's "Benedictus" and "Ein feste Burg." After the service women of the church honored members of the chapter with a reception in the church parlor.

The Nov. 3 dinner meeting was at the Druid Hills Presbyterian Church with Mabel and Haskell Boyter acting as hosts. Members brought their ministers as guests. The feature of the program was the address on the historical background of church music by Richard T. Gore, College of Wooster, Ohio.

The chapter sponsored Kathleen Quillen in a recital at All Saints' Episcopal Church in memory of the late Joseph Ragan, organist and choirmaster there for more than thirty years. Mrs. Quillen is his successor.—MOZELLE HORTON YOUNG, Reporter.

**MIAMI CHAPTER**—The Miami Chapter met Nov. 18 at St. Stephen's Episcopal Church to enjoy an interesting lecture-demonstration by Charles McVay on the safe, natural way of training and developing the child voice in the junior choir. The St. Stephen's boys' choir, under the direction of Mr. McVay, illustrated various points and ideas brought out in the lecture and a printed outline was distributed to the members of the audience, a program given by Mr. McVay at the state convention in Jacksonville last May. It was followed by a brief business meeting where announcement was made of final plans for a master class and recital by Alexander Schreiner Jan. 29 and 30.—PATRICIA HILL, Registrar.

**TAMPA CHAPTER**—The Tampa Chapter held its annual Christmas party in the auditorium of the Arthur Smith Music Company Dec. 1. The room was decorated with fresh Florida flowers and greenery. After a short business meeting an impromptu program was given, guests playing or singing their favorite Christmas music. Dean David Mitchell and Grahame Smith provided organ music; Alice Newberry and Helen Wiltshire played organ and piano duets; Mrs. G. F. Hayman and Wilson Pontius sang, accompanied by Zenda Shirk. The entire party sang Christmas carols and finished a delightful evening with buffet refreshments.

**CHARLESTON, S. C., CHAPTER**—The Charleston Chapter treated itself to a Christmas party Dec. 1 at St. Matthew's Lutheran Church with Janet Moede as hostess. After the showing of the filmstrip "The First Christmas" and the singing of carols, numbers were drawn for an exchange of gifts. Several guessing games based on music were played. Refreshments were served.

The annual clergy-organist dinner was held Nov. 1 at the Second Presbyterian Church. The clergy entertained with a mock ministerial union meeting. The skit was written by the Rev. T. W. Horton, Jr., the chapter's chaplain and treasurer. Organists and guests enjoyed the hilarious "behind-the-scenes" conversation and "asides."—MOLLIE McCORMAN, Reporter.

**RICHMOND, VA., CHAPTER**—Organ registration was the subject of the Nov. 17 meeting of the Richmond Chapter at the Second Presbyterian Church. Wyatt Insko led a lecture-demonstration at the console of the recently-installed three-manual Casavant. Mr. Insko discussed the four classifications of organ tone and drew attention to the structure of the flue pipes. He stressed economy in choice of stops, judicious choice in their selection and omitting softer stops in "organo pleno." Mr. Insko emphasized what he termed the "architecture of registration" in planning a piece, and he illustrated this idea in the different sections of the Prelude in E flat and "St. Anne" Fugue. Previously members examined a display of organ music and saw and heard an interesting tracker organ which Mr. Insko has restored.—GRANVILLE MUNSON, Jr.

**GREENWOOD, S. C., CHAPTER**—The Greenwood Chapter held its Nov. 24 meeting in the Central Presbyterian Church, Anderson, S. C., with Henry von Hasseln as host. The program of Christmas music was sung by the choir of the church with Mrs. Everett Pearson, director, and Mr. von Hasseln, organist. It was as follows: "La Nativité", Langlais; "Let All Mortal Flesh"; Clokey; "Lo, How a Rose E'er Blooming", Praetorius; "O Holy Night", Adam; "Pans Angelicus", Franck; "The Virgin's Slumber Song", Reger; "Gesu Bambino", Yon; "Greensleeves", Vaughan Williams; "Silent Night", Gruber, and "Gloria Gloria", Caldwell.—ROSEMA MAJOR, Publicity.

**SPARTANBURG, S. C., CHAPTER**—The Spartanburg Chapter met in the parish house of the Episcopal Church of the Advent Nov. 17 with Dean Sam Woodruff as host. This was a choir-workshop meeting with various members bringing anthems which were sung and discussed by the group.

The chapter sponsored the Spartanburg oratorio society in an anthem concert Oct. 17. Representatives from all choirs in town participated.

The chapter co-sponsored the society's performance of Handel's "Messiah" Dec. 7 with glee clubs from Wofford and Converse Colleges, making a total of almost 200 voices; the orchestra again assisted. John E. Williams conducted and the accompanists were Rachel Pierce, F.A.G.O., organ, and Mary Ellen McDaniel, piano.—J. SAMUEL WOODRUFF, Dean.

**GREENVILLE, S. C., CHAPTER**—The Greenville Chapter's meeting Nov. 17 at St. Michael's Church was "guest night" and pastors, organists and choir directors of the city were invited to attend. The dean, Mrs. J. Riffe Simmons, welcomed guests and members. After a Thanksgiving hymn sing James Greasby, past-dean, gave an interesting lecture on wedding music and illustrated by having Esther Madsen play several examples. Purcell's Trumpet Voluntary in C was offered as a possible substitute for the traditional recessional as was Marcello's Psalm 9. Examples of alternate processions included Bach's Arioso in A; portions of several selections suitable for preludes were also played. It was suggested that hymns be used as vocal solos and Mr. Greasby sang an Old Welsh tune, "Love Divine All Love Excelling." Each person was given a list of music appropriate for church weddings and Mr. Greasby led the round-table discussion which followed the lecture. A social hour was enjoyed with Phyllis Black as hostess.—Mrs. JOHN FOXVILLE, Registrar.

**PIEDMONT, N. C., CHAPTER**—The Piedmont Chapter sponsored a recital Dec. 1 of Christmas music by Dean George M. Thompson and Laurence B. Hedgepeth at the West Market Methodist Church. Mr. Thompson played Noël for Flutes, Daquin, and the following numbers by Bach: Pastorale and Andantino, "Come, Saviour of the Gentiles," "O Hail this Brightest Day of Days" and "O Thou of God the Father." Mr. Hedgepeth played four settings from "Vespers du Commun," Dupré, and "Weihnachten 1914," Reger. A social hour was held after the program.

**PIEDMONT, N. C., CHAPTER**—The Piedmont Chapter met Nov. 3 with a dinner meeting at the woman's college of the University of North Carolina. The new officers announced were: George Thompson, dean; Mrs. George C. Eichorn, sub-dean; Mrs. C. E. Kempton, treasurer; Mrs. Hugh Watson, secretary, and Kenneth Ross, corresponding secretary. Six new members were received into the chapter. After a business meeting, at which plans for the coming year were discussed, the dean spoke of his trip to the national convention at Houston, Tex.—KENNETH ROSS, Corresponding Secretary.

**MONTGOMERY COUNTY, MD., CHAPTER**—The Montgomery County Chapter met Nov. 24 at St. John's Episcopal Church, Bethesda. Following the business meeting Robert S. Taylor gave a demonstration of early instruments using a harpsichord, a clavichord and a viola da gamba.

Katharine Fowler, regional chairman, was guest at the Oct. 27 meeting at Christ Congregational Church, Silver Springs, when Alfred Neuman gave a discussion on the use of instruments in the worship service. The Rev. Leonard Ebel was elected chaplain.—Mrs. PAUL M. FRANTZ, Registrar.

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# News of the American Guild of Organists—Continued

## Neighbor Chapters Birthday Guests

At its regular meeting Dec. 1 the District of Columbia Chapter celebrated its forty-eighth birthday at a dinner party in St. Luke's Methodist Church where Dean Kathryn Hill Rawls, A.A.G.O., is minister of music. Members of the Alexandria, Va., Chapter and the Montgomery County, Md., Chapter and their clergymen were guests for the occasion. The evening was one of fun and hilarity. Parodies of the organ world were sung; an Anna Russell recording was laughed at; a skit by the host chapter and a reading by Mary Camm Adams of the Alexandria Chapter were featured. Mrs. Rawls showed slides from her summer stay in Hawaii.

CLEVELAND FISHER, Registrar.

**ALEXANDRIA, VA., CHAPTER**—For the Oct. 26 meeting of the Alexandria Chapter eight choirs combined for a successful senior choir festival. The massed chorus, directed by Isaac A. Keith, sang: "God Be in My Head," Edmundson; Gloria, Mass 12, Mozart, and "Lord, for Thy Tender Mercies' Sake," Farrant. Under Elba D. Campbell it sang: "Cherubic Hymn," Gretchaninoff; "Cast Thy Burden upon the Lord," "Elijah," Mendelssohn, and "Onward, Christian Soldiers," Roberts. Individual choirs also sang. Chorale in A minor, Franck, and Trumpet Voluntary, Purcell, were played by Dana C. Brown. "Cantabile," Franck, was played by Dr. Edward R. Van Sant. The program ended with "He Who Will Suffer God to Guide Him," Bach, played by Ilene W. Lindner.

The chapter sponsored a recital Oct. 28 by Thomas A. Webber, Jr., A.A.G.O. His program appears on the recital page.—ELBA D. CAMPBELL, Registrar.

**ROCKINGHAM CHAPTER**—The Rockingham Chapter met Nov. 18 for a short business meeting in the Cole Hall apartment, Bridgewater, Va., College. Guests and new members were introduced. Ruth Stauffer was named chairman of the membership committee. Plans were discussed for a youth choir festival in April. Following the meeting members went to Cole Hall where Virgil Fox played a recital on the college lyceum series. A reception in Rebecca Hall followed the recital. Dean George R. Hicks presided at the business session.—RUTH B. SPITZER, Secretary.

**CUMBERLAND VALLEY CHAPTER**—Members of the Cumberland Valley Chapter attended a combination recital-demonstration on the new organ in Coffman Chapel, Hood College, Frederick, Md., by William Sprigg Nov. 15. After the program at the chapel, the group heard Mr. Sprigg play and demonstrate the Möller organ in the Lutheran Church where he serves as organist.

The chapter sponsored Diana Adkins in a recital Nov. 16 at St. Paul's Methodist Church, Hagerstown, Md.

**DETROIT CHAPTER**—The Detroit Chapter celebrated Christmas with an evening of fun and music at the St. Paul's United Church of Christ with Lois Dorsett as hostess. Dinner in the German style was followed by stunts and games under the direction of Lorna Dee Young. Carol singing was led by Marie Joy Curtiss beginning with "Christmas Party," a new release of the Plymouth Music Company, and ending with carols which served as a bridge to the Advent worship service provided by the choirs of the host church.—MARIE CURTISS, Recording Secretary.

**DELAWARE CHAPTER**—Members of the Delaware Chapter met at Christ Episcopal Church, Dover, Nov. 24. Members chartered a bus to make the trip. The program, open to the public, included a recital by the Rev. Paul A. Kellogg, rector of Christ Church and former chaplain of the chapter. Dean Sarah Hudson White extended greetings to guests and members, including the group from Wesleyan Junior College. A program of sacred music was sung by the choir of the Mount Olivet Methodist Church, Seaford, with Evelyn D. Swenson as director and Alderson Mowbray as accompanist.—CAROLYN CONLY CANN, Registrar.

**AKRON, OHIO, CHAPTER**—Members of the Akron Chapter met Oct. 7 at the home of Donald Clark to hear the tape play-back of Dr. Wilbur Held's dedicatory recital on the three-manual Schantz organ just completed in Trinity Lutheran Church, Canton, and the chapter's Mason-Doktor recital in the Westminster Presbyterian Church. Host and hostesses for the evening were Mr. Clark, Dorothy Warden, Louise Inskeep, Louise Owen and Dorothy Deininger.

The chapter met Dec. 1 at the Church of Our Saviour. The program of Advent and Christmas music was performed by the choir boys of the host church directed by Davis Harris and a vocal, string and organ ensemble directed by Dr. Farley Hutchins, University of Akron. After the program members and friends adjourned to the social hall where the annual Christmas buffet was held. This part of the evening was in charge of Louise Inskeep, social chairman.

**MONROE COUNTY, MICH., CHAPTER**—The annual Advent recital was played by members of the Monroe County Chapter Nov. 30 in Grace Lutheran Church. Mrs. George Teall played "Shepherds," Salome; "Gesu Bambino," Yon, and "Bethlehem," Malling. Mrs. Dann Thompson played "Christmas Greetings," Felbel; "Christmas Candlelight Carol," Johnson, and "Now Thank We All Our God," Karg-Elert. Vocal solos were sung by Mrs. Dan Sander. Mrs. Dale Douglas concluded the program playing "Lo, How a Rose," Brahms; "Bohemian Cradle Song," Polster; "Vom Himmel hoch," Pachelbel, and "Greensleeves," Purvis.—VIOLET WESTENBERGER, Secretary.

**SAGINAW VALLEY CHAPTER**—The Saginaw Valley Chapter met at the First Presbyterian Church, Bay City, Mich., Nov. 25. Following a brief business session, Dr. H. R. Evans, minister of music of the church for the last thirty-six years, gave an amusing and informative talk on organs and service playing. Afterward Dr. Evans played a program as follows: "Agnus Dei," Bingham; Chorale, Campbell-Watson; "Now Woods and Fields," Edmundson, and "Supplication," Purvis. Members toured the \$800,000 addition to the church, a chapel and educational facilities. Two features closed a pleasant evening: refreshments and an exhibit of Dr. Evans' published compositions, ranging from orchestral works to anthems and cantatas.—JOSEPHINE HILL WALTHER, Reporter.

**LANSING, MICH., CHAPTER**—The Lansing Chapter met at the Union Building of Michigan State University Dec. 7 for a travelog with Ursula Klein, a charter member, going on a pilgrimage with the Lansing diocese of the shrines of Europe and a side trip to the festival at Salzburg. Following a snack-bar lunch and a business meeting members viewed pictures of the construction of pipe organs. Dr. David Warriner, professor at the university, gave explanations.—ETHEL M. HEATH, Registrar.

**SOUTHWEST MICHIGAN CHAPTER**—The Southwest Michigan Chapter held its Nov. 24 dinner meeting at the Zion Lutheran Church, Kalamazoo. The program featured an annotated liturgy of the Lutheran Church. Dr. Arthur Birkby presided at the organ while Pastor Louis Grother officiated in the chancel as celebrant of holy communion. Thomas Casdorf gave a reading of the component parts of the liturgy. Dr. Birkby supplied a brief background and discussed contemporary practice of Lutheran hymnody, choir music and organ literature. The evening closed with a question-and-answer period.—GEORGE N. TUCKER, Registrar.

**MONROE, MICH., CHAPTER**—The Monroe Chapter met Nov. 11 in the home of Dean Hugh E. Baker to plan its third annual Advent recital for Nov. 30 with local organists and soloists participating. Members and guests heard Carolyn Johnson, a student at the Dundee high school, as she showed slides and told of her experiences in Europe last summer.—VIOLET WESTENBERGER, Secretary.

**DAYTON, OHIO, CHAPTER**—The music department of the University of Dayton was host at the Dec. 1 meeting of the Dayton Chapter. At that meeting the chapter voted to sponsor a student group. It will be composed of University of Dayton organ students and pupils from private classes of members. The program was given by Brother Francis Schneider, S.M., member of the faculty, who spoke on Gregorian chant and its influences. The university alumni chapel choir sang selections to illustrate. Contemporary organ music was performed by Brother Schneider to show the influence of chant on modern composition. Members participated in the reading of Gregorian notation.

At the Nov. 3 meeting at Grace Methodist Church Dr. Homer Blanchard lectured on organ construction and used recorded music to illustrate salient points in his lecture.—BETTY THOMAS, Dean.

**TOLEDO, OHIO, CHAPTER**—The Toledo Chapter met Nov. 18 at the Sacred Heart Roman Catholic Church. The business meeting was conducted by Dean Margaret Weber. Publicity sheets and the program for the projected Margaret Scharf recital were read. The chapter adjourned to the church for a program of organ and choral music by Paul H. Lang and the combined choirs of the church.—JOHN J. FRITZ, Registrar.

**YOUNGSTOWN, OHIO, CHAPTER**—Samuel S. Badal, Jr., was sponsored by the Youngstown Chapter in a recital Nov. 16 on the large Möller at Trinity Methodist Church. A packed church heard Mr. Badal perform the Franck B minor Chorale, Overture to the Occasional Oratorio, Handel-Edmundson, Sowerby's "Requiescat in Pace", van Hulse's Ricerata Quasi Fantasia sopra "B-A-C-H" and Weitz' Symphony. A reception followed.—DONALD LOCKE, Secretary.

**CINCINNATI CHAPTER**—The Cincinnati Chapter sponsored the archbishop's choir boys and men of the cathedral choir Dec. 16 at the Cathedral of St. Peter in Chains. John J. Fehring was conductor and Mary K. Carlton assisted. The choir music included: "Ubi Caritas," Gregorian; "Gaudet in Coelis" and "Ave Maria," Vittoria; "Tota Pulchra Es Maria" and "Cantate Domino," Nees; "Oremus pro Pontifice, Joanne," Fehring. Organ numbers on the cathedral's new Austin were played by Henry Humphreys and Robert Schaffer and included: "Jesu, Priceless Treasure," Rauscher; "Wachet auf," Bach; "La Nativité," Langlais; Toccata, Monnikendam.—MRS. CARL H. HEIMBERGER, Registrar.

## Chapter Sponsors Radio Series

The St. Louis Chapter has been given the unusual opportunity of providing weekly half-hour organ recitals Sunday afternoons over radio station KFUP. The recitalists have their choice of the three-manual Holtkamp organ in Concordia Seminary and the three-manual Kilgen in the Pilgrim Lutheran Church. In the first five months a different organist has been scheduled for each recital.

Dean Robert M. McGill led off the series; other October players were Herbert Fenton, Gladys Winer Walker and Martin Stellhorn. In November Robert Heckman, Glen Freiner, Paul Friess, John Holscher and Robert Miller were heard. December recitalists were: Robert Glasgow, David Wagner, John Thomas and Roy Kehl. The January list will include William Maul, Robert Oldham and Marie Kremer. In February Wayne Balch, Wilhelmina Clukies, Katherine Carmichael and John Paul Bode will be heard.

CHARLES H. HEATON.

**ST. LOUIS CHAPTER**—The St. Louis Chapter held its Nov. 18 dinner meeting at the Episcopal Church of St. Michael and St. George with Paul Friess the host. Don Weiss, choral director at Washington University, gave a lecture on choral techniques and rehearsal methods and demonstrated some of these techniques with a run-through of several anthems, members filling the roll of choir.—DOLPHINE WAREL, Registrar.

**CENTRAL MISSOURI CHAPTER**—The chapter met Nov. 23 in Columbia at the Arthur Lang home for dinner and a business meeting. The group decided to hold an organ workshop in early March. Later the group listened to numerous organ recordings.—JACQUELINE RAITHEL, Secretary.

**BLOOMINGTON-NORMAL CHAPTER**—The Bloomington-Normal Chapter met Nov. 2 in the Centennial Christian Church with Charles Gaines, dean, presiding. Discussion concerned the Asper recital scheduled at the Wesley Methodist Church Nov. 30. The program for the meeting consisted of an exchange of ideas regarding Christmas music. Many copies of music were passed around. Dean Gaines illustrated a few choral numbers at the organ. Mrs. T. O. Tiffin was hostess for a social hour which followed the program.

The chapter met Oct. 19 in the parlors of Wesley Methodist Church with Dean Gaines presiding. Mr. Gaines outlined a tentative calendar for the year with a business session preceding the program at each of the monthly meetings. Following the business meeting a most acceptable organ vespers was played by David Walker. Mr. Walker played compositions by Dunstable, Buxtehude, Walcha, Robert T. Anderson, Bach, Messiaen and Alain. Returning to the church parlors members enjoyed refreshments.—ERTIE HOWARTH SUTTON, Secretary.

**LORAIN COUNTY, OHIO, CHAPTER**—Friends and members of the Lorain County Chapter met at the Elyria Women's Club Nov. 30 for a buffet supper and an evening of relaxation. A festive atmosphere had been created with Christmas decorations. The program, planned by the Rev. Thomas Curtis and J. Martin Beck, consisted of musical games and group singing. Mrs. John Pinkney, dean, announced the next meeting. The committee in charge was Mrs. Carlton A. Squire, Mr. Curtis and Mrs. Jack Hulse, chairman.—ALINE FEINER, Registrar.

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# News of the American Guild of Organists—Continued

## Sowerby to Conduct Workshop

Dr. Leo Sowerby will conduct a workshop on eight of his anthems Jan. 19 for members of the Chicago Chapter in the choir room of St. James' Cathedral. Lyon and Healy will have packets of the anthems available at the door.

A chapter dinner at the nearby Normandy House will precede the meeting.

**WABASH VALLEY CHAPTER**—The Wabash Valley Chapter sponsored a vesper program by the Maple Avenue Methodist Church Nov. 30. The senior and junior choirs were directed by Katherine Becker and Joyce Withrow respectively. Waneta Osborne was organist. In addition to the choirs Edwin Johannott played a violin solo. Following the program members met with the choir for a social hour.—Mrs. GILBERT LEWIS, Secretary.

**ST. JOSEPH VALLEY CHAPTER**—The St. Joseph Valley Chapter heard three youth choirs Nov. 2 at the First Methodist Church, South Bend, Ind. Martha Williams, sub-dean, directed the high school choir from the First Methodist Church, Mishawaka, Ind. The Wesley choir, First Methodist Church, South Bend, was directed by Leslie N. Whitcomb and accompanied on the organ by Madge Woodward Clayton. Dr. Ejnar Krantz, dean, directed and accompanied a girls' choir from the First Presbyterian Church.

The chapter sponsored Claire Cocl Oct. 28. Her program appeared in THE DIAPASON for December.—RUTH ANN LEHMAN, Registrar.

**FORT WAYNE, IND., CHAPTER**—The monthly dinner meeting of the Fort Wayne Chapter was held at the First Presbyterian Church Nov. 25. After dinner and a short business meeting conducted by Donald Allured the group heard a program of organ and choral music. Kathleen Detrick played: "Divinum Mysterium," Candles; "Two Shepherds as They Watched by Night," Bach, and "The Holy Boy," Ireland.—DELBERT JOHNSON, Correspondent.

**AKRON CHAPTER**—A pre-recital dinner was held by the Akron Chapter Nov. 10 at the Westminster Presbyterian Church. After dinner the group heard a public recital by Marilyn Mason and Paul Doktor, viola. Their program consisted of works by Bach, Tartini, Sowerby, Franck, Pochon and Zitali. A reception honoring the artists was held following.—ELEANOR L. WELLS, Registrar.

**WESTERN MICHIGAN CHAPTER**—The Western Michigan Chapter was the guest of the Allen Co. Nov. 3 at Grace Episcopal Church, Grand Rapids. The first part of the program featured the "singing lads" of St. Luke's Episcopal Church, Kalamazoo. The second part of the program was a recital by Phillip Seinhart on the Allen electronic instrument. Following the program a reception was held in the undercroft of the church. Norman Greenwood was host.—Mrs. THOMAS M. MULLER, Corresponding Secretary.

**ST. JOSEPH, MO., CHAPTER**—The St. Joseph Chapter met Nov. 10 at the Zion Evangelical and Reformed Church. Mrs. Evan Ehlers presided and Elsie B. Durham reported Virgil Fox's recent recital at Kansas City. Mrs. John Lefter and Mrs. Ehlers brought anthems to be sung and discussed. Speaking choir parts proved of special interest. A social hour followed with Mrs. Russell Didlo and Mrs. Albin Bazan in charge.—Mrs. DAYTON JENNINGS, Reporter.

**DUBUQUE, IOWA, CHAPTER**—French music was featured at the Nov. 23 meeting of the Dubuque Chapter in the First Congregational Church. Mrs. Sam Rath was program chairman and Doris McCaffrey read a paper on French composers and on the music represented on the program. Gerald Payne, tenor, opened the program with Gounod's "O, Divine Redeemer," followed by "Meditation" from Thais, Massenet, and Toccata, Dubois, played by Mrs. Rath. Bonnet's "Songe d'Enfant" and "Chant de Printemps" were played by Lillian Staiser; David Nelson chose Widor's Finale, Symphony 4, and Franck's "Panis Angelicus." Mark Nemmers closed the program with "Le Banquet Celeste" by Messiaen and Alain's "Litanies."—MARK NEMMERS, Registrar.

**BUENA VISTA, IOWA, CHAPTER**—The Buena Vista Chapter met in St. John's Lutheran Church, Battle Creek, Nov. 16 to hear Paul Andersen, Des Moines, a former member of the chapter, play a recital on a Hammond electronic organ. His selections included: Canzona, Gabrieli; "Schmücke dich, O liebe Seele" and "Wer nur den lieben Gott lässt walten"; Bach; "Zu Bethlehem geboren"; Walcha; "Mitten wir im leben sind"; Walcha; "Te Deum"; Langlais; Sonata 1, Sehr Langsam, Hindemith; "Solemn Melody"; Davies; "O Christ Thou Lamb of God"; Lenel, and Chorale in A minor, Franck. Leora Strackbein entertained at a coffee hour in her home after the recital. A short business meeting was presided over by Dean Howard Johnson.—VIRGINIA BOGGS, Secretary.

**SOUTH DAKOTA CHAPTER**—The South Dakota Chapter met Nov. 7 in Vermillion for its annual election of officers and for a special organ session in connection with the meeting of the South Dakota music teachers association. Dr. Evelyn Hofh presided at the business meeting at which the following officers were elected: Dean, Merle Pfeuger; sub-dean, Merritt Johnson; secretary, Mary Woolsey, and treasurer, Gene Brinkmeyer. The organ session included a discussion of "Organ Repertory and the Worship Service" in which Mrs. Gerald Lygre suggested music from the pre-romantic period, Dr. Evelyn Hofh music of the romantic period and David Blancher music of the post-romantic period. A second discussion-demonstration was handled by Jack Noble and Mr. Pfeuger. Their topic was "The Organ of Ernest Skinner contrasted with present trends evidenced by Aeolian-Skinner." The entire session was under the chairmanship of Maynard Berk, Sioux Falls.—SISTER M. JANE, Secretary.

**UNIVERSITY OF MINNESOTA STUDENT GROUP**—An inspection of the Aeolian-Skinner organ in Northrop memorial auditorium Dec. 2 was the first activity of the year for the University of Minnesota Student Group. University organist and advisor for the group, Edward Berryman, spent several busy hours leading the members through the pipe chambers, explaining the "workings" and answering many questions. As a finish to the evening Mr. Berryman played Bach's "Come Sweet Death." Refreshments and a social hour followed.—MARCIA L. CARLSON, Corresponding Secretary.

**RED RIVER VALLEY CHAPTER**—The Red River Valley Chapter met Nov. 9 in Immanuel Lutheran Church, Fargo, N.D., for a demonstration of the organ by D. W. Firmhaber who played: Two Liturgical Preludes, Oldroyd; "Lord Jesus Christ, Be with Us Now"; Walther, and "In Death's Strong Grasp the Saviour Lay"; Bach. Lloyd Collins reviewed new music for the Christmas season.—CLARA A. POLLOCK, Registrar.

## Organ Teachers to Discuss Methods

A roundtable discussion of methods of organ teaching will be sponsored Jan. 5 by the North Shore Chapter in Lutkin Hall, Northwestern University, Evanston, Ill.

The moderator for the program will be Dr. Barrett Spach, head of the organ department at Northwestern. Other members of the panel will be Dr. Heinrich Fleischer, University of Chicago, Dr. Robert Lodina, American Conservatory of Music, Dr. Robert Reuter, Roosevelt University, and Dr. Arthur C. Becker, DePaul University.

**MASON CITY, IOWA, CHAPTER**—Music of the Italian and French Baroque period was on the program at the Nov. 18 meeting of the Mason City Chapter at the Central Lutheran Church. Mrs. Wallace Allen was program coordinator. Mrs. A. E. Folkman played Prelude and Sarabande, Corelli; Aria, Martini, and Adagio, Ficcio. Wanda Pedely played Toccata, Frescobaldi; Passacaglia, Raison; Noel with Variations, Balbastre, and "Air Tendre", Lully. Mrs. Holmes Pedely played Suite du Deuxieme Ton, Clérambault. Refreshments were served by Marie Von Kanel, Mrs. Folkman, Mrs. Vincent Vedvig and Robert Nord.—WILMA NYCK, Registrar.

**YANKTON, S. D., CHAPTER**—The Yankton College Student Group sponsored a recital by Eugene Brinkmeyer Nov. 17 at the Forbes Hall auditorium. The program included the following: "Processional," Bloch; Prelude to Rosh Hashana and "Chatzoth," Berlinski; Prelude to the Sabbath Torah Service, Milhaud; Fantasie in G minor, "Ich ruf' zu dir," "Wir glauben all" and "Von Gott will Ich nicht lassen," Bach; Prelude and Fugue in G minor, Buxtehude; "Herzlich tut mich erfreuen" and "Herzlich tut mich verlangen," Brahms; "Te Deum," Langlais; "Lied" Symphony, Peeters.—JOYCE MITCHELL, Secretary.

**SOUTHEASTERN MINNESOTA CHAPTER**—The junior choir of the Immanuel Lutheran Church, Plainview, under the direction of Edward Kaelberer sang an excellent program for the Southeastern Minnesota Chapter's Nov. 24 meeting. The program consisted of the following: "God Is Our Refuge and Strength", Luther-Wacker; "O Come Redeemer", Franck-Wacker; Christmas Cantata, Rohlfing; "Glory Be to Jesus", Filita-Stelzer; "Just as I Am", Elvey-Wacker; "I Know That My Redeemer Lives", Hatton; "Let All Things Now Living", Welsh melody; "Beautiful Saviour", Leipzig, 1842, and "The Lord Bless You and Keep You", Wacker. Choir directors displayed copies of junior choir music. Dean Sweitzer presided over the business meeting which followed.—MARIAN TREDER, Secretary.

**SALINA, KANS., CHAPTER**—The Salina Chapter met Nov. 25 at the Grand Avenue Methodist Church for the annual clergy-member dinner. Between courses group singing was directed by Bernard Hulse. Following the dinner clergy guests and their wives were introduced. A male quartet sang. A short business meeting was conducted by Dean Harry Huber. Roll call was answered by naming organ stops. Mayme Porter, A.A.G.O., introduced the speaker for the evening, Dr. Harold L. Soulen, who gave an interesting and humorous talk on the relationship between organist, choir director and clergyman. Fifty-nine people were present.—ROBERTA KAUFMAN, Registrar.

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George Markey's transcontinental tour opening Jan. 6 will include appearances in Utica, N. Y.; Sandusky, Ohio; Chicago; Salt Lake City, Utah; Portland, Ore.; Yakima, Wash; Sacramento and Fresno, Cal.; San Antonio; Columbia, Mo., and Shreveport, La. He will play the dedicatory recital Jan. 28 of the new Pels organ recently installed at the Travis Park Methodist Church, San Antonio, Tex.

Alexander Schreiner will appear in Oklahoma City Jan. 26 and in Bartlesville, Okla., Jan. 27. He will conduct master classes in Miami, Fla., Jan. 29 and 30 with a recital Jan. 30. Additional appearances on this trip include St. Petersburg, Fla., and Rock Hill and Greenwood, S. C.

William Teague also will be heard in Florida, playing at Rollins College, Winter Park, Jan. 28. He will be sponsored by the Memphis Chapter of the A.G.O. Jan. 30 and on this same trip will appear in New York City on Dr. Hugh Giles' series at the Central Presbyterian Church Feb. 3.

Also appearing in New York City are Wilma Jensen at St. Paul's Chapel, Columbia University, Jan. 15 and Dr. Robert Baker at St. George's Episcopal Church Jan. 25.

David Craighead will play two dedicatory recitals—a new Möller organ recently installed at the Second Ponce de Leon Baptist Church, Atlanta, Ga., Jan. 28 and on the new Allen electronic at the North Austin Evangelical Lutheran Church, Chicago.

Marilyn Mason, whose spring tour will take her to the Pacific coast and north-west Canada, will play in Grand Rapids, Mich., Jan. 21 and in Lansing Jan. 25.

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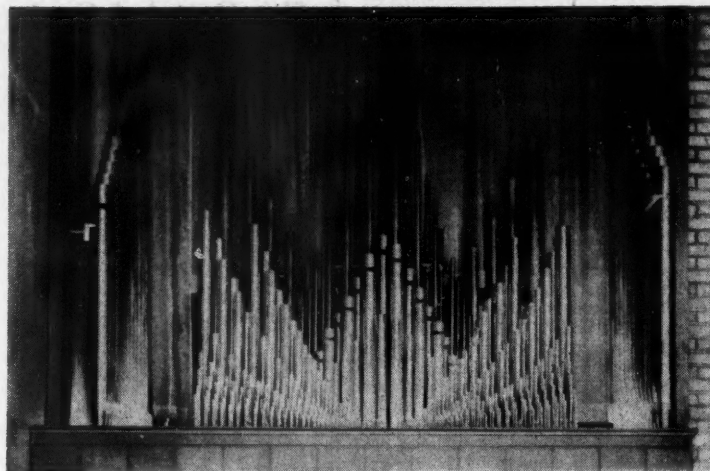
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Douglas Bodle, Toronto, was guest recitalist Sept. 23 at the opening of the new three-manual Casavant organ in St. Andrew's United Church in River Heights, a suburb of Winnipeg, Man. His program appears on the recital page.

St. Andrew's outgrew its old building and erected a new one after the second world war. Growth of the congregation compelled addition of a new wing which delayed installation of the new organ. Mrs. F. C. Kennedy, long-time organist, has retired with the opening of the new instrument. Miss Helen Young has succeeded her.

The church is a contemporary building with stone exterior and brick interior. The great and the upper work of the pedal are exposed in a functional front. W. B. Gardiner, a trustee of the church, worked out the design in consultation with Edwin D. Northrup of the Casavant firm. Installation was made by Rene Blanchard and finishing done by Elbert Blanchard.

The stoptist:

#### GREAT ORGAN

- Quintaton, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 61 pipes.

- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Octave Quint, 2½ ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Chimes.

#### SWELL ORGAN

- Geigen Principal, 8 ft., 68 pipes.
- Rohrflöte, 8 ft., 68 pipes.
- Salicional, 8 ft., 68 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Geigen Principal, 4 ft., 68 pipes.
- Flauto Traverso, 4 ft., 68 pipes.
- Plein Jeu, 3 ranks, 183 pipes.
- Contre Hautbois, 16 ft., 12 pipes.
- Trompette, 8 ft., 68 pipes.
- Hautbois, 8 ft., 68 pipes.
- Clarion, 4 ft., 68 pipes.
- Tremulant.

#### CHOIR ORGAN

- Cor de Nuit, 8 ft., 61 pipes.
- Erzähler, 8 ft., 61 pipes.
- Erzähler Celeste, 8 ft., 56 pipes.
- Prestant, 4 ft., 61 pipes.
- Koppelflöte, 4 ft., 61 pipes.
- Rohrnazard, 2½ ft., 61 pipes.
- Blockflöte, 2 ft., 61 pipes.
- Tierce, 1½ ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.
- Chimes.
- Tremulant.

#### PEDAL ORGAN

- Contrabasse, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Quintaton, 16 ft.
- Cor de Nuit, 16 ft., 12 pipes.
- Spitzprincipal, 8 ft., 32 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Cor de Nuit, 8 ft.
- Choralbass, 4 ft., 32 pipes.
- Cymbal, 2 ranks, 64 pipes.
- Posaune, 16 ft., 32 pipes.
- Fagotto, 16 ft.
- Chimes.

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<b>Allleluia, Christ is Risen!</b> SATB-Accomp.	1786	Otis	.20	<b>Oh Crown Him</b> SSAATTBB-A Cap.	1781	Demming	.25
<b>All Glory, Laud and Honor</b> SATB with Jr. Choir	1574	Teschner-Olds	.25	<b>O Divine Master</b> SATB-Accomp.	1765	Moffatt	.25
<b>Christ is Arisen</b> SATB-A Cap.	1558	Hirsch-Buszin	.18	<b>O Lord Have Mercy</b> SATB-A Cap.	819	Williams	.20
<b>Forty Days and Forty Nights</b> SATB-Accomp.	869	Herbst-Ehret	.20	<b>O Man, Thy Grief and Sin Bemoan</b> SATB-A Cap.	814	Williams	.22
<b>Lord, in This Thy Mercy's Day</b> SATB-Accomp.	1778	Cruger-Walton	.20	<b>Sweet the Moments, Rich in Blessing</b> SATB-Accomp.	870	Arr. Ehret	.20
<b>My God Accept My Heart This Day</b> SATB-A Cap.	871	Gibbons-Waugh	.22	<b>Thy Will Be Done</b> SSAATTBB-A Cap.	1787	Bruckner-Strickling	.20

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## THE DIAPASON

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the next month. For recital programs  
and advertising copy, the closing date is  
the 5th. Materials for review should  
reach the office by the 1st.*

CHICAGO, JANUARY 1, 1959

## Jubilee

Most of our readers, serving as they do in thousands of churches of all denominations, are familiar with the Old Testament reckoning of time with its sabbatical year after each set of six and the "seven times seven years" followed by the holy year of jubilee. For that hallowed fiftieth year with its admonition to "proclaim liberty throughout the land to all its inhabitants", many practices are outlined which made the year both an end and a beginning in the lives of the peoples of many generations.

Last month THE DIAPASON began its jubilee year after "seven times seven years" of serving organists from sea to sea. We shall not follow the warning not to "sow your field or prune your vineyard". Nor do we plan to "send abroad the loud trumpet on the tenth day of the seventh month". But we shall think of this jubilee as a very special year, a year in which to take stock of our past and to think deeply on our future—a milestone in a long and sometimes difficult journey in whose final goal we must keep believing and trusting.

As the Scriptures say: "You will not wrong one another. . . . You will dwell in the land securely".

## Silver Offering

Because organ recitals are necessarily almost always given in churches they receive nearly all of their public support, such as it is, from a "silver offering". We have watched three groups very recently express their appreciation for beautiful recitals by players of international repute. We even passed the plate ourselves at one of the programs and can report that baser metals than silver, namely copper and nickel, appeared in the plates more frequently than a still baser substance called paper. And many donors felt that "silver" referred only to the smallest denomination of silver coin among the four in fairly common usage in the United States. It is also pertinent, if impertinent, to remark that many listeners were so enthralled with the music that they were unable to come down to earth in time to season the

plate at all.

This unfortunate but well-nigh universal situation poses two questions. To the first—Can churches ever be persuaded to extend their facilities for professional recitals under suitable auspices and for fees large enough to make expenses for all parties?—we hazard not even a test answer; we are just asking.

To the second, contingent on the first, of course—Would enough people be willing to pay a set fee large enough to warrant giving such recitals?—we will go out on a limb with a guess of "yes", but only for recitals which compare in content and performance with the song and violin recitals and the symphony concerts for which they are accustomed to paying a substantial admission. For music of smaller caliber than this we hazard an unqualified "no". Hi-fi is teaching discrimination. We should all be grateful that it is discrimination for—as well as against.

In the meantime, may those silver offerings become quieter and quieter as the bits of silver become padded with ever heavier layers of that lovely green-backed paper!

## Doghouses

"In the doghouse" is one of our most widely used and deeply felt idioms. Nothing seems to express so accurately and succinctly what "out of favor" or "in disgrace" say less well.

E. Power Biggs uses the expression advisedly in his story of the Handel recording session on another page of this issue, but it seems to us that organists in general and in particular have a special penchant for getting themselves into the doghouse. Perhaps that just seems so because we know so many organists.

Leading the list of builders of doghouses for organists are, we are sure, the clergy. Though most of our organist friends can truthfully say: "Why, some of my best friends are ministers," few of them have not had periods of enforced residence in doghouses designed and constructed with special care by men of the cloth.

Other church fixtures are almost as good doghouse architects—music committees, sextons, members of house committees and even trustees. Especially noteworthy doghouses are sometimes the result of close cooperation between permutations and combinations of these personages.

But organists often build large, drafty doghouses for themselves. These are rarely as carefully planned or as soundly constructed as those designed by others, but they often serve their purposes even better. We suggest that organists who like to build their own doghouses make a New Year's resolution to build them bigger and better and stronger. After all, a large, roomy doghouse is likely to be more comfortable for all but the smallest breeds of us dogs.

## Winter Journey

As this issue was being printed and mailed; two members of the staff of THE DIAPASON traveled to New York, one by rail, the other by air, to report the mid-winter conclave to the thousands of members of the Guild who were unable to make the winter journey. As this magazine reaches readers, those two, now back at their desks, are busily assembling notes, programs, opinions and observations in order to arrive at the clearest, most complete and concise summary of the meeting possible.

We hope we will have seen many of our readers in New York. For those to whom the season, the distance or wallets already raided by Santa Claus made attendance this time impossible, we shall try to recreate as much of the flavor and feeling as we can.

But we can only do our best; our reproduction of the conclave can only be in black and white. For gorgeous technicolor you should have been there in person.

## Letters to the Editor

## Word from Ernest Skinner

Dorchester, Mass., Nov. 23, 1958—

Dear Sir:

I read a letter in THE DIAPASON for September which says that with the electro key action "you lose the direct sensitive control of the instrument".

By this process of reasoning I suppose if I want to get word of importance to a friend a letter will arrive more promptly than a telegram.

Well, as I once heard, "It's a queer world and few of us get out of it alive".

Very truly,

ERNEST M. SKINNER

## More on the Tracker Matter

Garden Grove, Cal., Nov. 15, 1958—

Dear Sir:

The several letters to the editor on tracker versus electric action in recent issues appear to have been written out of firm prejudices coupled with a remarkable lack of information on the subject. Organists frequently demonstrate a complete lack of concern with what happens behind the manuals of the instruments they play; one prominent organist in Long Beach, Cal., on dedicating a new Möller, assured me the instrument contained pipes made of cast iron. In my experience this is not untypical.

I refer specifically to the amusing, if not very informative, letter in the October issue by Newton H. Pashley. He submits only his opinions, giving us very little evidence that would permit us either to agree or disagree with him. The November issue carries a letter by A. Thompson-Allen which, while very sincere, demonstrates an astonishing unfamiliarity with organ construction generally. Mr. Allen states: "As more stops are added with a tracker action any fool will know that the action is tracker because the key becomes harder to depress with each stop that is added."

This is not true. If a slider chest carries ten ranks, and one stop is drawn, the finger must exert enough pressure to open the pallet feeding air to this one of the ten pipes standing on their common key channel. If all ten stops are drawn the same pallet must be opened by the finger to sound all ten pipes. There is only one pallet to open no matter how many ranks on that chest have their sliders drawn.

It is quite true (as Mr. Allen states) that a good tracker touch on an electric action cannot be told from real tracker touch of the same key fall weight (providing the tracker action is perfectly adjusted from note to note and has no slack anywhere in the key fall). But it will be the coupling of two manuals that reveals the tracker instrument, as far as touch alone is concerned, since now two pallets must be opened by one finger—one pallet in each of the two divisions coupled.

It is quite possible to tell a European classic tracker from an American electric action, even by playing a single flue stop, by the tone. The European builders achieve a distinct "chiff" at the beginning of pipe speech. This accent is determined by the pipe scaling, the cut-up of the mouth, the blowing pressure and the speed of key depression. American attempts to duplicate this sound (without employing the other basic requisites for producing truly articulate pipe speech) have been made through the manipulation of the mouth parts of the pipe, but this imitation carries over into the steady state speech of the pipe, marring the tone.

Too many people fail to regard the classic organ as an integrated whole, and by so doing their arguments anent tracker action become futile. This old argument as to whether or not a tracker action can influence the starting transient of pipe speech is today indulged in only by persons whose knowledge of organ construction and/or tonal design is deficient. A recent recording by E. Power Biggs clearly demonstrates that it can. Whether a worthwhile number of American organists are sufficiently perceptive as to make use of so subtle a facility is quite another question.

Our more casual organists tend to rely on console gadgetry, and for the most part there is more tonal integrity and mechanical honesty in a one-manual reed organ than most of them can use effectively. It is the sheerest effrontery for them to sit down to a three- or four-manual console. Organists generally, and those who aspire to the more subtle aspects of their art particularly, should reflect on the intimate knowledge of organ tonal design, construction and voicing possessed by the greatest virtuosi of the past and present. Only through the most complete understanding of his instrument, its history, development and the reason for its present state can any musician attain mastery in performance.

I love organ music but only when played with understanding on an instrument tonally equal to the task. For this reason most of my library of recordings is from the instruments of Europe where builders have approached their problems with a perceptiveness and honesty rarely found in our own country. Unless more of our leading builders begin the same approach, they will find themselves threatened with an increasing competition in instruments imported from abroad. With the vastly increased availability of European re-

## Looking Back into the Past

*Forty-five years ago the following news  
was reported in the issue of Jan. 1,  
1914—*

The American committee which helped to raise funds for a monument to Alexandre Guilmant sent \$900 to the committee in Paris as the contribution of American admirers of the French master. Dr. William C. Carl was chairman of the American committee.

*Twenty-five years ago these occurrences  
were recorded in the Jan. 1, 1934, is-  
sue—*

J. C. Casavant, president of the Canadian organ building establishment of Casavant Frères and one of the outstanding organ builders of his day, died Dec. 10 at St. Hyacinthe, P.Q. He was born in 1855.

Everett E. Truette, Boston organist and composer who taught a large number of organists in his career of fifty-three years, died Dec. 16 at his home in Brookline, Mass. He was 72 years old.

Richard Henry Warren, for many years a prominent New York organist, died at the age of 74 years. He was at St. Bartholomew's Church for nineteen years—from 1886 to 1905—and at the Church of the Ascension from 1907 to 1915.

Dr. William C. Carl was unanimously elected president of the National Association of Organists by the executive committee as the successor to Dr. Charles Heinroth, who had resigned.

*Ten years ago the following events were  
recorded in the issue of Jan. 1, 1949—*

Russell Hancock Miles, University of Illinois, began his Bach series on radio.

Frederick Schreiber won the \$1,000 prize of the Musical Fund Society, Philadelphia, Pa.

Dr. Leslie P. Spelman surveyed the 1949 A.G.O. examination pieces.

These four-manual instruments were listed: an Austin at First Church, Albany, N.Y.; an Aeolian-Skinner at the First Presbyterian Church, Auburn, N.Y.; a Grundling at St. James' Episcopal Church, Lancaster, Pa.

cordings, the American public is having its chance to become informed. It may decide that American builders do not have the last word and that contrary to the turn of most of our advertising, new is not necessarily best.

Very sincerely,

BLAKE M. MITCHELL

## Electronic Advertising

Grand Rapids, Mich., Dec. 9, 1958—

Dear Sir:

Many years ago the Hammond Organ Company was involved in a suit brought before the Federal Trade Commission for the purpose of restraining them from using the type of advertising which implied that their instrument could duplicate the sounds of a pipe organ.

The resulting decisions were not entirely satisfactory to either side of the controversy but did result in more restrained advertising for awhile, I believe.

Through the years we have watched the blubs rise to new heights. In THE DIAPASON for November appears a half-page advertisement for the Hammond containing the words: ". . . Or, you can play the works of Widor, Dupré, Messiaen—and call upon all the tone colors of a concert organ".

I am quite aware of the chasm often existing between the editorial and the advertising departments of a journal. But please, Mr. Editor, this statement is so manifestly untrue that even the advertising department should refuse to accept it. Can THE DIAPASON and other journals police their advertising or must the Federal Trade Commission again be called upon to prosecute when statements such as this are misleading the public?

Yours truly,

WILMER T. BARTHOLOMEW

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PLAY SERIES ON TRACKER

A series of three recitals are being played on the 1892 twenty-two-rank Jardine tracker organ in Trinity Episcopal Church, Detroit, Mich.

Phillip Steinhilber opened the series Dec. 9. E. Power Biggs will play the second event Jan. 5. Gordon Young will close the series Feb. 10. The Viola Peck concert management arranged for the recitals.

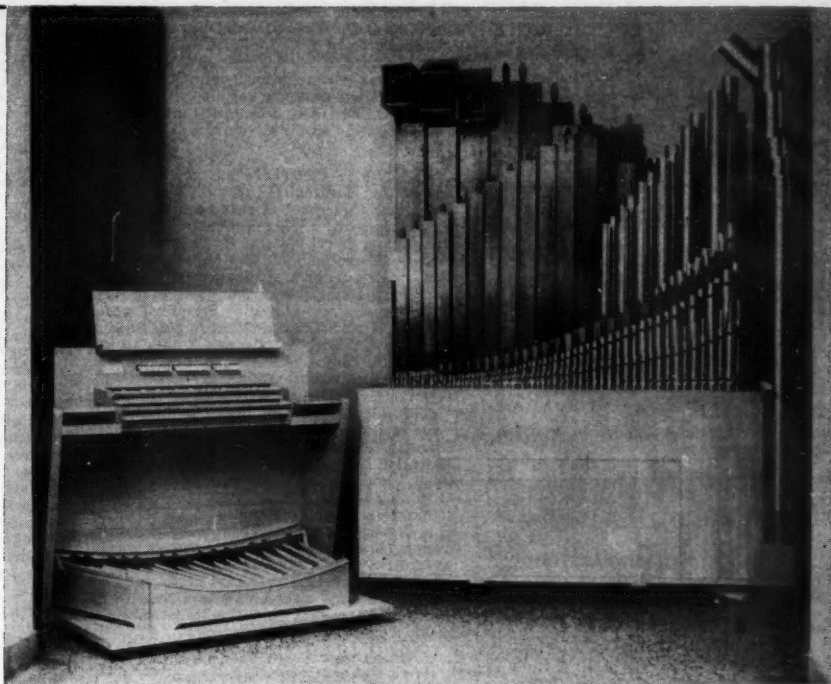
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### Collectors Item Records Capture Spirit of Past

Three organists from the past are heard on six discs from Fulton Productions, Inc., on its label Ultra Fidelity. The great Canadian-American Lynnwood (erroneously spelled "Lynwood"—some reference books make the same error) Farnam appears on three; two are devoted to Eugene Gigout and one to Max Reger. These recordings were made from Welte-Mignon rolls on an instrument in Fulton's California studio built especially to match the specification of the Welte recording organ.

This we believe to be the first attempt to reproduce the actual sounds of these old player rolls. Austin Organs released some Farnam recordings from rolls played on a modern instrument some time ago, but the registration was of necessity considerably adapted.

Old friends and admirers of Farnam as well as the present generation which has heard the glowing reports of the almost legendary figure will find these interesting and possibly a bit surprising. These were made in 1925, a period of quite different tastes and styles from the present. The organ, for instance, has one 4 ft. stop out of twenty-five and none above that pitch. The repertoire, too, was a contrast to what we hear today. Of special interest, at least to this reviewer, is Farnam's own popular Toccata on "O Filii et Filiae" (we venture to say a better performance than most have ever heard!); Scherzo, Symphony 4, and Allegro, Symphony 6, Widor, and Allegro Vivace, Symphony 1, Vierne.

We didn't know what to expect when we placed Gigout's own performance of his famous Grand Choeur Dialogue on the machine. Although much of his music has lost favor with recitalists today, we can report that he was a great performer and gives especially convincing readings of the above-named piece, his Toccata and Schumann's Canon in B minor (listed

as "Etude" on the jacket). Not many organists have his rhythmic control nor are able to project the grandeur evident in the playing captured here. This one dates from 1912-13.

The Reger disc is perhaps a bit disappointing—mostly because the five pieces (all his own works) are small, rather quiet ones. When organists think of Reger, they think of his great fantasies and fugues (or possibly his many chorale preludes). There is historical interest, at least, in hearing a performance by a composer in 1913.

The complete contents of the six are as follows: Vol. 1—Farnam—Toccata on "O Filii et Filiae," Farnam; "In Summer," Stebbins; Scherzo, Symphony 4, Widor; "Within a Chinese Garden," Stoughton; "Riposo," Rheinberger; "Lied," Vierne. Vol. 2—Farnam—"Meditation" and "Intermezzo," Symphony 1, Widor; Minuetto "Antico" e Musetta, Yon; Trio, Christmas Oratorio, Saint-Saens; "Paul Receives His Sight," Malling; "Legend" in E flat minor, Faulkes; Allegretto in A, Merkel. Vol. 3—Farnam—Allegro Vivace, Symphony 1, Vierne; "Adorn Thyself, Dear Soul" and "Thee Will I Love," Karg-Elert; "Prayer" in F, Guilman; "L'Organo Primitivo," Yon; "Vielle Chanson," d'Evry; Allegro, Symphony 6, Widor.

Vol. 4—Gigout—Grand Choeur Dialogue, Gigout; "Priere," Lemmens; Canon in B minor (Etude), Schumann; Toccata, "Cantilene" and "March des Rogations," Gigout; Andante con Moto, Boely; Fanfare, Lemmens. Vol. 5—Gigout—Scherzo, Concert Symphony, Gigout; Sarabande, Lemmens; Minuetto, Gigout; Grand Choeur, Chauvet; Communion in B flat, Boellmann; Communion, Gigout; Andantino, Chauvet-Dubois.

Vol. 6—Reger—"Ave Maria," Canzone, "Romance," Basso Ostinato and "Melo-dia."

Jacket notes are quite interesting and contain such things as photographed letters, the stoplist of the instrument used, the complicated mechanics of how the recordings came about, etc. They lack such things, however, as a proper sketch of Farnam and most annoying—four of the jackets do not list the program for the enclosed record.—B.H.

### YOUR NOVELLO AGENT

### LENTEN AND EASTER ANTHEMS

LENT :		
All ye that pass by.....	Hutchings	.18
The Beatitudes.....	Kalinnikoff	.20
Blessed Jesu.....	Dvorak	.30
Hail, True Body.....	Willan	.18
Hosanna to the Son of David.....	Vittoria-Wolff	.15
Jesu, Word of God Incarnate.....	Elgar	.18
The Reproaches.....	Willan	.22
Thou knowest, Lord.....	Purcell-W. Shaw	.18
When the whole heart of man.....	Rowley	.20
EASTER :		
Acain the morn of gladness (Un. & SATB).....	Thiman	.18
Christians, Shout for Joy.....	Bach-Buck	.15
Christ the Lord hath risen.....	Lang	.22
Christ the Lord is risen again.....	Thiman	.22
The Day dawns on with golden light.....	G. Shaw	.22
Hail thee, festival day! (SAT/B).....	M. Shaw	.22
O Christ, the heavens' eternal King.....	Thiman	.22
O Sons and Daughters.....	Davies	.22
The Promise which was made.....	Bairstow	.30
Spring bursts to-day.....	G. Shaw	.18

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### Oshawa Honors Dr. Healey Willan—Guest of Honor for Special Celebration

Nov. 17 was "Willan night" for the Oshawa Centre. On this evening the members paid tribute to Dr. Healey Willan by devoting a whole program to his works. The program was given at the Ontario Ladies College in Whitby through the kindness of the principal, Dr. Stanley Osborne, and guests for the evening were members of the Peterborough Centre.

Dr. Willan was present and made the evening particularly enjoyable by introducing and commenting upon each work prior to its performance.

The recital began in the lovely new chapel of the college with groups of liturgical organ and choral music. Lembit Avesson, Toronto, was guest organist and played the Prelude and Fugue in G minor and chorale preludes on "Ecce Jam Noctis" and "Mit Fried und Freud".

The Canterbury Singers under the direction of Mrs. G. K. Drynan sang "Preserve Us, O Lord", "O King to Whom All Things Do Live", "I Beheld Her", "Fair in Face", "Rise Up My Love" and "Hail, Gladdening Light".

Members and guests moved at the intermission into the concert hall of the college and there Klemi Hamburg of Peterborough played the Violin Sonata in E accompanied on the piano by Mrs. William Piercy.

The Canterbury Singers took the stage to sing two of Dr. Willan's secular works, "Make We Merry" and "In Youth Is Pleasure", these forming an interesting contrast to the liturgical motets.

The evening's recital ended in a burst of fun with the presentation of the Suite for Rhythm Band by members of the centre. This suite was conducted by Reginald Geen and the piano parts were played by Kelvin James and Matthew Gouldburn. Drums, cymbals, triangles and tambourines were played respectively by John Robertson, John Smart, Margaret Drynan, Ronald Kellington and David Smith. These enterprising players were rewarded at the end of the suite with a huge lollipop by their conductor, who also presented one to the composer, Dr. Willan.

John Smart, chairman, welcomed the guests present from Peterborough, Toronto and Port Hope. Aubrey Bland, chairman of the Peterborough Centre, expressed the thanks of the guests.

Dr. and Mrs. Osborne threw open a common room at the college for the reception which followed.

MARGARET DRYNAN, Secretary.

**FREDERICTON CENTRE**—The Nov. 19 meeting of the Fredericton Centre was held at the home of Emerson Luetchford with a good number in attendance. After the regular business the lengthy meeting was spent in completion of plans for the forthcoming carol services. A delicious buffet lunch completed the evening.—**ARNDT A. JOYCE.**

**MONTREAL CENTRE**—The Nov. 22 meeting of the Montreal Centre was held in the new First Church of Christ, Scientist, Percy French, organist. This church is modern in design and very pleasing to the eye. The organ of three manuals and forty-four ranks was tonally designed by Lawrence I. Phelps, who was guest speaker. The meeting opened with this program played by Jacques Larose, Robert Wight, Gordon White and Philip Motley: "In Thee Is Gladness," "I Call on Thee, Lord Jesus Christ" and Prelude and Fugue in C minor, Bach; Prelude to the Kyrie, Improvisation and Meditation, Suite "Médievale," Langlais; "Divertissement" and "Sur le Rhin," Vierne; Chorale in A minor, Franck; "Master Tallis' Testament," Howells; Elevation and Fantasie, "Homage to Frescobaldi," Langlais, and Andante, Concerto 1 in G minor, Handel. The organ came through its trial very well and the large audience of church people showed their appreciation with prolonged applause. A short business meeting followed. Mr. Phelps addressed members with comments on the tonal design of the instrument and traced the development of the modern organ from the Renaissance.—**DAVID T. BROWN, Secretary.**

**OTTAWA CENTRE**—The Ottawa Centre sponsored an evensong service Nov. 22, a memorial tribute to the late Dr. R. Vaughan Williams, arranged by Godfrey Hewitt from the works of the British composer. Mr. Hewitt played Three Preludes on Welsh Hymn Tunes; anthems were "O How Amiable Are Thy Dwellings," "O Taste and See" and Antiphon from Five Mystical Songs. The Prelude and Fugue in C minor concluded the service. The Very Rev. J. O. Anderson, dean of Christ Church Cathedral, spoke of the life of Vaughan Williams stressing his insistence on simplicity and dignity in church music. The first lesson was read by the chapter's secretary, Dr. R. T. Elworthy; the second lesson by the chairman, Dr. Peter Harker. The attendance was a tribute to the excellent reputation of the cathedral music and a growing awareness of the contribution the centre is making to the musical life of the city.—**MAY JONES.**

**PETERBOROUGH CENTRE**—For the Oct. 28 meeting the Peterborough Centre journeyed to Lindsay where members from that town were hosts. An interesting evening was spent visiting the following churches: Cambridge Street United, Queen Street United, Baptist, St. Andrew's Presbyterian and Anglican. A short recital with accompanying comments was given by each organist. William Perry extended greetings and Chairman Aubrey Bland expressed thanks at the social hour which followed.—**CHARLES E. ALLEN.**

**ST. CATHARINES CENTRE**—Members of the St. Catharines Centre gathered in the parish hall of Knox Church Nov. 30 to hear an address by the Rev. Canon Carl Swan, M.A., rector of St. George's Church. Canon Swan spoke informally of church music and musicians, illustrating his remarks with references to his own youthful experience as a church organist and his later ministry in this country and abroad.—**GORDON KAY, Secretary.**

**LONDON CENTRE**—A meeting of the London Centre was held at the home of Hazel Taylor Nov. 9, Chairman Kenneth C. Clarke presiding. The special feature was an enlightening talk by the organ builder, Gabriel Kney, on "The Organ for Christian Worship". With the use of a blackboard Mr. Kney described the basic principles of organ construction and concluded by designing a two-manual organ which he felt would be suitable for most forms of church worship. The main item of business was the planning of the thirty-first annual carol service sponsored by the centre at the Metropolitan United Church Dec. 14 with massed choirs from thirty of the city's churches.

A hymn festival Feb. 3 will be conducted by Reginald Geen.—**MARGARET K. NEEDHAM.**

**BRANTFORD CENTRE**—Rodger Swinton, A.R.C.T., organ, and Lorraine Jackson, A.R.C.T., soprano, gave a recital Nov. 23 for the Brantford Centre. Mr. Swinton's numbers included: "Herr Christ, der ein'ge Gottes-Sohn," "Ich ruf' zu Dir," Sonata 1 and Prelude and Fugue in D, Bach; Pastorale, Franck, and Prelude on "St. Anne," Parry. Miss Jackson sang "I Follow with Gladness," St. Matthew Passion, Bach, and Three Biblical Songs, Dvorak. The recital was well attended. A collection was received for the building fund. After a reception in the church parlors, Donald Clubine, chairman, conducted a brief business session at which Harry Priestley was elected vice-chairman.

John Searchfield, leaving Brantford for Calgary, Alta., played a group of numbers for members of the centre Oct. 5 in the Brant Avenue United Church, including: Toccata and Fugue in D minor, Bach; Adagio, Fiocco; "A Memory of Spring," Searchfield, and Chorale in A minor, Franck. At a social which followed Mr. Searchfield was presented with a gift with best wishes for the future. George Smale and Rodger Swinton gave interesting accounts of the 1958 convention in Ottawa. The centre voted to affiliate with the Brantford arts council. Chairman Clubine conducted the meeting.

Members of the centre were special guests at the opening recital Sept. 8 of the new three-manual Casavant organ in the Alexandra Presbyterian Church. Dr. Glenn C. Kruspe, A.R.C.M., A.R.C.O., was recitalist, assisted by Donald A. Landry, baritone.

**HAMILTON CENTRE**—Members of the Hamilton Centre attended in a body the performance Nov. 18 of Mendelssohn's "Elijah" by the Bach-Elgar Choir of Hamilton under the direction of John R. L. Sidgwick with James Whicher singing the leading role of Elijah. After the performance the group gathered in a private dining room at the Greystone Inn where a special cake was cut in honor of Ernest Crickmore, who recently reached the half-century mark in faithful service as organist and choir director at the Anglican Church of St. John the Evangelist.—**NORMA PLUMMER.**

**KITCHENER CENTRE**—Two members played a recital for members of the Kitchener Centre at St. Andrew's Presbyterian Church Nov. 21. Edgar Merkel played works by Buxtehude, Jachow, Rathgeber, Bach-Griswald and Schumann. Dr. Glenn Kruspe played works by Bach, Vaughan Williams, Ernest Walker, Darke and Mulet. A business meeting conducted by Chairman Gwilym Bevan was followed by a social hour. Final plans were outlined for the December festival of carols.—**GLENN KRUSPE.**

**ORILLIA CENTRE**—Muriel Gidley Stafford, president of the C.C.O., was the guest speaker at the Nov. 19 meeting of the Orillia Centre. A dinner of roast beef and Yorkshire pudding at the Birchmore Hotel preceded the main program of the evening. Chairman R. S. J. Daniels introduced Mrs. Stafford who spoke on the general theme, "Why are we members of the C.C.O.?" She touched such vital subjects as College examinations, the building fund, THE DIAPASON and membership. All these, however important, are secondary to the main function of the church musician. "We must enhance the services of the Christian Church so that the person in the pew is not entertained but is moved by the beauty of that service. This we must strive for or leave the profession for another field of endeavor." G. G. Death, vice-chairman, expressed the appreciation of his colleagues and presented Mrs. Stafford with a suitably inscribed copy of Stephen Leacock's "Sunshine Sketches of a Little Town." Mrs. Stafford was accompanied to Orillia by her husband.

**OWEN SOUND CENTRE**—The monthly meeting of the Owen Sound Centre was held Nov. 16 at the home of Chairman Victor Kerslake. The meeting began with a business session. A discussion followed regarding methods of extending the work of the local centre. Gordon Tucker took charge of the entertainment which provided interest and amusement in the form of a musical quiz. Later, members enjoyed recordings, including music recorded at the I.C.O. in London, England, in 1957. Mr. and Mrs. Kerslake served refreshments at the close of the meeting and G. Tucker thanked them on behalf of members.—**RETA MARSHALL, Secretary.**

**SARNIA CENTRE**—The Sarnia Centre sponsored Arthur Ward, F.R.C.O., L.R.A.M., in recital Nov. 18 at the Central United Church. His program opened with Introduction and Toccata, Walond, followed by Melody from "Orpheus", Gluck, and Prelude and Air, Purcell. It continued with: Noël with Variations, Daquin; "We All Believe in One God", "Deeply My Soul Doth Long" and Fantasie in G, Bach; "Musical Clocks", Haydn; Tuba Tune, Lang; "Pièce Heroïque", Franck; "O My Soul, Rejoice with Gladness", "Rebuke Me Not in Anger" and "Now Thank We All Our God", Karg-Elert; Oboe Tune and Gavotte, France; Rhapsody in D flat, Howells, and Concert Variations, Bonnet.—**MARGARET COCHRANE.**

**SASKATOON CENTRE**—An open meeting of the Saskatoon Centre was held Nov. 13 at the art centre. A panel representing clergy, organists, choir directors and laymen discussed music in the church. Questions dealt with planning of music, choice of hymns, anthems and organ music and music in use at weddings. A question period followed in which many good ideas were brought forth by the audience. There was a great deal of informal discussion during the coffee hour which followed.—**CAROL VAN VELZER, Secretary.**

**EDMONTON CENTRE**—The Nov. 24 meeting of the Edmonton Centre will long be remembered by the thirty-five members and guests who braved the first cold spell of the season and boarded a chartered bus for an "organ crawl" of the city. First stop was the Wesley United Church where Diane Ferguson demonstrated the tonal qualities of the two-manual, four-rank unit Casavant. She played: "Lord, Hear My Complaint," Bach; Noël in G, Daquin, and Suite from "Diocletian," Purcell. The group then proceeded to St. Stephen's Anglican Church to hear the two-manual Vocalian reed organ. This twenty-stop instrument was originally installed in Emmanuel College, University of Saskatchewan, around the turn of the century. It is still mechanically in good condition. A. C. Baillentine played: "The Bells of St. Chad's," Statham; "Cradle Song," Rowley, and "Alleluia," van Hulse. At St. Mary's Anglican Church H. A. Wallin demonstrated a two-manual, six-rank unit organ built by the Keates Organ Co. He played: "Christ Lay in Death's Dark Bonds," Pachelbel; Pastorale and Allegretto Grazioso, Bach, and Grand Partita in D minor, Pasquini. Some members crawled into the organ chamber for a look at the "innards." The next "port of crawl" was Concordia College where Professor Erich von Fange played: "When Thou Art with Me," "Jesus Christ Thy Manger Is" and "When in the Hour of Utmost Need." Bach; Postlude in E, Vincent; "With the Lord Begin Thy Task," Beck; "Now Thank We All our God," Karg-Elert. This twenty-rank organ was made by Felgemaker of Philadelphia some fifty years ago and was originally installed in Trinity Lutheran Church, River Forest, Ill. It was moved to the Concordia auditorium five years ago and was rebuilt by Pepin and Sons, Ltd. Recently the three-manual console was replaced by a two-manual console by Hill, Norman and Beard. The busload of happy wanderers then proceeded to St. Paul's United Church for a Hammond electronic organ demonstration by H. Farmer. He played: "Jesu, Joy of Man's Desiring" and the C minor Prelude and Fugue, Bach. Passengers disembarked at the First Baptist Church for a choral sing led by Alan Rumbelow. The women of the executive committee provided coffee and cakes at the close of an enjoyable evening.—**MARVELYN SCHWERTMAN, DIAPASON Correspondent.**

**VICTORIA CENTRE**—The Victoria Centre heard the gallery choir of St. Barnabas' Church, under the direction of Ann Van der Voort, sing a recital of liturgical music in the church Nov. 1. The propers for All Saints were sung. The ordinary was sung to Willan's Missa Brevis 3 in F. The choir also sang two motets: "Brother Richard's Prayer," Anderson; "Adoramus Te," Viadana, and "Ye That Do Your Master's Will," Gibbons. The Rev. Thomas Bailey gave a historical account of the development of plain-song and briefly described interesting features of the building. Refreshments were served in the parish hall.—**R. BUCKETT.**

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## New Music Flood Curbed Noticeably in Holiday Month

A much smaller stack of choral material reached THE DIAPASON office with the busy holiday season. A considerable quantity of Christmas music still was included; it will be of interest to those forward looking directors who can already adjust their sights to next season.

Schmitt, Hall and McCreary included several Christmas items this month. Some of these are carol arrangements: Kenneth Walton's "Shepherds Loud Their Praises Singing", Mary Caldwell's pleasant "Manger Carol" for SAB and her SSA "Gloria! Gloria!" from a Polish source, Stanley Glarum's "To a Virgin Meek and Mild" on a Spanish carol and William Noyes' "O, How Joyfully!", a hymn-anthem on the so-called "Sicilian Hymn". Original Christmas anthems include: John F. Wilson's "O Wondrous Night", simply arranged but with "oohs", "ahs" and hums; Carl Johnson's "Ballad of the Shepherds", a little obvious but straightforward, and Kropczynski's "Gloria in Excelsis" with divisi and some rather extreme registers.

Schmitt, Hall and McCreary also issues a choral cycle "The Redeemer" by Leland Sateren in six separately printed sections; they can be done separately or together—an interesting idea. Albert Schuff's "Preserve Me, O God" is conventional but useful. Richard Moffatt's "O Divine Master" is an ornate setting of the prayer of St. Francis of Assisi; there are some divisi. Joseph Roff's "So Precious in the Sight of the Lord" introduces considerable chromatic alteration in its part writing; it is intended for unaccompanied singing. A version of an "Ave Maria" by Bruckner arranged by George Strickling as "Thy Will Be Done" uses divisi and some extreme tessitura; a cappella directors should see it. The congregation and a trumpet join the choir for "God of the Nations" arranged by Albert Strohm. Arthur Potter's "O Lord, Be Merciful" is straightforward and without problems. Stanley Glarum's "I Will Extol Thee" is useful male chorus material. Gustav Maschoff's "Come unto Him" is a short, block harmony item. Homer Whitford's "All Glory Be to God on High" is a hymn-anthem on a familiar chorale. Peter Tkach's arrangement of the Bortniansky "Praise Ye the Lord of Heaven" requires a group to whom divided parts and high soprano lines are no problem. Divisi are present but less of a problem in Richard Moffatt's lively "O Praise the Lord". Kenneth Walton has arranged a German chorale as a hymn-anthem in "Lord in This Thy Mercy's Day"; his "Children of the Heavenly King" is a four-stanza hymn-anthem. Victor Iams has made a simple setting of a familiar text in "Peace I Leave with You". John Laverty's SSA Psalm 117 is short and useful. Donald Frederick's "O Church of Christ, Count Well Your Charge" is a big but not difficult anthem for an anniversary or celebration. Harvey Waugh's arrangement of Gibbons' "My God, Accept My Heart this Day" will interest many directors; it divides male sections. Walter Ehret's treatment of a German chorale with a soprano solo and a male duet bears the title "Sweet the Moments, Rich in Blessing". His "Forty Days and Forty Nights" is a hymn-anthem on a familiar Lenten hymn.

"We Believe" (E. B. Marks) belongs in that questionable "pop-sacred" category. The same publisher issues a John Cramer edition of Mendelssohn's harmonization of "Now Thank We All Our God".

A nine-minute "Suite of Carols" by

Peter Cork (Oxford) should be very pleasant with the suggested string accompaniment. "The Stork" by Nina Perry sets an anonymous and rather weird poem to a unison tune. Malcolm Sargent's arrangement of a "Cowboy Carol" is equally strange; we shall not look forward to hearing it. A fourth set of "Six Traditional Carols" by Imogen Holst is good treble material. Brian Trant's SSA arrangement of a German carol, "O Sleep, Thou Heav'nborn Treasure," is pleasant enough. Two Polish Carols arranged by Norman Frazer for SSA and SATB are good tunes; the first "ahs" and hums a bit.

Oxford issues the original duet version of Mendelssohn's "Lift Thine Eyes", Watkins Shaw's editions of a long, difficult "Benedicite, Omnia Opera" by Purcell and a "Dextera Domine" by César Geofroy whose changing bar lengths and not always familiar resonances suggest professional performance.

New issues of Schubert's "The Omnipotence" (SAB) and Handel's "Thanks Be to God" (erroneously listed as the Largo from "Xerxes" on the G. Schirmer cover) are, of course, routine. A John Lively version of a Schütz "O Lord, Help" is not; it will be worth careful consideration and many hearings. A "Gloria" and "Lettest Thou Thy Servant Depart in Peace" by Clifford Taylor (Lawson-Gould available from G. Schirmer) are both sound and not difficult; the former uses organ, the latter does not. Lee Pattison's "Christ Is Risen from the Dead" is individual and interesting; its striking piano accompaniment would require adjustment.

A group of four works by Alan Hovhaness (C. F. Peters) reveals again his strong individuality and his unusual use of the choral medium. The more progressive among church musicians will certainly spend some time studying "O for a Shout of Sacred Joy", Psalm 28, "Transfiguration" and Psalm 148. How many performances will spring from that study is a matter of conjecture; some will, certainly.

Among World Library of Sacred Music issues are several works for the Catholic service. Van Koert's "May Crowning Hymn" is for three equal voices; it is based on eighteenth-century material. The unusual resonances of Kenneth Gaburo's "Ad Te Domine" may pose tuning problems. Russell Woollen's "Ave Maria" has separate Latin and English versions; some division is required.

An eighteenth-century Martini work edited by John Castellini, "Lord, My God, Assist Me Now" (Concordia), is a festive work for four solo voices, chorus, string orchestra and organ. It is not beyond the capacities of good groups and should be seen by directors with suitable forces accessible.

Mills Music has reissued a big John Ireland setting of a Robert Bridges poem: "Man in His Labour Rejoiceth". Considerable unison and block harmony reduce its problems.

Katherine E. Lucke's "Come Ye and Let Us Go Up to the Mountain" uses much choral recitative; there is a big soprano descant at the close. Miss Lucke issues the work herself.

Very little new organ music has reached our office since the last column. Two Preludes for Christmas by George Schafer (Concordia) are: a festive one on "Veni Emmanuel" which starts with a big introduction, quiets down for a time and then ends brilliantly; a carillon "Tintinabulation" should be fun to play.

"Lyric Pieces for Piano and Organ" (Presser) contains arrangements by Rowland Dunham of very well-worn material; it may fill a need. The Richter-Ware Method for Spinnet Organs, part 1, is for use with students with no previous contact with music; it is designed for use on all brands of electronic spinets.

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## Sources of Past Serve Langlais in Organ Works

By ROBERT SUTHERLAND LORD

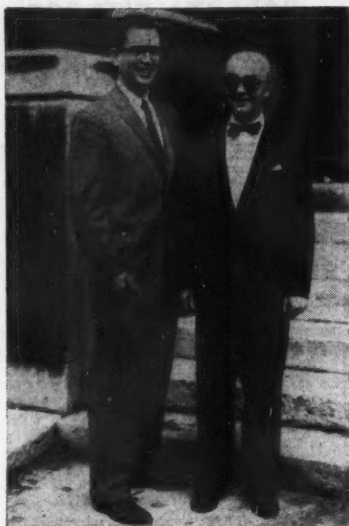
As Jean Langlais begins his fourth recital tour of the United States, America welcomes once again an old friend to her shores—a musician held in high esteem by his colleagues throughout the world. The blind master of the Basilica of Ste. Clothilde in Paris first came to this country in 1952 under the auspices of Bernard LaBerge. Indeed, Langlais is the first of the French organists and composers to publish extensively in this country. Such works written for organ include "Fête," Organ Book, Four Postludes (containing works dedicated to such American performers as Walter Blodgett, Hugh Giles and Charles Dodsley Walker) and the "Folkloric" Suite (with dedications to Claire Coci and Catharine Crozier). Important liturgical compositions include his Mass in Ancient Style. He has also prepared some historical editions from the music of Karl Phillip Emmanuel Bach.

Another work with American associations, although it was published in France, is his Eight Modal Pieces. This collection was begun during his last concert tour of the United States in 1956. According to the composer, the first piece was completed in Fresno, Cal., and the second in Albuquerque, N.M. The collection is dedicated to one of Langlais' American friends, Anne Larkey. Their chance meeting took place at a busy intersection in Paris near Ste. Clothilde. Although Langlais is very familiar with the rather long walk from the church to his home, he became confused one late afternoon by the movement of the traffic—not a difficult thing to have happen on Paris streets. Anne Larkey happened to be at the same corner and noted the confusion of the blind man. She went over to him and asked if she might be of assistance. From this first meeting has grown a long friendship. Many other Americans have met M. Langlais in the organ tribune of Ste. Clothilde. Such visitors are familiar with the small leather-bound guest book which he keeps there. The names of many distinguished American musicians are recorded in it—Seth Bingham, the late Richard Ross, Catharine Crozier, Harold Gleason, David Craighead, Virgil Fox and Walter Holtkamp.

When Charles Tournemire first expressed the desire that Jean Langlais should eventually succeed him at the console of Ste. Clothilde, he knew that this young artist possessed not only extraordinary technical facility and skills for improvisation but also a life-long devotion to the organ works of César Franck, Langlais' distinguished predecessor at Ste. Clothilde. Langlais learned the proper interpretation of the Franck style from three of his teachers: Albert Mahaut, Saint-Martin and Charles Tournemire—all direct students of Franck. An important aspect of the interpretation of Franck's works is the Cavallé-Coll instrument in Ste. Clothilde. While this instrument is not as large as the organs in Saint-Sulpice or Notre Dame, the individual sonorities of the organ combined with the magnificent musical acoustics of the basilica make it one of the masterpieces of the art of Cavallé-Coll. The oft-repeated story of the last visit of the infirm Franck to the organ tribune of Ste. Clothilde in order to complete and test the registrations for his Three Chorales has great significance when considering the artistic unity of the music with this particular instrument.

In addition to his organ works, Jean Langlais has composed many works in other categories. Noteworthy among such works are his recent Missa "Salve Regina" and his Passion. The missa employs the "Salve Regina" melody sung by a unison choir. The work was first

### LANGLAIS WITH AUTHOR



ROBERT SUTHERLAND LORD is shown with Jean Langlais outside the Church of St. Clothilde, Paris. Mr. Lord studied with M. Langlais last year on a James Reynolds fellowship from Dartmouth College. He is a candidate for the Ph.D. degree at Yale University and minister of music at the Edgewood Congregational Church, New Haven, Conn.

performed Dec. 25, 1954, in the Notre Dame Cathedral in Paris. The work is composed for a choir of men's voices, a unison choir, and ensemble of brass instruments and two organs. The recording of this work which was made shortly after its first performance received the Grand Prix du Disque in 1956. In addition Langlais was awarded the special Madame René Coty Prize for the excellence of the music. The Passion is his latest work of major proportions. It was first performed in March, 1958, at the Théâtre des Champs-Élysées in Paris. The work was performed by a chorus of eighty mixed voices, a full symphony orchestra, several soloists and a narrator.

As of this time, Jean Langlais has composed twenty-one works for organ. Most of these works represent collections of shorter pieces. At least three of the works, however, are single compositions published in anthologies of works of different composers.

Running through the great variety of types and forms in the organ works of Jean Langlais are three important considerations. Foremost among these is Langlais' use of historical materials as a source for contemporary expression. Of special importance is his study of the organ music of the French Baroque. A second consideration is the use Langlais makes of Gregorian chant. The choice of melodies employed is often made for artistic purposes rather than strictly liturgical purposes. Finally, there is the problem of the use of organ compositions within the liturgy. This is to be particularly related to the French custom of the mass with organ recital or organ mass.

The "Evangelical Poems" (Poèmes Evangéliques) is the first major work for organ composed by Langlais. There are three poems in the collection, each preceded by a biblical paraphrase of the gospel scene. The scenes are the Annunciation, the Nativity and the Palms. These works are to be interpreted on two levels: the dramatic portrayal of the gospel scene and the liturgical function of the music.

The interpretation of the gospel scene is achieved through the expressive use of musical motives identified with a dramatic idea. These motives are counterpoints which are combined for a musical climax at the end of each piece. The second poem, the Nativity, is an example of the musical and dramatic function of these motives. The composition is divided into four sections—each corresponding to a dramatic scene. The first represents the manger scene and the holy family. A

### Complete List of Organ Works

Composition	Composed	Published
Trois "Poèmes Evangéliques" (Op. 2) (Hérelle Collection; L. Philippo, Paris)	1932	1936
Trois "Paraphrases Grégoriennes" (Op. 5) <sup>1</sup>	1933-34	
I. Ave Maria (2)		1938
II. Mors et Resurrectio (1)		1935
III. Te Deum (3)		1935
(Hérelle Collection; L. Philippo, Paris)		
24 Pièces pour Harmonium ou Orgue (Op. 6) <sup>2</sup>	1933-39	
Book I		1939
Book II		1942
(Hérelle Collection; L. Philippo, Paris)		
Première Symphonie (Hérelle Collection; L. Philippo, Paris)	1941-42	1944 <sup>3</sup>
Neuf Pièces (S. Bornemann, Paris)	1942-43	1945
Deux Offertoires (Durand, Paris)	1943	1943
"Fête" <sup>4</sup> (H. W. Gray, New York)	1946	1949
Suite Brève (S. Bornemann, Paris)	1947	1947
Suite "Médiévale" (Rouart-Lerolle Collection; Salabert, Paris)	1947	1950
Suite "Française" (S. Bornemann, Paris)	1948	1949
"Incantation pour un Jour Saint" <sup>5</sup> (Schola Cantorum, Paris)	1949	1954
Four Postludes (McLaughlin & Reilly, Boston)	1950	1951
"Hommage à Frescobaldi" (S. Bornemann, Paris)	1951-52	1952
Folkloric Suite (H. T. FitzSimons, Chicago)	1937, 1952	1954
"In Die Palmarum" <sup>6</sup> (Schola Cantorum, Paris)	1954	1954
Triptyque (Novello, London)	1954-56	1958
The Organ Book (Elkan-Vogel, Philadelphia)	1956	1957
Huit Pièces Modales (L. Philippo, Paris)	1956	1957
Three Characteristic Pieces (Novello, London)	1956-57	1957
Prélude au Kyrie "Orbis Factor"	1956	— <sup>7</sup>
Office pour la Sainte Famille	1957	— <sup>8</sup>

<sup>1</sup>These works were first published individually. The Arabic number refers to the original numbering. The Roman numerals refer to their order in the collection.

<sup>2</sup>After this work, opus numbers are no longer used.

<sup>3</sup>The published work contains no date. The date given is on the catalogue card in the Music Division of the Bibliothèque Nationale in Paris.

<sup>4</sup>Found in *The Modern Anthology*, ed. by David McK. Williams, p. 118ff.

<sup>5</sup>Found in the series, *Orgue et Liturgie*, edited by N. Dufourcq and F. Raugel in volume: *Paques*, p. 27ff.

<sup>6</sup>Found in series, *L'Organiste Liturgique*, ed. by G. Litaize and J. Bonfils, p. 21ff. Appears under title, "Dominica in Palmis". The Latin title given above is preferred by the composer.

<sup>7</sup>According to information from the music house E. Ploix in Paris, this work was published in a collection in Belgium and now out of print.

<sup>8</sup>M. Ploix provides the information that this work has not yet appeared and no publication date is available. It is to be published in Germany.

triple rhythm in eighth notes serves as a counterpoint to a melody in the pedal which perhaps represents a lullaby. The second section portrays the heavenly host with a counterpoint in ascending eighth notes in a more animated tempo than the first section. The third represents the shepherds. The melody is folklike, being stated over a drone bass. The shepherd's horn is represented by the use of the *hautbois* or oboe stop for the solo. The last section shows once again the holy family at the manger. The scene is described by combining the counterpoints of the holy family, the shepherd's song and at the end the motive of the angels.

The dramatic and liturgical purposes of these works can best be demonstrated through a study of the use of liturgical chant materials by the composer. The first and third poems employ such Gregorian melodies. The first scene, the Annunciation, uses the melody of the Magnificat of Tone I as a cantus firmus in the pedal. However, the chant is selected for dramatic purposes and does not relate the work to a particular liturgical occasion. The third poem uses the Gregorian chant "Hosanna Filio David" as a cantus firmus in the pedal. Dramatically it expresses the cry of the throng during the triumph-

al entry into Jerusalem, "Hosanna to the Son of David!". Liturgically the chant belongs to terce on Palm Sunday and is the antiphon sung before the ceremony of the blessing of the palms. Once again dramatic or artistic considerations dictated the choice of the chant used and not the liturgical occasion. These poems then are related only in a general way to a liturgical festival by virtue of the subject matter of each piece. Their use at the organ mass for the day would therefore be appropriate, but they are not related to a particular place within that mass because of the use of a particular chant.

The "Evangelical Poems" have a relation to the dramatic organ works of Marcel Dupré, such as his "Passion" Symphony and the "Stations of the Cross." Langlais demonstrates his own individuality, however, through the use of short melodic materials resulting in a concise, direct style of expression unlike the longer symphonic works on sacred themes by Dupré and Messiaen (whose works began to appear in the early 1930's). The use of motives remains an important aspect of Langlais' later style.

(To be continued)

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**SERIES OF CZECH PIECES  
HEARD IN CAPITAL CHURCH**

Pre-service recitals at the Church of the Pilgrims, Washington, D.C., in recent months have included an interesting variety of music. In the months July through October Warren F. Johnson played a series of Czech organ pieces—one each Sunday in this order: "The Sun Rose from a Star", Frantisek Michalek; Fantasy on "Jesus Christ, Bounteous Prince", Ladislav Vycpalek; Prelude in C, Emil Hlobil; Prelude and Fugue in C, Otto Albert Tichy; Variations on a Carol, Josef Blatny; Fantasy in E minor, Jaroslav Kvapil; Little Suite in Four Movements, Jan Evangelista Zelinke; Fantasy, Opus 75, Alois Haba; Adagio, Opus 57, Osvald Chlubna; Fughetta in G major, Karel Janacek; Prelude and Fugue in C, Frantisek Broz, and Variations on "God, Almighty", Ladislav Vycpalek.

Mr. Johnson writes that these pre-service programs, covering a period of thirty years, have never repeated a single piece of music.

**GERMAN CITIES SCHEDULE  
HANDEL YEAR OBSERVANCE**

The 200th anniversary of the death of Handel will be commemorated throughout Germany in 1959. Oratorios, operas and works for orchestra, piano and organ are on the schedule in almost every German city. The date on which he died in London, April 14, Handel will be honored in a special ceremony in Berlin at which President Theodor Heuss will be principal speaker. "The Messiah" will be performed in Frankfurt and Cologne, "Belschazzar" will be given in Munich, Hamburg, Mannheim and Berlin and "Israel in Egypt" in Stuttgart and Munich. Operas to be performed are "Julius Caesar", "Xerxes", "Ezio", "Acis and Galatea" and "Agrippina." The Handel Society is arranging for many of his lesser-known works to be performed and is also issuing five more volumes of a new complete critical edition of his works.

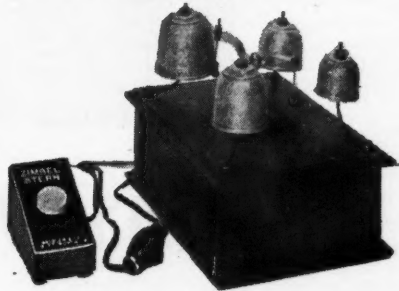
**CATHERINE MARGESON ENDS  
CAREER AT STONY BROOK**

Catherine Mary Margeson, former dean of the Suffolk Chapter of the A. G. O., died Nov. 2 after an illness of two months. She was born May 4, 1886, was a resident of Stony Brook, N. Y., for 30 years and had been organist of the Stony Brook School for Boys since 1942. She had piano, organ and cello pupils in the school and in the Stony Brook area. She was a member of the Choral Society of Long Island, the Festival Singers, the Huntington symphony orchestra and the South Shore symphony orchestra. At Fontainebleau, France, she studied piano under Isador Philipp, cello under Daisy Jeans and theory under Nadia Boulanger. She is survived by a sister and a brother.

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- Immaculate Conception Church, Eden, N. Y.
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## American Makes Last London Week "Private Conclave"

By GEORGE V. WILSON

Had there been a couple of hours for registration Tuesday, Nov. 11, a banquet Saturday, Nov. 15, and, somewhere along the line, a talk on Guild examinations, the week of Nov. 10 might well have qualified as an organists' convention in London, England. The writer attended nine organ recitals, choral evensong at Westminster Abbey and at St. Paul's Cathedral—the latter sung by several-hundred singers from some twenty-five London choirs "affiliated to the Royal School of Church Music"—and there was even a recital (?) by Anna Russell Saturday night.

Four of these recitals were lunch-hour programs. A considerable number of London churches maintains these weekly events. In some instances organ recitals alone are given; other churches provide a more varied series with pianists, vocalists and even small ensembles plus an occasional organ recital. It would be futile to attempt to list all the churches which offer this service, but two examples must be mentioned. Dr. Harold Darke played his 1550th Monday noon recital Nov. 10 at St. Michael's, Cornhill. At an earlier program (number 1543) Dr. Darke gave a fine example of his enthusiasm for playing, a quality which doubtless explains, in part, the continuing popularity of this series. Finding that the program was ending a bit before the scheduled time, he rose from the console to announce that he would add a Bach chorale prelude. Time still permitting, he added another! A word should also be said about the series at All Hallows, Barking-by-the-Tower, in addition to the fact that so wonderful a name cannot be omitted. Here Gordon Phillips plays two recitals each Thursday. The lunch hour in that part of the city being staggered, some are able to attend from 12 to 1, others from 1 to 2, and Mr. Phillips has a program for each group.

The only recital which was not at noon or in the evening was played by Anton Heiller on the Royal Festival Hall organ at the intriguing hour of 5:55 Wednesday. The enthusiasm on the part of the public for these programs is obvious, and the attendance excellent, even though these recitals are on a paid-admission basis. Given every other Wednesday, much of this success is due to the careful planning on the part of those responsible. One can be assured of hearing an organist of the first rank in a program of unquestionable musical excellence. It was my good fortune to hear Pierre Cochereau, Piet Kee, Fernando Germani and Anton Heiller. The first three recitalists played the Bach Passacaglia, and it was of great value to hear the different interpretations of the same work on the same instrument.

♦ ♦ ♦

Tuesday evening Martindale Sidwell gave the inaugural recital, an all-Bach program, on the new Harrison & Harrison organ at St. Clement Danes Church. This church was rededicated in October as the Royal Air Force Church and is of particular interest because the organ is the gift of the United States Air Force. Built to the design of Ralph Downes, it is a three-manual instrument of thirty-seven stops—entirely straight. An excellent example of one trend in English organ building, it has a much greater proportion of compound stops than is usually found: four on the great, two each on swell and unenclosed choir. Low wind pressures are also fea-

GRETHE CHRISTENSEN



GRETHE Krogh Christensen played two programs of Danish music in the Fine Arts concert hall at the University of Arkansas in Fayetteville Nov. 14 and 16 (programs on recital page). Miss Christensen is a special student in music and teacher of organ at the university this year.

In Nykoebing, Denmark, Miss Christensen holds the position of organist from which she is on leave. She is a graduate of the Royal Danish Conservatory of Music with degrees in organ, piano and harpsichord. She gave her first organ recital in 1953 in Copenhagen. She has studied with Finn Videro and with André Marchal.

Miss Christensen has played recitals in all parts of Denmark and in 1955 she gave a recital in Paris. In 1956 she gave a recital for the Danish Guild of Organists in Aarhus, Denmark, and she has played a number of broadcasts on the organ of the Danish Radio House in Copenhagen.

tured—2¼ to 3½ inches. Electro-pneumatic action is used, and the console is well provided with accessories, including general pistons. No crescendo pedal, of course! This device remains largely shunned on organs in England.

Wednesday Dr. Francis Jackson, organist of Yorkminster, played a recital on the Compton organ at St. Luke's, Chelsea. Thursday André Marchal gave the first of the current series of recitals at the Temple Church sponsored by the Organ Society. It was a great pleasure to hear M. Marchal again, and he appeared in what the English call "top form." The Friday evening program was at the City Temple with John Birch, organist of Chichester Cathedral, playing one of the four recitals on the new J. W. Walker organ. The City Temple, destroyed by bombs in the war, was also rededicated in October. Dr. Eric Thiman is organist. The organ is a three-manual of seventy-two stops, some twenty of which are borrows or extensions, chiefly in the pedal. It is more in the "cathedral tradition" than the St. Clement Danes organ. An interesting feature is the division of the choir into enclosed and unenclosed sections, the latter containing some excellent mutations well demonstrated by the recitalist.

As a climax to a very pleasant two months' visit, London could hardly have provided a more enjoyable final week than this private organ convention.

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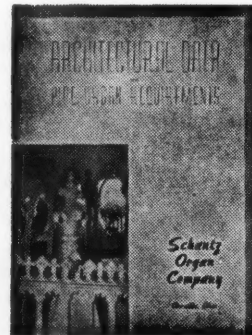
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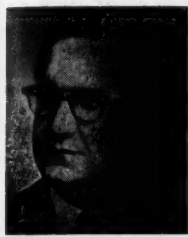
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### James Allan Dash

James Allan Dash, B.S., M. Ed., Mus. Doc., Conductor of the All-America Chorus, has enjoyed a distinguished career as conductor and composer. Winner of three fellowships for graduate study in Europe (Carnegie, Karl Schurz, International Institute), he studied with Felix Weingartner (Vienna), Karl Straube (Leipzig), and Georg Schunemann (Berlin). As musical director of the Philadelphia Bach Festival Society he conducted from memory many of music's greatest masterworks.

"James Allan Dash gave a remarkable demonstration of his musical powers. He conducted one of the most difficult and complex scores imaginable from memory, with consistently magnificent results" (Beethoven—"Missa Solemnis" Festival Chorus and The Philadelphia Orchestra)

The Evening Bulletin, Philadelphia

### Where Will Concerts be Given?

The All-America Chorus is presented in concert in most of the cities visited. Sponsors include: local governments, radio and television networks, United States Armed Forces, and various civic and cultural organizations. Receptions and dances are given in honor of the American visitors. All of the concerts are open to the public, free of charge, with audiences of 2000 to 4000 the rule!

### Are College Credits Available?

A number of colleges offer graduate and undergraduate credits to active members of the All-America Chorus. A certain amount of extra work is required, as well as the payment of a small additional fee to the college.

### Recent Press Comments

In all its renditions, the chorus demonstrated a remarkable degree of tonal culture and technical perfection. Dr. Dash has created a malleable, dynamic, and extraordinarily versatile instrument with which he can earn here in Europe top honors for his country.—Rhein-Neckar Zeitung, Heidelberg, Germany.

The art of Conductor James Allan Dash was thrilling and spectacular. His gestures appeared as the symbiosis of electrifying dynamism and purely magical crystallization of the music, and a masterly handling of the phrasing.—Le Nouveau Rhin Francais, Mulhouse, France.

"The All-America Chorus offered us a concert that will doubtless remain long unequalled on a Luxembourg stage. Extraordinarily flexible, malleable, and homogeneous, the group delighted us. These two hours will long remain unforgettable."—La Meuse, Luxembourg.

"Dr. Dash obtained wonderful results from his well trained signers. The group offered an admirable example of harmonic blending of top level voices. The program ended brilliantly with picturesque folk songs of America."—Il Gazzettino, Venice, Italy.

"The chorus under the inspiring leadership of James Allan Dash gave a superb rendition of a variety of songs. There was not a semblance of superficiality in the Maestro's direction. The singing of the choir was soul-stirring, and one was conscious of a reawakening from within. It was an altogether magnificent and memorable evening."—Malcolm Harris, Arosa "Star" Bulletin.

"This was not the singing of a group trained for superficial effect; it was a living, sincere compulsion to unite for art. The boundless enthusiasm of the large audience was absolutely justified."—Letzeburger Journal, Luxembourg.

Before this thoroughly trained and intelligently disciplined group stands a renowned choral conductor, James Allan Dash who inspires performers and audience alike with an enviable flair. Catching excitement emanates from his effectively gesturing hands, yet he knows how to keep within the bounds of good musical taste.—The Limburg News, Maastricht, Holland.

### High Points—

#### OF THE 1959 TOUR

- PARIS
- LONDON
- ROME
- VIENNA
- BRUSSELS
- GENEVA
- AMSTERDAM
- LUXEMBOURG
- MONACO
- VENICE
- MUNICH
- NICE
- FLORENCE
- THE HAGUE
- BONN
- INNSBRUCH
- HEIDELBERG
- VERSAILLES
- SALZBURG
- PISA
- COLOGNE
- LAUSANNE
- STRATTFORD
- VERONA

### "A Lifetime of Memories"

### ITINERARY INCLUDES TEN EUROPEAN COUNTRIES

On Monday evening, June 29, members of the 1959 All-America Chorus will meet in New York City, for a "get-acquainted-meeting" and the first rehearsal of another magnificent virtuoso ensemble. At 11 o'clock the next morning these "ambassadors of song" representing every state in America, will depart from Idlewyld for Holland and the continent. When they return to their native land on Friday, August 21, these singers will have carried the message of brotherhood to our neighbors in ten European countries. In so doing they will have enjoyed one of life's most rewarding experiences, —sharing one's happiness with others.

Added to this satisfaction will be the enduring friendship made, the invaluable musical training received, and intimate acquaintanceship with the fascinating Old World and its charming people. Thus, while winning friends abroad for America, these singers will be enjoying a magnificent European holiday,—six weeks of "Fun, Romance, and Adventure" gathering a store of treasured memories that will enrich their entire lives.

### The Ideal Summer Vacation

The tour is so planned that the members will have plenty of time to "sight-see," shop, enjoy the recreational facilities, and just plain "loaf." With only two exceptions there will be no full length concerts on consecutive days. In no sense will this be a strenuous tour. Rather is may be described as the ideal summer vacation—a happy and stimulating adventure made significant by a central unifying purpose.

### Who May Join the Chorus?

Any singer who possesses a voice of good quality and the ability to learn and memorize a complete program of rather difficult choral music is eligible. The minimum age requirement is 18 (except for high school graduates who are still only 17). Although rigid maximum age limitations have not been set, preference will be given to sopranos under 35 of age, and to altos under 40. Singers are chosen upon the basis of vocal talent, musical ability, and desirable personality traits,—as attested by competent authorities. In past years the majority of the members were school and college music teachers between the ages of 20 and 40. College students and professional singers comprised most of the balance of the group.

Any singer who is interested in joining the 1959 tour shall write to the All-America Chorus office at 325 North Charles Street, Baltimore 1, Maryland, for full information and application forms. As soon as the quota of 100 singers is reached, no more members will be accepted until 1960. It is expected that the full complement will be chosen before February 15, 1959.

### What Will the Tour Cost?

THE ALL-AMERICA CHORUS is a self-supporting organization receiving no outside financial aid. Each member pays his share of the total expense involved. All economies obtained because of the size and nature of the group are passed on to the members. The 1959 tour, including Trans-Atlantic transportation, all land travel, all hotels (twin bedded rooms), three meals daily (except a few in Paris, London, and New York), all receptions and parties, all sight-seeing trips, and all tips, will cost each member only \$1,295.00 for the entire eight weeks. This figure is lower than that charged for most other tours of similar length and calibre.

### Are Scholarships Available?

Persons who are graduates of recognized music schools or college music departments with a major in vocal music, or who have had significant success as professional singers or choral conductors, are eligible for the following partial scholarships; Sopranos and Altos \$100.00—Tenors and Basses \$200.00. (Music students in recognized schools will also be eligible in some cases). A piano accompanist of unusual ability will be eligible for a \$300.00 scholarship, and an assistant accompanist for a \$200.00 scholarship.

### Comments by Members of the 1958 All-America Chorus

"I was completely satisfied, thrilled, inspired, entertained, and educated. It was all that I wanted of the trip,—and much more."—Robert Stevens, Bellevue, Nebraska.

"I have never seen a finer group of people gathered together,—so many excellent musicians. Europe is such a delight,—but sharing it with these wonderful friends is so much more meaningful."—Joy Anthony, Utica, N. Y.

"It's an experience no one can afford to miss, especially when it takes goodwill along."—Flo McKenzie, Quinwood, W. Va.

"I only wish I could go every year. Dr. Dash is a magnificent personality, wit, and conductor."—C. Jerome Semrau, Seattle, Washington.

"A job wonderfully well done! Everyone in the group had a grand time."—Margaret F. Taylor, Fullerton, California.

"I am an enthusiastic press agent for the All-America Chorus. God bless it."—Mary B. Palmer, Atlantic City, New Jersey.

"A tour with the All-America Chorus is indeed an experience which cannot be excelled."—Bob Steiner, Cleveland, Ohio.

"The choral numbers were rendered with exceptional artistry and skill, thanks to Dr. Dash."—Ruby McAllister, Cullman, Ala.

"Singing to audiences of many nationalities was an experience never to be forgotten. Truly music is a universal language."—Frank Yeaw, Milford, N. H.

"This summer has been the most wonderful experience of my life. Every minute was filled with unforgettable happenings; every concert was a thrilling experience."—Janice Dee Sutton, Dallas, Texas.

# Events of the Year 1958 in the Organ World in Review

*News stories of special interest in 1958 included:*

The twenty-fourth national convention of the A.G.O. attracted 600 delegates from 39 states to a week's meeting at Houston, Tex., June 23-27.

The annual convention of the C.C.O. at Ottawa, Ont., received fine coverage in Canadian newspapers and attracted visitors from all Canadian provinces and many states. Reginald Geen and S. Lewis Elmer were given F.C.C.O. degrees (honoris causa).

A Guild service March 2 at St. Thomas' Church, New York City, honored the 75th anniversary of Igor Stravinsky with a full program of his religious works.

A six-day organ conclave was held in Sydney, Australia, Jan. 31-Feb. 5.

Harold Heeremans was elected president of the A.G.O. to succeed Dr. S. Lewis Elmer, who retired after fifteen years of service.

Karl Richter from Germany and Jeanne Demessieux from France made extensive American tours.

The Chicago Club of Women Organists celebrated its thirtieth anniversary.

Richard J. Piper became vice-president of Austin Organs, Inc.; he continues as tonal director.

The International Musicological Society met in Cologne, Germany, June 23-28; 700 attended from many countries.

Nadia Boulanger lectured and conducted in many colleges and cities in the United States.

Tributes to the late S. E. Gruenstein reached the office of THE DIAPASON in large numbers.

Senator Emerson Richards' home was gutted by fire Oct. 7; the large organ, his twelfth, was a total loss.

Lawrence I. Phelps became tonal director for Casavant Frères.

The Cleveland A.G.O. Chapter celebrated its golden anniversary.

*Among notable church and college appointments listed in THE DIAPASON in 1958 were:*

Charlotte Tripp Atkinson to the Presbyterian Church, La Jolla, Cal.

William Barnard to Christ Church Cathedral, Houston, Tex.

William Best to Florida A. & M. University, Tallahassee, Fla.

Helen Bodine to the First Congregational Church, St. Joseph, Mich.

John Cartwright to the Church of the Epiphany, New York City

John C. Christian to the Baldwin-Wallace Conservatory, Berea, Ohio

Thomas Clark to the Cathedral of the Holy Angels, Gary, Ind.

John Doney to the First Methodist Church, Roswell, N.M.

Bruce Eicher to Grace Methodist Church, Baltimore, Md.

Gale Enger to the First Presbyterian Church, Oklahoma City, Okla.

John Ferris to Harvard University, Cambridge, Mass.

Richard Galloway to Milligan College, Tenn.

R. Denton Hendrickson to St. Paul's Episcopal Church, Salinas, Cal.

Joseph Herdman to St. John's Evangelical Lutheran Church, Waterloo, Ont.

Theodore Herzel to the Westminster Presbyterian Church, Detroit, Mich.

Charles Hurst to the First Baptist Church, La Grange, Ill.

Frederick F. Jackisch to Wittenberg College, Springfield, Ohio

Winfred E. Johnson to St. Mark's School, Dallas, Tex.

G. Donald Kaye to the West End Methodist Church, Nashville, Tenn.

Mrs. Howard Lundvall to the First Methodist Church, Des Plaines, Ill.

William MacGowan to the Maple Street Congregational Church, Danvers, Mass., and the Old North Church, Boston

Mrs. Robert C. Milham to the Memorial Presbyterian Church, Augusta, Ga.

Donald R. Oakes to the First Baptist Church, Boise, Ida.

Grover J. Oberle to St. Luke's Episcopal Church, Norfolk, Va.

Jack H. Ossewaarde to St. Bartholomew's Episcopal Church, New York City

Daniel Pinkham to King's Chapel, Boston, Mass.

Kathleen Quillen to the All Saints' Episcopal Church, Atlanta, Ga.

G. Calvin Ringenberg to the Memorial Presbyterian Church, St. Louis, Mo.

Lily Andujar Rogers to St. Gabriel's

Episcopal Church, Hollis, N.Y.

Edwin Skalak to the Bethel Presbyterian Church, East Orange, N.J.

Gertrude Stillman to the Wisconsin College of Music, Milwaukee, Wis.

Frederick Swann to the Riverside Church, New York City

Louise C. Titcomb to the Community Church, Miami Shores, Fla.

Frank S. Watkins to the Southport First Presbyterian Church, Indianapolis, Ind.

David A. Wehr to the First Methodist Church, Boise, Ida.

Robert R. Zboray to St. John's Episcopal Church, York, Pa.

*Organists receiving special honors or retirement salutes included:*

A. C. Reuter after fifty-five years as organ builder

S. Lewis Elmer retired after fifteen years as A.G.O. president

Harris Stackpole Shaw retired after forty-five years at Grace Episcopal Church, Salem, Mass.

Herbert Grieb after twenty years at Temple Emanu-el, Birmingham, Ala.

Clarence C. Dretke after twenty-five years at the First Christian Church, Canton, Ohio

Mrs. Walter B. Spivey named "woman of the year" in Atlanta, Ga.

Alfred Boyce retired after twenty-five years with the Brooklyn, N.Y., Apollo Club.

David Gooding, Buffalo, N.Y., awarded Gallup prize for an original anthem

Carrie E. Livingston after forty-five years at Bethany Temple Presbyterian Church, Philadelphia, Pa.

Clarence Dickinson's eighty-fifth birthday celebration at the Riverside Church, New York City

Arthur C. Becker after forty years at St. Vincent de Paul Church and DePaul University, Chicago

John Tickton after twenty-five years at Temple Beth-El, Detroit, Mich.

Mrs. Everett L. Curtis after twenty years at St. Luke's Methodist Church, Oklahoma City, Okla.

Sir William McKie elected president of London Society of Organists and of the Incorporated Society of Musicians.

Harold Tower retired after fourteen

years at the Church of Our Saviour, Akron, Ohio

J. Alfred Schehl after sixty years at St. Lawrence's Church, Cincinnati, Ohio

R. Dean Shure after thirty-eight years at the Mount Vernon Place Methodist Church, Washington, D. C.

J. Wesley Jones retired after thirty-eight years at the Metropolitan Community Church, Chicago

Chicago Club of Women Organists received the National Federation of Music Clubs award for its service of music by Leo Sowerby

Ruth Christian Welch after thirty-five years at the North Presbyterian Church, Elmira, N.Y.

Cora Wade retired after fifty years at the Church of the Messiah, Gwynedd, Pa.

Dr. and Mrs. John Finley Williamson retired after thirty-two years at Westminster Choir College, Princeton, N.J.

Mrs. G. LeRoy Heinz retired after thirty years at the Methodist Church of Setauket, N.Y.

Doyle Neal given European tour honoring thirty-five years at the Central Presbyterian Church, St. Louis, Mo.

Adolph Steuterman given honorary Mus. D. by the University of the South, Sewanee, Tenn.

Donald D. Ketting installed as associate minister of the East Liberty Presbyterian Church, Pittsburgh, Pa.

G. Leland Ralph after 21 years at the First Baptist Church, Sacramento, Cal.

John Challis awarded honorary doctorate by Wayne State University, Detroit, Mich.

Alan R. Kirk after ten years at the First Church of Christ, Suffield, Conn.

William Lemonds received an honorary doctorate from Missouri Valley College, Marshall, Mo.

Ernest Crickmore after fifty years as organist and choirmaster

William Craig Schwartz retired after fifty-six years at Temple Beth Israel, Philadelphia, Pa.

Dr. Francis Moore retired from the Sauganash Community Church, Chicago

Frank E. Fuller retired after thirty-seven years at St. John's Episcopal Church, Youngstown, Ohio

Wier R. Mills after sixty-five years at the Methodist Church, Pierson, Iowa

Douglas Breitmayer, Melvin D. Dickinson, Dale Peters, James R. Sharp and Charles G. Smith awarded Fulbright fellowships for foreign study.

*Among organ specifications listed in THE DIAPASON in 1958 were:*

Four-manual Aeolian-Skinner, Trinity Church, New York City

Four-manual Aeolian-Skinner, Missouri Methodist Church, Columbia, Mo.

Four-manual Allen electronic, First Presbyterian Church, Stamford, Conn.

Four-manual Estey, Mount Olivet Baptist Church, New York City

Four-manual Hill, Norman & Beard, Christ Church Cathedral, Victoria, B.C.

Four-manual Möller, Grosse Pointe Memorial Presbyterian Church, Grosse Pointe Farms, Mich.

Four-manual Möller, First Church of Christ, Scientist, Atlanta, Ga.

Four-manual Möller, Travis Avenue Baptist Church, Fort Worth, Tex.

Four-manual Möller, Cathedral of Mary Our Queen, Baltimore, Md.

Four-manual Schantz, Central Baptist Church, Bearden, Knoxville, Tenn.

Four-manual Wicks, First Presbyterian Church, Kirkwood, Mo.

Four-manual Willetts, St. Andrew's Presbyterian Church, Stratford, Ont.

Four-manual hybrid, Township High School, Evanston, Ill.

Three-manual Aeolian-Skinner, First Presbyterian Church, Evanston, Ill.

Three-manual Aeolian-Skinner, Western Maryland College, Westminster, Md.

Three-manual Aeolian-Skinner, St. Paul's Cathedral, Oklahoma City, Okla.

Three-manual Aeolian-Skinner, Arlington Street Church, Boston, Mass.

Three-manual Allen electronic, Salem E.U.B. Church, Lebanon, Pa.

Three-manual Austin, Hayes Barton Methodist Church, Raleigh, N.C.

Three-manual Austin, First Presbyterian Church, Hastings, Neb.

Three-manual Austin, Third Church of Christ, Scientist, New York City

Three-manual Austin, Prospect Methodist Church, Bristol, Conn.

Three-manual Austin, Central Church, Worcester, Mass.

Three-manual Austin, Asbury Church, Crestwood, Yonkers, N.Y.

Three-manual Barnhart, Wesleyan College, Buckhannon, W. Va.

Three-manual Casavant, St. Paul's R.C. Cathedral, Worcester, Mass.

Three-manual Casavant, Church of the Sacred Heart, Taftville, Conn.

Three-manual Casavant, First Baptist Church, Lake Charles, La.

Three-manual Casavant, First Friends Church, Indianapolis, Ind.

Three-manual Casavant, Union College, Schenectady, N.Y.

Three-manual Casavant, St. Mary's Church, Newport, R.I.

Three-manual Casavant, Mount Carmel Lutheran Church, Wauwatosa, Wis.

Three-manual Casavant, First Congregational Church, Washington, D.C.

Three-manual Casavant, St. Norbert's Abbey, DePere, Wis.

Three-manual Casavant, First Methodist Church, Flushing, N.Y.

Three-manual Flentrop, Busch-Reisinger Museum, Cambridge, Mass.

Three-manual Hill, Norman & Beard, Central United Church, Calgary, Ont.

Three-manual Holtkamp, Trinity Episcopal Church, Hartford, Conn.

Three-manual Th. Kuhn, Grace Lutheran Church, Dover, Ohio

Three-manual Charles J. Miller, St. John's Episcopal Church, Richmond, Va.

Three-manual Möller, First Congregational Church, Eugene, Ore.

Three-manual Möller, Community Church, Piedmont, Cal.

Three-manual Möller, Bethel Evangelical Lutheran Church, St. Charles, Ill.

Three-manual Möller, Trinity Lutheran Church, Hagerstown, Md.

Three-manual Möller, Church of Our Saviour, New York City

Three-manual Möller, Central Presbyterian Church, Summit, N.J.

Three-manual Möller, St. James' Episcopal Church, Greenfield, Mass.

Three-manual Möller, First Presbyterian Church, San Mateo, Cal.

Three-manual Möller, St. Martin's Episcopal Church, Houston, Tex.

Three-manual Möller, Lutheran Church of the Reformation, Rochester, N.Y.

## + These Finished Their Tasks Last Year +

*In the following list are the names of organists and others identified with church music or organ building who died in the year 1958 or too late in 1957 to be included in last year's listing:*

Hamlin Hunt, Minneapolis, Minn., Oct. 15, 1957

Mark Wisdom, Detroit, Mich., Nov. 20, 1957

Siegfried E. Gruenstein, Chicago, Dec. 6, 1957

Arthur Henry Egerton, Hemmingford, P.Q., Dec. 10, 1957

Harold Geer, Kent, Conn., Dec. 23, 1957

Bertha A. Platts, Manchester, N.H., Dec. 25, 1957

Carl Abrahamson, Northfield, Minn., Dec. 29, 1957

Mrs. Eugene Davis, Columbia, S.C., Jan. 6

William Engel, Hartford, Conn., Jan. 6

Joseph T. Ragan, Atlanta, Ga., Jan. 6

Thomas S. Roberts, Salem, Ore., Jan. 8

Alec Rowley, London, England, Jan. 11

Mrs. Rees Powell, Milwaukee, Wis., Jan. 13

Frederick Van Hagen, Toledo, Ohio, Jan. 15

Helen J. Irons, Providence, R.I., Jan. 24

Alvin V. Thomas, Phoenix, Ariz., Feb. 3

Clarence E. Eddy, Flint, Mich., Feb. 5

Edward Shippen Barnes, Idyllwild, Cal., Feb. 14

Harold W. Friedell, New York City, Feb. 17

Edward A. Fuhrmann, Johnstown, Pa., Feb. 18

Elizabeth R. Weller, St. Catharines, Ont., Feb. 25

Mrs. Clarence E. Eddy, Flint, Mich., Feb. 26

Willy Strecher, Wiesbaden, Germany, March 1

Margarethe Brissen, Utica, N.Y., March 16

Gilman Chase, Cleveland, Ohio, March 20

Walter G. Entwistle, Tulsa, Okla., March 31

Basil G. Austin, Hartford, Conn., April 6

John W. Bearder, Ottawa, Ont., May 6

Gaston Dethier, New York City, May 26

Judson W. Mather, Seattle, Wash., June 4

Claude L. Murphree, Gainesville, Fla., June 17

Ruth Wilson Maxey, Des Moines, Iowa, June 18

F. Arthur Henkel, Nashville, Tenn., July 7

Annie Mae Norton, Atlanta, Ga., July 14

Mrs. T. Tertius Noble, Rockport, Mass., Aug. 22

Ralph Vaughan Williams, London, England, Aug. 26

## Events of 1958—Continued

Three-manual Möller, Zion Church, Baltimore, Md.  
 Three-manual Möller, First Methodist Church, Lancaster, Pa.  
 Three-manual Möller, First Presbyterian Church, Ardmore, Pa.  
 Three-manual Möller, First Presbyterian Church, Anderson, S.C.  
 Three-manual Möller, Briar Cliff College, Sioux City, Iowa  
 Three-manual Möller, Northern Baptist Seminary, Chicago  
 Three-manual Möller, First Baptist Church, Tifton, Ga.  
 Three-manual Möller, First Presbyterian Church, Lubbock, Tex.  
 Three-manual Pels, Riverside Christian Church, Jacksonville, Fla.  
 Three-manual Pels, Travis Park Methodist Church, San Antonio, Tex.  
 Three-manual Peragallo, Second Reformed Church, Wyckoff, N.J.  
 Three-manual Reuter, University Christian Church, Fort Worth, Tex.  
 Three-manual Reuter, First Baptist Church, Rome, Ga.  
 Three-manual Reuter, St. Rose of Lima Priory, Dubuque, Iowa

Three-manual Reuter, Westminster Presbyterian Church, Oklahoma City, Okla.  
 Three-manual Reuter, First Methodist Church, Ann Arbor, Mich.  
 Three-manual Schantz, First Methodist Church, South Haven, Mich.  
 Three-manual Schantz, First Baptist Church, Dalton, Ga.  
 Three-manual Schantz, First Baptist Church, Waltherboro, N.C.  
 Three-manual Schantz, Trinity Lutheran Church, Canton, Ohio  
 Three-manual Schantz, Central Presbyterian Church, Lafayette, Ind.  
 Three-manual Schantz, Presbyterian Church, Woodbury, N.J.  
 Three-manual Schantz, Methodist Church, Westerville, Ohio  
 Three-manual Schlicker, Concordia Senior College, Fort Wayne, Ind.  
 Three-manual Schlicker, St. Paul Lutheran Church, Dolton, Ill.  
 Three-manual Schlicker, Redeemer Lutheran Church, Fort Wayne, Ind.  
 Three-manual Tellers, Jarvis Memorial Methodist Church, Greenville, N.C.  
 Three-manual Wicks, St. Mary's Institute, O'Fallon, Mo.

### CHURCH HONORS ORGANIST FOR 27 YEARS OF SERVICE

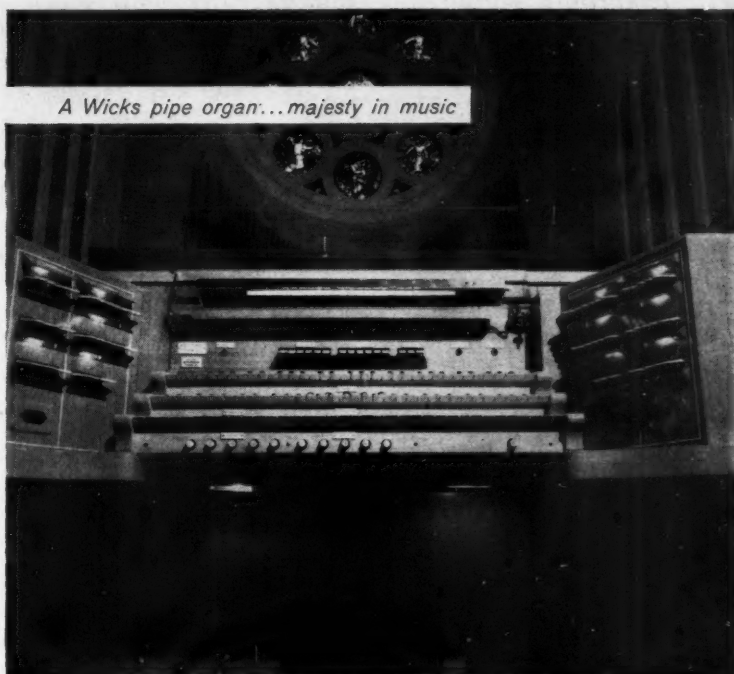
Charles A. Parker, dean of the Patapsco Chapter of the A.G.O., was tendered a testimonial Nov. 16 by the entire membership of the Trinity African Methodist Episcopal Church, Baltimore, Md. Words of commendation were bestowed upon him for his willing, unselfish and untiring service.

Mr. Parker has been organist and choir-master of the church for twenty-seven years, superintendent of the Sunday school for twenty-nine years and president of the brotherhood for twenty years. Activities outside of the church include his being vice-president of the Baltimore music guild and accompanist of the Baltimore town choir. A portrait of Mr. Parker which is to remain in the church was unveiled.

### ORVILLE FOSTER CONDUCTS HAMMOND WORKSHOP SERIES

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A "teacher workshop" acquaints teachers with Mr. Foster's approaches and techniques of instruction and gives opportunity to get answers to questions. A "church organist workshop" and "fun at the Hammond" complete the series. Workshops were held in November in Eau Claire, Wis., Holland, Mich., and Charleston, S.C. They will be held in January in Lafayette, Marion, South Bend, Terre Haute and Muncie, Ind., and in Cedar Rapids, Iowa. Mr. Foster will give sessions in February in the Canadian cities of Toronto, Winnipeg, Sherbrooke and Ottawa.



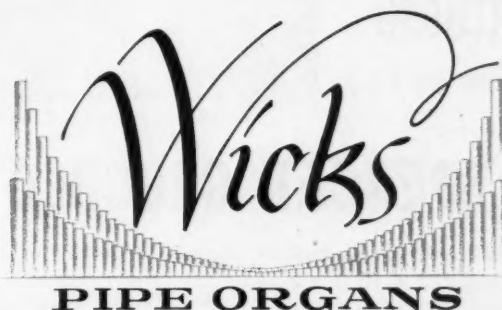
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CARLTON R. YOUNG



THE REV. CARLTON R. YOUNG, Youngstown, Ohio, became director of church music for Abingdon Press Jan. 1. His office is in Nashville, Tenn. Abingdon Press is the book-publishing business of the Methodist Publishing House.

Mr. Young will supervise publication and distribution of music for churches and church schools. He will work closely with the Methodist Board of Education, National Fellowship of Methodist Musicians, Methodist Commission on Worship and other Methodist agencies.

A ministerial member of the Northeast Ohio Methodist conference, he has been minister of music at Trinity Church, Youngstown, and at the Church of the Saviour, Cleveland Heights. He was a teaching fellow in choral music at Boston University and has taught music in

**SCHENECTADY CHOIR SINGS FOR NEIGHBORING CHURCH**

The choir of men and boys of St. George's Episcopal Church, Schenectady, N.Y., sang a festival evensong Nov. 2 at Christ Church, Herkimer, N. Y., under the direction of Frederick Monks. Lorne Dotterer and Gary Tanis were assisting organists in the following: "Credo", Bach; "I Was Glad", Parry; Festal Preces, Tallis; Magnificat and Nunc Dimittis in B flat, Stanford; "Save Us, O Lord", Matthews; "O Come, Ye Servants of the Lord", Tye; "Come, I Pray Thee", Anderson; "How Lovely Is Thy Dwelling Place", Brahms; "Let Us Now Praise Famous Men", Vaughan Williams, and "Dorian" Toccata, Bach.

**FORT WAYNE CHURCH LISTS WINTER & SPRING EVENTS**

Special musical events at the Plymouth Congregational Church, Fort Wayne, Ind., for the remainder of the season include a recital by Vincent Slater, organist and choirmaster, Jan. 25; Bach's Cantata 161, "Komm, du susse Todesstunde", Feb. 15; a chamber music program Feb. 22 with soloists and the Fort Wayne Ballet; the New Haven high school madrigal singers March 8; Passion, Williams, March 15; the South Side high school choir with chamber orchestra March 22; Brahms' Requiem May 3, and "The Church Year in Music" May 24.

W. W. KIMBALL, JR., has been appointed vice-president and general manager of the Chicago division of the W. W. Kimball Co.

the public schools of Hamilton County, Ohio, and has directed choirs in Medford and Cambridge, Mass.

He has degrees from the University of Cincinnati College of Music and from Boston University's school of theology. He has done graduate work at Union Theological Seminary, New York City. He has been active in A.G.O. chapters in Cleveland and Youngstown.

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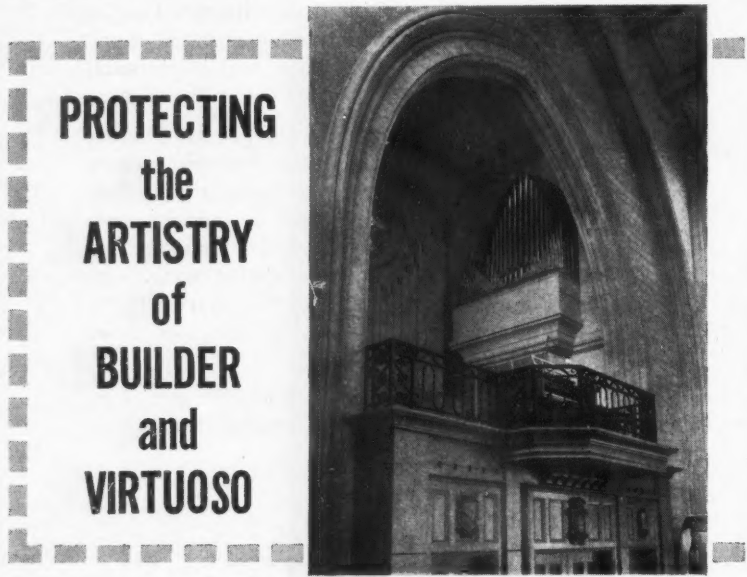
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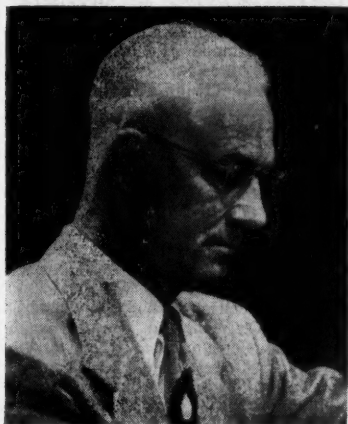
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FRANK J. NURDING



FRANK J. NURDING, Ch. M., 67, widely-known Tacoma, Wash., church musician and teacher, died Oct. 29 in a hospital after a heart attack in his home. Organist and director at St. Luke's Episcopal Church, he had conducted choir rehearsal the evening before his death.

Mr. Nurdning was born in England and began his study of music as a choirboy in Bath Abbey. He studied at the Royal Academy in London and at the London College of Music. He moved to Canada at 21, serving in Winnipeg, Calgary and Edmonton. He served with the Canadian field artillery in the first world war and was gassed and shellshocked.

He began his service at St. Luke's in 1945 after serving the First Presbyterian Church in Tacoma from 1931.

Mr. Nurdning was a past-dean of the Tacoma Chapter of the A.G.O. and was a composer of church music. His widow and a son survive.

**OBSERVE ST. CECILIA'S DAY  
IN PROGRAM AT LONDON, ONT.**

Following a tradition established in England and celebrated for centuries in many parts of the Christian world, St. Cecilia's Day was observed in London, Ont., with a concert in the First-St. Andrew's United Church Dec. 23. Barrie Cabena, F.R.C.O., conducted the choir assisted by the St. Cecilia string quartet in compositions by Mundy, Purcell, Gibbons and Greene, some composed especially for St. Cecilia's Day, as well as a motet by Mr. Cabena written especially for this program. The major work was Britten's "Rejoice in the Lamb".

Appropriate organ numbers by Gibbons, Greene and Vaughan Williams were played by Gordon Atkinson, St. James' (Westminster) Church.

A FOUR-MONTH tour by Richard Ellsasser begins Jan. 18 with the Tulsa Philharmonic Orchestra.

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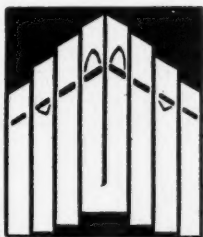
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### GERHARD KRAPP APPOINTED TO UNIVERSITY OF WYOMING

Gerhard Krapp, A.A.G.O., has been appointed assistant professor of organ and music theory at the University of Wyoming, succeeding Hugh Mackinnon. He is also serving as organist at St. Matthew's Cathedral. For the last four years he has been instructor at Northwest Missouri State College in Maryville.

Mr. Krapp first came to this country in 1950 to attend the University of Redlands in California, where he was a pupil of Dr. Leslie P. Spelman. In 1951 he received his master's degree. Upon his return to Germany he was appointed chairman of church music in the church district of Karlsruheland. He also was a member of the committee which revised the hymnal of the German Church. Just before returning to America Mr. Krapp was organist and choirmaster at a church in Liedelsheim, where he played an instrument built by F. Steffel, a pupil of Silbermann.

### GOULD RETURNS TO R.I. POST AFTER TWO YEARS IN ARMY

Ronald L. Gould, A.A.G.O., has returned to his post of organist-choirmaster at the Church of the Transfiguration, Edgewood, R.I., after two years of army service. Stationed at Fort Dix, N.J., Mr. Gould was organist of the post's Protestant chapel and accompanist and director of the Fort Dix choral society which sang a series of oratorios under his leadership.

He graduated from North Central College, Naperville, Ill., and earned his M.S.M. degree at Union Theological Seminary where he studied organ with Hugh Porter and Alec Wyton.

Mr. Gould's return to the Church of the Transfiguration precedes the imminent opening of a new rehearsal room and quarters for the choirmaster.

### CLUB IN COLUMBUS GIVEN CHORAL & ORGAN PROGRAM

A meeting of the Women's Music Club of Columbus, Ohio, heard a program Nov. 11 at the First Community Church. Lowell Riley spoke on "a modern organ for a modern church". Marjorie Jackson played: "Credo in Unum Deum", Titcomb; "Father in Thy Mysterious Presence", Bingham; Communion, Purvis, and Toccata, Sowerby. A performance of "This Son So Young", prize-winning Church of the Ascension cantata by Louie White, closed the program with Elizabeth Lange at the organ.

### DECEMBER NOONDAY MUSIC HEARD AT ST. PAUL'S CHAPEL

Noonday recitals at St. Paul's Chapel, Columbia University, in December were played by Searle Wright, organist and choirmaster, Dec. 4; by Ralph Kneeream, assistant, Dec. 2; by Herbert Burtis Dec. 9, and by Alexi Erlanger Dec. 11.

Members of the chapel choir and Francis Corsi, harp, sang Britten's "A Ceremony of Carols" Dec. 16 with Mr. Wright conducting and Mr. Kneeream at the organ. The carol and candlelight service was Dec. 18.

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David Pizarro, A.A.G.O., St. Philip's Church, Durham, N.C., has been appointed part-time instructor at the North Carolina College at Durham. Mr. Pizarro has also been selected for a committee in charge of the broadcasting of the Duke University Arts Council (radio) concert hall, which offers a weekly hour of recorded music over Station WTIK in Durham.

At St. Philip's Church Mr. Pizarro conducts monthly Sunday evenings of liturgical choral music. The group which sang the November service was made up of the combined choirs from St. Philip's, St. Joseph's and St. Luke's Churches in Durham.

**MANHASSET CHURCH GIVES STAGED "ELIJAH," PART 1**

As a climax to a three-day festival of the arts, the first part of "Elijah" was heard in a dramatized form at the North Shore Unitarian Church, Manhasset, L. I., Nov. 23. The dramatization was divided into six scenes. Soloists of the church assumed the principal roles. Through the use of various movements and attitudes, the chorus of thirty served as a live background to intensify the mood of the music. Strings and timpani provided the accompaniment; Mayne Miller was pianist. The production was staged and directed by Virgil Toms, organist and music director of the church.

**STEPHENS COLLEGE CHAPEL HEARS AN ADVENT CONCERT**

An Advent concert Nov. 30 in the chapel of Stephens College, Columbia, Mo., featured the chapel choir in three groups of unaccompanied carols, two harps in three numbers and Heinz Arnold, the director and organist in the entire "Nativity" Suite of Messiaen.

Dr. Arnold "announced in the local papers that the organ music was going to be symbolic, dissonant and rhythmically irregular. Result: a full chapel and no complaints."

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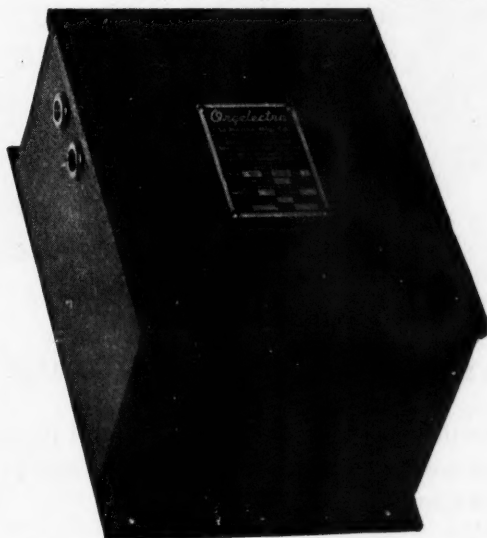
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Concordia Teachers Contracts for 3-manual Kuhn, 15th Instrument on Campus—Paul Rosel, Music Department Head, Co-designer

Concordia Teachers College, Seward, Neb., has entered into a contract with the Theodore Kuhn Organ Company of Maennedorf, Switzerland, for the purchase of a new instrument for the Weller Chapel. Jean Eckert, technical engineer for Kuhn, was flown from Maennedorf to Seward to discuss its tonal design with Paul Rosel of the college music department. Mr. Eckert is a son-in-law of Dr. Albert Schweitzer.

The instrument will be delivered in May, 1960. It will be shipped via rail from Maennedorf to Basel; via Rhine barge from Basel to Rotterdam; via freighter from Rotterdam to Chicago through the St. Lawrence Seaway, and via rail from Chicago to Seward. After its arrival there, three factory technicians will be flown from Maennedorf to Seward to install the organ.

There will be thirty-three speaking stops with forty-four and a half ranks comprising 2316 pipes. The key action will be mechanical, while the stop action will be activated by magnets. The instrument will be the principal organ on Concordia's campus among the fifteen which are now used for student practice and organ instruction.

The stoplist is as follows:

**HAUPTWERK**

Quintaton, 16 ft., 56 pipes.  
Principal, 8 ft., 56 pipes.  
Rohrflöte, 8 ft., 56 pipes.  
Oktave, 4 ft., 56 pipes.  
Nachthorn, 4 ft., 56 pipes.  
Quinte, 2 3/4 ft., 56 pipes.  
Oktave, 2 ft., 56 pipes.  
Mixtur, 4-5 ranks, 254 pipes.

**SCHWELLWERK**

Bourdon, 16 ft., 56 pipes.  
Principal, 8 ft., 56 pipes.  
Gedeckt, 8 ft., 56 pipes.

Salicional, 8 ft., 56 pipes.  
Principal, 4 ft., 56 pipes.  
Blockflöte, 8 ft., 56 pipes.  
Flageolet, 2 ft., 56 pipes.  
Plein Jeu, 4 ranks, 224 pipes.  
Trompette, 8 ft., 56 pipes.  
Schalmel, 4 ft., 56 pipes.

**POSITIV**

Gedeckt, 8 ft., 56 pipes.  
Gemshorn, 4 ft., 56 pipes.  
Sesquialtera, 2 ranks, 112 pipes.  
Principal, 2 ft., 56 pipes.  
Larigot, 1 1/2 ft., 56 pipes.  
Zimbel, 3-4 ranks, 198 pipes.  
Krummhorn, 8 ft., 56 pipes.

**PEDAL**

Principal, 16 ft., 32 pipes.  
Subbass, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 notes.  
Oktave, 8 ft., 32 pipes.  
Spillflöte, 8 ft., 32 pipes.  
Oktave, 4 ft., 32 pipes.  
Bourdon, 4 ft., 32 notes.  
Mixtur, 4 ranks, 128 pipes.  
Fagott, 16 ft., 32 pipes.  
Clairon, 4 ft., 32 pipes.

**JOHN HAMILTON APPOINTED OREGON "U" STAFF MEMBER**

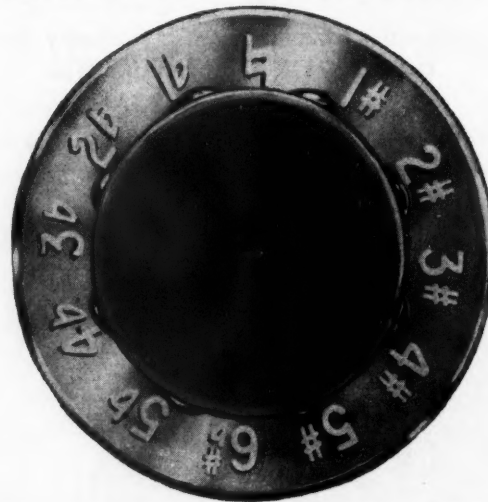
John Hamilton, organist and harpsichordist, has been appointed to the faculty of the University of Oregon. He assumes duties Jan. 1.

Last winter Mr. Hamilton played recitals in Carnegie recital hall, New York City, M.I.T., Cambridge, Mass., and at Southern Methodist University for the Texas Chapter of the A.G.O. in addition to regular appearances on the west coast. He is a candidate for the doctor of musical arts degree at the University of Southern California.

**RECITAL OF SACRED MUSIC HEARD IN CHEYENNE, WYO.**

A recital of sacred music Nov. 16 at the Presbyterian Church, Cheyenne, Wyo., enlisted the talents of Jim Thomas, tenor, T. L. Johnston, baritone, and William Clendenin, organist, University of Colorado. Organ numbers included: Toccata and Fugue in D minor, Bach; Sonata da Chiesa, Andriessen; Two Pastels, Donato; "Brother James' Air", Wright, and "Grand Choeur Dialogue", Gigout.

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**ROECKELEIN APPOINTED TO DETROIT ORCHESTRA**

Richard Roeckelein, organist and choir-master at Christ Church, Grosse Pointe Farms, Mich., has been appointed official organist for the Detroit Symphony Orchestra. He appeared with the orchestra at the Worcester festival in Massachusetts and will be heard several times this season in Detroit in works such as "The Pines of Rome" and "Church Windows", Respighi, and the Brahms Requiem. Mr. Roeckelein will play harpsichord continuo for the symphony's performance of the Bach St. Matthew Passion March 25 and 26 with the Rackham Choir and the boy choir from Christ Church.

The Christ Church festival choir under the direction of Mr. Roeckelein gave the first Detroit performance of the Midnight Mass by Marc Antoine Charpentier and a performance of the Christmas Oratorio (Part 2) by Bach Dec. 21. Both works were accompanied by orchestra with Phillip Steinhaus, All Saints' Church, Pontiac, playing organ continuo.

Works to be performed in the spring include the Missa Brevis by Kodaly and Britten's "Rejoice in the Lamb".

Mr. Roeckelein played the following recital on the church's new Holtkamp organ for the Canterbury Club Nov. 23: Toccata and Fugue in D minor, Bach; "The Musical Clocks", Haydn, and Variations on a Noël, Dupré.

**ORGAN INSTITUTE OFFERS EUROPEAN TOUR AS PRIZE**

The Organ Institute has announced that a prize of a trip to Europe as a member of the institute's 1959 European organ tour will be awarded to the winner of a contest to be conducted in the *Organ Institute Quarterly*. The winner will join a group who will visit and play organs in Holland, Denmark, Germany and Austria in July, 1959, and will attend music festivals, visit art galleries and view the points of historic and scenic interest. Trans-Atlantic transportation will be by air. Private buses with English-speaking guides will be used for ground transportation. Arthur Howes will again be the tour conductor.

AT THE THIRTY-fourth annual meeting of the National Association of Schools of Music in St. Louis Nov. 27-28, Thomas Gorton, University of Kansas, was elected president, and Thomas Williams, Knox College, became secretary.



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Christian Gregor, arranged by James Christian Pfohl	Antiphonal—Two Unison Choirs	.20
<b>HOSANNA</b>		
Edward W. Leinbach, arranged by Donald H. McCorkle	Double Chorus—SAB-SATB	.40
<b>HOSANNA</b>		
Edward W. Leinbach, arranged by James Christian Pfohl	Double Chorus—SATB-SATB	.30
<b>HYMN OF SPRING</b>		
Paul T. Langston	SSAATTBB	.24
<b>JUDAS, MERCATOR PESSIMUS</b>		
Tomas Luis De Victoria, arranged by Donald Plott	TTBB	.24
<b>LIFT UP YOUR HEADS, O YE GATES</b>		
F. F. Hagen, arranged by James Christian Pfohl	SATB	.20
<b>OH HAD I BEEN THERE AND SHARED, LORD</b>		
Gregor, edited by James Christian Pfohl	SATB	.22
<b>O SACRED HEAD, NOW WOUNDED</b>		
Johann Peter Kellner, edited by Thor Johnson and Donald M. McCorkle	SSA or SSAB, string and wind parts available	.35
<b>OUR CHRIST TODAY FROM DEATH HATH SPRUNG</b>		
Richard Peek	Double Chorus—SATB-SATB	.26
<b>TAKE MY LIFE, OH LORD</b>		
Geoffrey O'Hara	SATB	.28
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# Programs of Organ Recitals of the Month

Robert Owen, Bronxville, N.Y.—Mr. Owen played the inaugural recital Nov. 4 on the new Holtkamp organ in the Chapel of the Good Shepherd, General Theological Seminary, New York City. His program: Concerto 2 in B flat, Handel; "Wie Schön leuchtet", Buxtehude; Elevation Tierce en Taille, Couperin; Sonata 2, Hindemith; Chorale 3, Franck; "Schmücke dich, o liebe Seele" and Prelude and Fugue in E flat (St. Anne), Bach.

Margaret Snodgrass Mueller, Winston-Salem, N.C.—Mrs. Mueller played this Salem College faculty recital Oct. 6: "Veni Creator", Verses 5 and 7, de Grigny; Gloria, Mass for Parishes, F. Couperin; Three "Clavierübung" Preludes and Toccata, Adagio and Fugue in C, Bach; "Praise Be to God in the Highest Throne", Pepping; "God among Us", Messiaen. She played the same recital Oct. 26 at the Church of St. Michael and All Angels, Baltimore, Md., replacing the Pepping with Elevation, Suite "Medievale", Langlais, and Chorale in B minor, Franck.

Loren W. Adair, A.A.G.O., Pomona, Cal.—Mr. Adair played this recital Nov. 10 for the San Bernardino County branch of the music teachers' association of California at the Congregational Church, Bloomington, Cal.: Prelude and Fugue in C minor, Bach; Concerto in G minor, Camidge; Concert Overture in B minor, Rogers; Andante, Quartet in G minor, Debussy-Guilman; "Blessed Jesus, We Are Here" and "Sunset", Adair; "Rock of Ages", Bingham; Toccata, Symphony 5, Widor.

Douglas Bodle, Toronto, Ont.—Mr. Bodle played the following demonstration recital to open the new Casavant organ in St. Andrew's United Church, Winnipeg, Man.: Toccata and Fugue in D minor, "O Man, Bemoan Thy Grievous Sin"; "In Thee Is Gladness" and Prelude and Fugue in A minor, Bach; Pastorale, Franck; Canon in B minor, Schumann; Offertoire sur le Grand Jeu, F. Couperin; Flute Tune, Arne; "Harlequin Serenade", Crandell; Capriccio on the Notes of the Cuckoo, Purvis; Toccata, Symphony 5, Widor.

George Y. Wilson, Bloomington, Ind.—Dr. Wilson played this recital Nov. 6 at the Royal National Institute for the Blind, London, England, and Oct. 21 at St. Martin-in-the-Fields Church, also London: "The Primerose", Pearson; Flute Solo, Arne; Prelude and Fugue in A minor, Bach; Introduction, Passacaglia and Fugue, Willan; Very Slowly, Sonata, Sowerby; Scherzo, Durufé; "The White Rock", Vaughan Williams; "Homage to Perotin", Roberts.

John Barry, Boston, Mass.—Mr. Barry played the following Oct. 26 recital in the Church of Christ, Millis, Mass.: Trumpet Tune and Fanfare, Purcell; "A Mighty Fortress Is Our God", Bach; Flute Solo, Arne; Prelude, Fugue and Chaconne in C, Buxtehude; "Chant de May", Jongen; "Rhosymedre", Vaughan Williams; "Built on the Rock", Hoelty-Nichol; "Brother James' Air", Wright; Aria, Peeters; Toccata on Gregorian Melodies, Titcomb.

Bertha Hagarty, Detroit, Mich.—Miss Hagarty played this recital Nov. 2 at the Fort Street Presbyterian Church: "Mein junges Leben", Sweetinck; Fugue in C, Buxtehude; "Ich ruf' zu Dir", "Wer nur den lieben Gott", "Erbarm' Dich mein, o Herre Gott", Fugue in E flat and Vivace, Trio-sonata 6, Bach; Chorale in E, Franck; "Greensleeves", Wright; "Slumber Song", Bryant; Fugue in G minor, Dupré.

John Merrill, Baltimore, Md.—Mr. Merrill played the following recital Nov. 24 on the Walker organ in the home of Kathryn Hodgkin, Greensboro, N.C.: Prelude and Fugue in E minor, Bruhns; "Warum betrübst", Scheidt; "Vom Himmel hoch" (two settings), Pachelbel; Four "Schübler" Preludes and Prelude and Fugue in B minor, Bach.

Harlan Laufman, Washington, D. C.—Mr. Laufman played the following recital Nov. 30 at the Georgetown Presbyterian Church: Psalm 19, Marcello; Trumpet Tune in D, Purcell; "Wachet auf" and "Nun komm der Heiden Helland", Bach; Prelude, Fugue and Chaconne, Buxtehude; Cantabile, Symphony 2, Vierne; "Elegie", Peeters; Voluntary, "Baroques", Bingham.

Harold Heeremans, F.A.G.O., Ch. M., F.T.C.L., New York City.—Mr. Heeremans played this recital Dec. 14 at the First Unitarian Church, Brooklyn: Toccata and "O Lamm Gottes, unschuldig", Pachelbel; "Komm heiliger Geist", Tunder; Concerto in F (Cuckoo and Nightingale), Handel; "Valet will ich dir geben", "O Lamm Gottes, unschuldig" and Prelude and Fugue in C, Bach.

Catharine Crozier, Winter Park, Fla.—The Peoria Chapter of the A.G.O. sponsored Miss Crozier Nov. 9 at the First Methodist Church. She played: Chaconne in E minor, "Nun komm' der Heiden Helland" and Fugue in C, Buxtehude; Trio-sonata 1 and Passacaglia and Fugue, Bach; Sonata 1, Hindemith; Dialogue sur les Mixtures and Arabesque sur les Flutes, Langlais; Toccata, Sowerby.

Grethe Krogh Christensen, Fayetteville, Ark.—Miss Christensen gave two recitals of Danish music Nov. 14 and 16 at the University of Arkansas. Included were: Prelude and Fugue in F sharp minor, Three Chorale Preludes and Prelude and Fugue in D major, Buxtehude; "Te Deum", Svend-Ove Moller; Partita on "Praise to Thee, Our Lord and Saviour" and Passacaglia, Videro; Variations on "In Dulci Jubilo", Leif Kayser; Fantasie, Bernhard Christensen; Fantasie in F minor, Hartmann; Three Chorale Preludes and Fantasie on "Praise the Lord", Gade; Ten of Twenty-nine Small Preludes and "Commotio", Nielsen.

Scott Withrow, Nashville, Tenn.—Mr. Withrow played this recital on the new Schantz organ in St. John's Episcopal Church, Knoxville, Nov. 9 for the Tennessee music teachers association: Toccata, Adagio and Fugue, Bach; "O Christ, Who Art the Light and Day", "Now Praise We Christ", "O Christ, thou Lamb of God" and "How Lovely Shines the Morning Star", Lenel; Sonata in A, Mendelssohn; Scherzetto, "Berceuse", "Divertissement" and "Legend", Vierne; Concert Piece, Peeters.

Arthur C. Becker, Chicago—Dr. Becker played this recital Nov. 16 at St. Patrick's Central High School, Kankakee, Ill.: March for Joyous Occasions, Pelouquin; "Vom Himmel hoch", Pachelbel; Basse et Dessus de Trompette, Clérambault; Toccata and Fugue in D minor, Bach; "Chant de May", Jongen; Rhapsodie on Breton Melodies, Saint-Saëns; "Ave Maria", Schubert; "Salve Regina", Becker; Largo, Handel; "Greensleeves", Purvis; Sonata da Chiesa, Andriessen; Gavotta, Martini; Toccata, Symphony 5, Widor.

Elaine Tomlinson, San Antonio, Tex.—Mrs. Tomlinson played the following recital Nov. 30 in the Laurel Heights Methodist Church: "We All Believe in One God", "Come, Redeemer of the Race", "Rejoice Now, Dear Christians" and Passacaglia and Fugue in C minor, Bach; "Benedictus", Reger; Prelude and Fugue on "B-A-C-H", Liszt; "Greensleeves" and "Brother James' Air", Wright; Book 1, "La Nativité", Messiaen; "Litanies", Alain.

Richard Westenburg, Missoula, Mont.—Mr. Westenburg played this recital Oct. 26 at Montana State University and again Nov. 2 at the Westminster Congregational Church, Spokane, Wash., sponsored by the Spokane Chapter of the A.G.O.: "Baroque" Suite, Westenburg; "Nun komm', der Heiden Helland" and "Dorian" Toccata, Bach; Concerto 6, Handel; Prelude, Fugue and Variation, Franck; Intermezzo, Bonnet; "Litanies", Alain.

Homer A. Frank, Lawrence, Kans.—Mr. Frank played a dedicatory program Nov. 16 to open the new Reuter organ in the Methodist Church, Waterville, Kans., including: Benedictus, Couperin; Concerto 2, Handel; "When Thou Art Near" and "Sleepers, Awake", Bach; Air, Thiman; "More Love to Thee, O Christ", Thompson; "Blessed Are Ye Faithful Souls", Brahms; Noël in G, Daquin; Psalm 19, Marcello.

Shirley David Jobin, Detroit, Mich.—Mrs. Jobin played this program Nov. 16 at the Fort Street Presbyterian Church: "Vater unser im Himmelreich", Buxtehude; "Nun freut euch", "Schmücke Dich" and Prelude in E flat, Bach; Prelude, Fugue and Variation, Franck; "Es ist ein Ros'", "Schmücke Dich" and "Herzlich thut mich verlangen", Brahms; Prelude and Fugue in B major, Dupré.

Mary Elizabeth Dunlap, Rock Hill, S.C.—Miss Dunlap played this Winthrop College faculty recital Nov. 23: Introduction and Passacaglia and "Weihnachten 1914", Reger; "The Legend of the Mountain", Karg-Elert; "O Whither Shall I Flee?"; "If Thou but Suffer God to Guide Thee", "Praise to the Lord" and Concerto in A minor, Bach; Symphony 5, Widor.

Phillip Steinhaus, Pontiac, Mich.—Mr. Steinhaus played the following program for the Western Michigan Chapter of the A.G.O. Nov. 3 at Grace Episcopal Church, Grand Rapids: Chorale in B minor, Franck; "Have Mercy on Me", Bach; "Song of Peace", Langlais; Prelude and Fugue in G minor, Dupré; Toccata, Mulet.

Nita Akin, Wichita Falls, Tex.—Dr. Akin was recitalist Nov. 10 at the annual sacred music conference at Southwestern University, Georgetown, Tex., playing: Fanfare in C, Purcell; "Fairest Lord Jesus", Edmundson; "In dir ist Freude", Bach; "Divertissement", Vierne; Allegro Cantabile, Symphony 5, Widor; Chorale in A minor, Franck; "East Wind" and "West Wind", Rowley; "Climbing Jacob's Ladder", Meyers; "The Last Supper", Weinberger; Prelude and Fugue on "B-A-C-H", Liszt.

Douglas L. Rafter, A.A.G.O., Boston, Mass.—The New Hampshire Chapter of the A.G.O. sponsored Mr. Rafter in a recital Oct. 29 at the South Congregational Church, Concord, N.H. His program: Marche Pontificale, Symphony 1, Widor; Adagio, Concerto in D minor, Vivaldi-Bach; "We Thank Thee, O Lord", "How Fervent Is My Longing" and "A Stronghold Sure Is God Our Lord", Bach; Carillon, DeLamarter; Sketch in D flat, Schumann; Fantasie and Fugue on "B-A-C-H", Liszt; Concert Caprice, Taylor; Pavana, "Rhythmic" Suite, Elmore; "Bishop's Promenade", Coke-Jephcott; "He, Remembering His Great Mercy" and Toccata on the Gloria, Dupré.

Richard Carlson, Fort Wayne, Ind.—Mr. Carlson played a recital Nov. 16 at Weaver Chapel, Wittenberg College, Springfield, Ohio, including: Prelude, Fugue and Chaconne, Buxtehude; "My Soul Doth Magnify the Lord", Bach; "Wake, Awake", Peeters; "Deck Thyself with Joy", Brahms; Trio-sonata 6, Bach; Prelude, Fugue and Variation, Franck; "Harmonies of Evening", Karg-Elert; "Praise to the Lord", Ahrens; Part 1, Sonata, Sowerby; Introduction and Passacaglia, Reger.

Warren L. Berryman, Berea, Ohio—Mr. Berryman played the following recital Nov. 25 at Plymouth Congregational Church, Minneapolis, Minn.: "We Thank Thee, God", Allegro, Sonata 1, "From God Will Nothing Part Me" and Prelude and Fugue in B minor, Bach; Prelude on "Slane", Bohnhorst; "Rhythmic Trumpet", Bingham; Allegro, Sonata in E flat, Parker; Scherzetto, Vierne; "Lied to the Sun", Langlais.

Herbert Gotsch, Chicago—Mr. Gotsch played a recital Nov. 2 at the Ashburn Lutheran Church, including: Toccata and Fugue in E, Krebs; Voluntary in C, Stanley; "A Mighty Fortress Is Our God" and "Christians, Rejoice", Bach; Concerto 5, Handel; Suite "Medievale", Langlais; "Reflection 1", Whitlock; Vivace, Trio-sonata in B flat, Wishart; "Soul, Adorn Thyself", Brahms; "A Mighty Fortress Is Our God", Walcha; "Outburst of Joy", Messiaen.

Klaus Speer, Houston, Tex.—Dr. Speer played this program Nov. 11 at the First Presbyterian Church: Prelude and Fugue in D minor, Buxtehude; "Wherefore Be Troubled, O My Heart", Walther; Fantasie and Fugue in C, David; "Jesu, Dulcis Memoria", Peeters; Toccata, Recitative and Fugue, Schoettel; Trio-sonata 6, "Come, Holy Spirit, Lord God" and Prelude and Fugue in E minor, Bach.

Claude Means, F.A.G.O., F.T.C.L., Greenwich, Conn.—Mr. Means' Nov. 20 recital at Christ Church included: "Jesu, Priceless Treasure", "Rejoice Christians" and Prelude and Fugue in C minor, Bach; "Awake, My Heart, with Gladness", Peeters; Voluntary in A, Selby; Prelude on "Abends", Means; Nazard and Piece Modale 1, Langlais; Fantasie on "Veni Emmanuel", Egerton. Virginia Morgan, harp, was assisting artist.

Guy Criss Simpson, Lawrence, Kans.—Mr. Simpson played this University of Kansas faculty recital Nov. 16 in the Hoch auditorium: Toccata in E minor, Pachelbel; "Lord Jesus Christ, Be Present Now", Böhm; "How Lovely Shines the Morning Star", Buxtehude; Rondo in F, Rinck; Prelude and Fugue in B minor, Bach; Symphony 6, Widor.

A. Elbert Adams, Greenwood, S.C.—Dr. Adams was sponsored by the Greenwood Chapter of the A.G.O. in this vespers recital Nov. 23 at the First Baptist Church: Voluntary on the 100th Psalm Tune, Purcell; "Clair de Lune", Vierne; Fanfare, John Cook; "Dreams", McAmis; Chorale in A minor, Franck; "Greensleeves", Purvis; Toccata, Monnikendam.

Robert R. Zboray, York, Pa.—Mr. Zboray played this recital Dec. 1 at St. John's Episcopal Church: Fanfare in C, Purcell; "Picardy", Sowerby; Trumpet Voluntary, Stanley; Ballade in D, Clokey; "Swiss" Noël, Daquin; "Sleepers, Awake", Krebs; "How Brightly Shines the Morning Star", Pachelbel; Fantasie and Fugue in G minor, Bach.

Ray Pylant Ferguson, Oberlin, Ohio—Mr. Ferguson played this Oberlin Conservatory faculty recital Nov. 14 in the Warner concert hall: Prelude and Fugue in C, Böhm; "Allein Gott in der Höh' sei Ehr'", "An Wasserflüssen Babylon" and Prelude and Fugue in D, Bach; Variations sur Noël, Dupré; Three Chorale Preludes, Walcha; "Dieu parmi Nous", Messiaen.

Elmer A. Tidmarsh, Mus. D., Schenectady, N.Y.—Dr. Tidmarsh will play this program Jan. 11 in the chapel of Union College: Prelude and Fugue in D minor, Buxtehude; Noël, Daquin; "Spinning Song" and Final, Dupré; "Liebestraum" and "St. Francis Walking on the Waves", Liszt; "Magic Fire Music", Prelude and Liebestod and "Ride of the Valkyries", Wagner. He played this program Oct. 19 in the Lutheran Church, Cobleskill, N.Y.: Prelude, Fugue and Chaconne, Buxtehude; "Soeur Monique", Couperin; "Chant Heroique" and "Nativity", Langlais; "God among Us", Messiaen; "Evensong", Schumann; "Divertissement", Vierne; Toccata, Symphony 5, Widor.

Herbert L. White, Jr., Cedar Falls, Iowa—Mr. White played this Iowa State Teachers College faculty recital Nov. 2: Toccata in C minor, Muffat; Passacaglia in D minor, Buxtehude; Prelude and Fugue in A minor, Bach; Chorale in A minor, Franck; Scherzo, Litaize; Prelude and Fugue in B major, Dupré. The Waterloo Chapter sponsored Mr. White's Nov. 25 recital which included in addition to the Muffat, Bach, Franck, Litaize and Widor above: Psalm 19, Marcello, and Adagio, Sonata 1, Mendelssohn.

Mary Woolsey, Mitchell, S.D.—Miss Woolsey played this Dakota Wesleyan faculty recital Nov. 9 at the First Lutheran Church: Toccata in E minor, Pachelbel; "Nun bitten wir", Buxtehude; Trumpet in Dialogue, Clérambault; "Kommst du nun, von Himmel herunter" and Prelude in C minor, Bach; Concerto 3 in G, Soler-Biggs; Chorale in B minor, Franck; Introduction and Passacaglia, Reger; "Greensleeves", Vaughan Williams; "Te Deum", Langlais.

H. Hugh Bancroft, F.R.C.O., Edmonton, Alta.—Mr. Bancroft played a recital Oct. 27 in the Robertson United Church. His program was: "We All Believe in One God", "Come Thou, Saviour of the Gentiles" and Prelude and Fugue in B minor, Bach; Sonata 6, Mendelssohn; Carillon, Vierne; Air, Peeters; Capriccio on the Notes of the Cuckoo, Purvis; Prelude on "Old 104th", Parry; Pastorale, Bancroft; Concert Variations, Bonnet.

Lois Brenton Lundvall, Chicago—Mrs. Lundvall played the dedicatory recital Nov. 23 on the new Möller organ in the First Congregational Church, Moline, Ill.: Psalm 150, Schuurman; Sonata for Trumpet and Strings, Purcell; Toccata and Fugue in D minor, Bach; Magnificat 1 and "Cortege et Litanie", Dupré; Psalm Prelude 2, Set 2, Howells; Piece for Flutes, Langlais; "Picardy", Sowerby; Finale Capriccioso, Bijster.

Elise Cambon, New Orleans, La.—Miss Cambon played this recital Nov. 9 in the St. Louis Cathedral: Offertoire sur les Grand Jeux, Couperin; Recit de Tierce en Taille, de Grigny; Basse de Trompette, Marchand; "O Lamm Gottes, unschuldig", "Von Gott will ich nicht lassen" and Prelude and Fugue in B minor, Bach; Concerto 10 in D minor, Handel.

Donald D. Kilmer, Topeka, Kans.—Mr. Kilmer played the following recital in the First Presbyterian Church, Wichita, Kans., Oct. 28: Toccata, Muffat; "The Cuckoo", Daquin; "God's Time Is Best" and Prelude and Fugue in C, Bach; Prelude and Fugue on "B-A-C-H", Liszt; "Carnival" Suite, Crandell; "As Now the Sun's Declining Rays", Simonds; Toccata in D flat, Jongen.

Thomas Matthews, Evanston, Ill.—Dr. Matthews played this Northwestern University faculty recital Nov. 4 at St. Luke's Episcopal Church: "Master Talis" Testament, Howells; Sonata "Eroica", Stanford; Elegy, Bairstow; Fanfare, Wyton; Three Sketches, Milford; Toccata, Chorale and Fugue, Jackson.

James Boeringer, A.A.G.O., Leonia, N.J.—Mr. Boeringer played this recital Nov. 9 in the First Presbyterian Church, Plainfield: Prelude and Fugue in E minor (Wedge), Bach; "Ein feste Burg", Scheidt; Buxtehude and Bach; Chorale in B minor, Franck; Suite "Gothique", Böllmann.

Charlotte Key, Rome, Ga.—Miss Key played this program Nov. 12 at the First Baptist Church for the Rome Music Lovers' Club: Prelude and Fugue in G, Bach; Flute Solo, Arne; Fantasie in C, Franck; Toccata in B minor, Gigout.

# Programs of Organ Recitals of the Month

**Carl Weirich, Princeton, N.J.**—Dr. Weirich played a recital Nov. 4 at the First Congregational Church, Oak Park, Ill., including: Toccata and Fugue in F, Buxtehude; "The Earl of Salisbury", Byrd; Fantasie in Echo Style, Swellicke; Toccata and Fugue in D minor, "Jesus Christ, Our Saviour"; "Our Father Who Art in Heaven" and "These Are the Holy Ten Commandments", Bach; Fantasie in F minor, Mozart; Chorale in B minor, Franck; Two Pieces for Mechanical Clock, Haydn; Pastorale, Milhaud; "Outburst of Joy", Messiaen.

**John R. King, F.A.G.O., Rock Hill, S.C.**—Dr. King played this recital Nov. 16 at the Abbey Memorial Chapel, Mount Holyoke College: "In Nomine", Taverner; Due Gagliarde, Trabaci; Fuga, Frescobaldi; Dialogue sur les Grand Jeux, Clérambault; Concerto in B flat, Handel; "Nun komm, der Heiden Heiland", Bach; "Vom Himmel hoch", Pachelbel; "In Dulci Jubilo", Zachau and Schroeder; "Vom Himmel hoch", Schroeder; "Notturmo", Weidemann; Chorale in A minor, Franck. He had previously played a program Oct. 5 at the Chestnut Street Congregational Church, Worcester, Mass., playing the Handel and Clérambault above and in addition: Toccata and Fugue in D minor, Bach; Fantasie in F minor, K.608, Mozart; "Schmücke dich", Brahms; Poco Vivace, Schroeder; "Folk Tune", Whitlock; Korall and Scherzo, Peeters; Carillon-Sortie, Mulet.

**Mrs. Frank Jewett, LeMars, Iowa**—The Western Iowa Chapter of the A.G.O. sponsored Mrs. Jewett Nov. 9 in this program at the First Baptist Church, Sioux City; Offertoire sur les Grands Jeux, F. Couperin; "Cortege et Litanie", Dupré; "Holy God, We Praise Thy Name", Peeters; "Jesus, Lover of My Soul", Willan; "A Mighty Fortress Is Our God", Walcha; "The God of Abraham Praise", Bingham; "Sine Nomine", Mead; Capriccio "Cucu", Kerll; Arioso, Sowerby; Rondo, Rinck; Prelude and Fugue in E flat, Bach.

**Mabel Zehner, Ashland, Ohio**—Miss Zehner played a program Nov. 16 in Trinity Lutheran Church, including: Prelude, Fugue and Chaconne, Buxtehude; "O God, Thou Faithful God" and "Wake, Awake, for Night is Flying", Peeters; Theme and Variations in A flat, Thiele; Three Church Sonatas, Mozart; Communion in G, Batiste; "The Little Bells", Purvis; Rhapsodie "Catalane", Bonnet; "Clair de Lune", Karg-Elert; "Rou-lade", Bingham; "Sunshine" Toccata, Swin-nen.

**Frank Jewett, Le Mars, Iowa**—Mr. Jewett played this recital Oct. 26 in the chapel of Westmar College: Duo, Clérambault; Trumpet Tune, Stanley; Concerto 4 and "Gott der Vater", Bach; "Wie schön leuchtet", Pachelbel; "Der Tag, der ist so freudereich" and "Ich ruf' zu dir", Buxtehude; "Schmücke dich" and "O Gott du frommer Gott", Brahms; "Ein feste Burg", Peeters; "Ton-y-Botel", Willan; Toccata on a French Psalm Tune, Fisher.

**Charles Hoke, A.A.G.O., South Bend, Ind.**—Mr. Hoke played the following program Nov. 23 at Trinity Methodist Church: Four Colonial American March Tunes, Unknown Composer; Flute Solo and Gavotte, Arne; Prelude and Fugue in A, "Come, Saviour of the Gentiles" and Fugue in E flat, Bach; "O Gott du frommer Gott", Karg-Elert; Prelude and Fugue on "B-A-C-H", Liszt; Scherzetto, Vierne; "Malabar" and Rhapsody, Sowerby.

**Roger Heather, Cincinnati, Ohio**—Mr. Heather's recital Nov. 16 at the North Presbyterian Church included: "The Awakening", Couperin; "O Sacred Head", Buxtehude; Fantasie and Fugue in G minor, Bach; Sonata 6, Mendelssohn; Sketch in D flat, Schumann; "Shepherd and Birds", Kountz; "Londonderry", Ellsasser; "Festal Song", Bingham; "Greensleeves", Wright; "Near the Cross", Heather; "In Babilone", Purvis.

**George L. Jones, Jr., Ph.D., Potsdam, N.Y.**—Dr. Jones played the following program Nov. 2 at Trinity Church, Watertown, N.Y.: Chaconne, L. Couperin; Largo, Allegro, Aria and Two Variations, Festing-Thalben-Ball; Andante Cantabile, Symphony 4, Widor; Two Schübler Chorale Preludes, Bach; "O wir armen Sünder", Pepping; Gavotte "Antique", Peeters; "Meditation" and Canzona, Langlais.

**Lester W. Berenbroick, Madison, N. J.**—Mr. Berenbroick was heard Nov. 9 in this program at the Presbyterian Church: Prelude in D major, Bach; Tierce en Taille, Couperin; Voluntary in G, Stanley; Fantasie in F minor, K.608, Mozart; "Brother James' Air", Wright; Carillon, Roberts; Mode in D, Langlais; "Rhythmic Trumpet", Bingham; Suite "Gothique", Böllmann.

**Arthur Polster, Syracuse, N.Y.**—Mr. Polster was sponsored by the Milwaukee Chapter of the A.G.O. Nov. 2 at the Immanuel Lutheran Church in this program: Suite in C, Purcell; Noël in G, Daquin; "Ach, blieb bei uns" and Fantasie and Fugue in G minor, Bach; Sketch in D flat, Schumann; Chorale in B minor, Franck; "Homage a Frescobaldi", Langlais; Five Preludes, Milhaud; The 94th Psalm, Reubke.

**J. Herbert Springer, Hanover, Pa.**—Mr. Springer's Advent recitals in St. Matthew's Lutheran Church were as follows: Dec. 7—Toccata in E minor, Two Chorale Preludes and Chaconne in D minor, Pachelbel; Canzona in D minor, Toccata, Adagio and Fugue in C, Two Advent Chorales and Toccata and Fugue in D minor, Bach. Dec. 14—Suite in the Second Mode, Clérambault; Grand Piece Symphonique, Franck; Suite in E, Titcomb; Carillon and Toccata, Sowerby. Dec. 21—Fantasia on Two Noël's, Bonnet; Christmas Pastorale, Corelli; "Good News from Heaven", Pachelbel; Noël "Basque", Benoit; "Lo, How a Rose", Brahms; "Weinachten 1914", Reger; Joyous Changes on Three Carols, Bennett Andrews; "Gesù Bambino", Yon; Fantasia on "Adeste Fidelis", Shaw.

**Helen R. Henshaw, F.A.G.O., Schenectady, N.Y.**—Miss Henshaw will play this program Jan. 25 in the chapel of Union College: Grand Jeu, du Mage; Prelude, Fugue and Chaconne, Pachelbel; Symphony "Gothique", Widor; "Spinning Song" and "Nocturne", Mendelssohn; "Florentine" Sketches and "Rhythmic Trumpet", Bingham; Finale, Symphony 1, Vierne. She played a recital Oct. 7 at the Reformed Church, Herkimer, N.Y., including some of the numbers listed above and also Concerto 10, Handel; "Le Coucou", Daquin; Adagietto, Bizet; Carillon, Sowerby.

**Peter Snyder, A.R.C.T., A.C.C.O., St. Catharines, Ont.**—Mr. Snyder played this recital Oct. 19 in the Church of St. John the Evangelist, Thorold, Ont.: Psalm 19, Mar-cello; "We Pray Now to the Holy Spirit", Buxtehude; Fugue in D minor, Bach; "Deck Thyself" and "Behold a Rose", Brahms; Prelude, Fugue and Variation, Franck; Tuba Tune in D, Lang; "Harmonies du Solr", Karg-Elert; Scherzo in B minor, Willan; Two Antiphons on "Ave Maris Stella", Dupré.

**Ralph Kneeream, New York City**—Mr. Kneeream played a recital Nov. 10 for the New London County Chapter of the A.G.O. in St. James' Episcopal Church, including: Toccata, Monnikendam; "Apparition de l'Église Éternelle," Messiaen; Fantasie 1, Alain; Elevation and "Te Deum", Langlais; Concerto in A minor, Vivaldi-Bach; Chorale in B minor, Franck; Scherzo, "Carnival" Suite, Crandell; "Lyric Rhapsodie", Wright; Carillon-Sortie, Mulet.

**Fred Fahrner, Dearborn, Mich.**—Mr. Fahrner played these numbers Nov. 9 in a recital at the Fort Street Presbyterian Church, Detroit: Concerto in A minor, Bach-Vivaldi; Prelude and Fugue in F minor, "In Dulci Jubilo" and "O Man, Bewail Thy Grievous Fall", Bach; Prelude and Fugue in F minor, Buxtehude; Pastorale, Franck; Sonata 3, Hindemith; "Song of Peace" and Prelude on an Anthem, Langlais; "Ave Maria", Karg-Elert; Toccata in A minor, Reger.

**Frederic Tristram Egner, London, Ont.**—Dr. Egner played this recital Nov. 11 on the new Holmes organ in the Wellington Street United Church: Sonata 3, Gullmunt; "Drifting Boat and Evening Chimes", Egner; "Funeral March and Hymn of the Seraphs", Gullmunt; "Bells of Aberdovy", Stewart; "The Nightingale and the Rose", Saint-Saëns; "Trees", Rasbach; "The Squirrel", Weaver; Toccata on a Bell Theme, Egner. The choir and soloists assisted.

**Chester A. Fell, Nutley, N.J.**—Mr. Fell played the following dedicatory recital Oct. 19 at the Franklin Reformed Church: Fantasie and Fugue in A minor, Bach; "Water Music" Suite, Handel; Sonata 6, Mendelssohn; "The Swan" and "The Nightingale and the Rose", Saint-Saëns; "Dreams", McAmis; "Fiat Lux", Dubois. Ernest Broad-bent and Mrs. Til Mullet assisted.

**William G. Holby, Grand Rapids, Mich.**—Mr. Holby played this program Nov. 16 at the Central Reformed Church: Prelude and Fugue in C, Bach; "Hours in Burgundy", Jacob; "Vision of the Church Eternal", Messiaen; "Londonderry Air", Federlein; Carillon-Sortie, Mulet.

**Thomas Curtis, Elyria, Ohio**—Mr. Curtis played these numbers Nov. 23 at the College of Wooster, Ohio: Concerto in B flat, Handel; Rigaudon, Campra; Sicilienne, Paradis; Voluntary in C, Stanley; Prelude and Fugue in D, Bach. A chamber orchestra directed by Alan Collins assisted.

**Heinrich Fleischer, Ph.D., F.A.G.O., Valparaiso, Ind.**—Dr. Fleischer played this recital Nov. 4 at Stephens College, Columbia, Mo.: "Magnificat Anima Mea Dominum", Scheidt; Prelude and Fugue in A minor, "Soul, Bedeck Thyself" and "Christ, Our Lord, to Jordan Came", Bach; Prelude and Fugue in A minor, David; Toccata and Fugue in D minor and "Benedictus", Reger; "Carillon of Westminster", Vierne.

**Ruth Seifert Phelps, Evanston, Ill.**—Mrs. Phelps played this recital to open the new Schantz organ at the Edison Park Methodist Church Nov. 30: "In Dulci Jubilo", Bach; "Unser Vater", Buxtehude; "Wer nur den lieben Gott lässt walten", "Herzlich tut mich verlangen", "Vom Himmel hoch" and Toccata and Fugue in E minor, Bach; Prelude on "Rhosymedre", Vaughan Williams; "Chant de Paix", Langlais; Trumpet Voluntary and Bell Symphony, Purcell; "O Gott, du frommer Gott", Peeters; Ronde Française, Böllmann; "Den die Hirten lobten sehr", "Fröhlich soll mein Herz springen" and "Zu Bethlehem geboren", Walcha; Introduction and Passacaglia, Reger. Choristers under William Ballard assisted.

**Mary Cheyney Nelson, Bluefield, W. Va.**—Mrs. Nelson played this recital Nov. 2 at the First Presbyterian Church and Nov. 9 at Trinity Methodist Church, Newport News, Va.: Prelude and Fugue in C, Böhm; Dialogue sur les Grand Jeux, Clérambault; Fantasie and Fugue in G minor, Bach; Pastorale, Franck; Ronde Française, Böllmann; "Apparition de l'Église Éternelle", Messiaen; Tema con Variazioni per la Notte di Natal, Monnikendam; "Stuttgart", "O Gott, du frommer Gott" and "Lied" Symphony, Peeters.

**H. Winthrop Martin, A.A.G.O., Ch. M., Syracuse, N.Y.**—Mr. Martin played this program on the newly-rebuilt organ in the Al-lin Congregational Church, Dedham, Mass., Nov. 12: "Agincourt Hymn", Dunstable; Fugue on the Kyrie, Couperin; Basse et Dessus de Trompette, Clérambault; "Les Fiftres", Dandrieu; "Sleepers, Wake", Bach; Toccata in A, McGrath; "Requiem", Titcomb; "In Dulci Jubilo", Martin; "Cradle Song", Candlyn; "Adeste Fidelis", "Cathedral Windows", Karg-Elert; Marche "Grotesque", Purvis; Concerto 5, Handel.

**Charles E. Vogan, Norfolk, Va.**—Dr. Vogan played this program Oct. 20 at the Central Reformed Church, Grand Rapids, Mich.: Suite du Premier Ton, Clérambault; Noel pour un Elevation, Beauvarlet-Charpentier; Prelude and Fugue in B minor, Bach; Concerto 5 in F, Handel; Passacaglia, Symphony in G, Sowerby; "A Lesson", Selby; "Pièce Héroïque", Franck; Improvisation on a Plainsong Melody, Hays; "Shadows on the Wall", Louise Cooper Spindle; "Westminster Chimes", Vierne.

**Thomas A. Webber, Jr., A.A.G.O., Nashville, Tenn.**—Mr. Webber played this recital Oct. 28 for the Alexandria, Va., Chapter of the A.G.O. in the First Baptist Church: Prelude, Fugue and Chaconne, Buxtehude; Aria Pastorella, Rathgeber; Rondo, Rinck; Allegro Pomposo, Handel; "My Heart Is Filled with Longing", "Rejoice, Christians" and Prelude and Fugue in D, Bach; Cantabile, Clokey; Sonata "Eroica", Jongen; "The Reed-wind Waters", Karg-Elert; Scherzo, Alain; Toccata, Andriessen.

**Wilbur Held, Columbus, Ohio**—Dr. Held played this program Nov. 9 at Trinity Lutheran Church, Canton: Allegro Vivace, Sammartini; Arioso, Prelude and Fugue in D, "My Soul Extols the Lord" and "Lord Jesus Christ, with Us Abide", Bach; Sketch in D flat, Schumann; Fantasie in A, Franck; "Sun of Righteousness", Pepping; "Fair-est Lord Jesus", Schroeder; Scherzo, Symphony 2, Vierne; "Twilight at Fiesole", Bingham; "Pageant", Sowerby.

**William R. Clendenin, Boulder, Col.**—Dr. Clendenin played the dedicatory recital Nov. 30 on the new Möller organ in the First United Presbyterian Church, Sparta, Ill., including: Toccata and Fugue in D minor and "Sleepers, Wake", Bach; "Behold a Rose Breaks into Bloom", Brahms; Sonata da Chiesa, Andriessen; Suite "Gothique", Böllmann; Two Pastels, Donato; "Brother James' Air", Wright; Grand Choeur Dialogue, Gigout. A soprano and a tenor assisted.

**Charles Woodward, Kings Mountain, N. C.**—Mr. Woodward's Nov. 20 recital at St. Matthew's Evangelical Lutheran Church included: Prelude and Fugue in A minor, Buxtehude; "Herzlich tut mich verlangen", Kirn-berger and Brahms; Allegro, Concerto in A minor, Vivaldi-Bach; "Song of Peace", Lang-lais; Chorale in B minor, Franck; "Schönster Herr Jesu" and "Christ ist erstanden", Schroeder.

**John Huston, New York City**—Mr. Huston played this recital Nov. 11 at St. Matthew's Cathedral, Washington, D.C., under the aegis of the District of Columbia Chapter of the A.G.O.: Fantasie and Fugue in G minor, Bach; Voluntary in C minor, Greene; Voluntary in E minor, Stanley; "Clair de Lune", Vierne; "Modal Trumpet", Karam; "Civitas Dei", Huston; Passacaglia, Sym-phony, Sowerby.

**Gerhard Krapf, Laramie, Wyo.**—Mr. Krapf played this University of Wyoming faculty recital Nov. 30 at St. Matthew's Cathedral: Prelude and Fugue in E, Lübeck; "Veni Redemptor Gentium", Scheidt; Pastorale in C, Zipoli; "Allein Gott in der Hoh", Pachelbel; "Lasset uns das Kindlein Wiegen", Murschhauser; "Wie schön leuchtet", Bux-tehude; Trio-sonata in E flat, "Vom Himmel hoch" and Prelude and Fugue in E flat, Bach. A pre-service recital at St. Matthew's Oct. 26 included these chorale preludes: "Nun freut euch", "Our Father" and "A Mighty Fortress", Bach; "Nun freut euch", Weck-mann and Walcha; "Our Father", David; "A Mighty Fortress", Peeters.

**Helen Bright Bryant, Scranton, Pa.**—Mrs. Bryant played a program Oct. 21 at the Church of the Good Shepherd under the aegis of the Northeastern Pennsylvania Chapter of the A.G.O., including: "A Mighty Fortress", Walther; "I Call on Thee", Prae-torius; Adagio, Trio-sonata 1, and Prelude and Fugue in E minor, Bach; Air, Purcell; Concerto 5, Handel; Allegro Cantabile, Sym-phony 5, Widor; Modal Prelude, Langlais; Capriccio on the Notes of the Cuckoo, Purvis; "I Thank Thee, Dear Lord", Karg-Elert. A singer and a flutist assisted.

**Diana L. Adkins, Hagerstown, Md.**—Miss Adkins played the following recital Nov. 16 at St. Paul's Methodist Church, Hagerstown, under the aegis of the Cumberland Valley Chapter of the A.G.O.: Chaconne, Couperin; Noel Grand Jeu et Duo, Daquin; Prelude and Fugue in G minor, Buxtehude; "The Musical Clocks", Haydn; Prelude and Fugue in G, Bach; Aria, Peeters; Variations de Con-cert, Bonnet; "Camplaine", "Építaphe" and "Idylle Melancolique", Vierne; Suite "Goth-ique", Böllmann.

**Gertrude Beckman, Holland, Mich.**—Miss Beckman played this program Nov. 16 at the Fourteenth Street Christian Reformed Church: Fantasie, Krieger; Introduction and Toccata in G, Walond; Aria da Chiesa, un-known; "Let Us Now Praise God", Lübeck; "Our Father Who Art in Heaven", "Christ Our Lord to Jordan Came", "Lamb of God" and Prelude and Fugue in A minor, Bach; "Song of Peace" and Dialogue on the Mix-tures, Langlais; Variations on a Noël, Dupré.

**Paul Ray Jones, Dayton, Ohio**—Mr. Jones played this program Oct. 14 for visitors to the biennial convention of the United Lutheran Church at the First Lutheran Church: Trio-sonata, Corelli; "Old 100th", Walther; "Sheep May Safely Graze", Bach; Flute Solo, Arne; "Le Banquet Celeste", Messiaen; Introduction and Toccata, Wa-lond; Concerto in G minor, Poulenc. The Dayton Chamber Music Society assisted in the Corelli and the Poulenc.

**Lloyd Endter, Minneapolis, Minn.**—Mr. Endter, student of Jack Fisher, played this recital Nov. 9 at St. Clement's Episcopal Church, St. Paul: Prelude and Fugue in A minor, "Nun komm, der Heiden Heiland" and "Herr Jesu Christ, dich zu uns wend", Bach; "Rhosymedre", Vaughan Williams; Chorale in A minor, Franck; "Jannequin Variations", "Suspended Gardens" and "Lit-anies", Alain.

**Julian Williams, Sewickley, Pa.**—Dr. Williams played a recital Oct. 27 in St. Stephen's Episcopal Church, including the following: Concerto in G, Lento, Sonata 6 and Six Pieces from "Clavierübung", Part 3, Bach; "La Nativité", Langlais; Alleluia, Suite 30, Tournemire; Five Miniature Cho-rale Preludes, Walcha; Finale, Symphony 3, Vierne.

**Adolph Steuterman, Memphis, Tenn.**—Dr. Steuterman played this Southwestern Col-lege faculty recital Nov. 2 at Calvary Episcopal Church: "Sheep May Safely Graze" and "Rejoice, Christians", Bach; Prelude, Fugue and Variation, Franck; Concerto "Gregorian", Yon; Concerto in D minor, Rubinstein; Ballade for piano and organ, Dupré. Myron Myers, piano, assisted.

**Homer Whitford, Mus.D., F.A.G.O., Water-town, Mass.**—Dr. Whitford played the fol-lowing recital Nov. 30 at the Unitarian Church, Reading, Mass.: Trumpet Tune and Voluntary, Purcell; Sicilienne, Paradis; Ga-votte, Gluck; Moderato Cantabile, Sym-phony 8, Widor; "Salutaris", Dupré; Ronde Française, Böllmann; Carillon, Vierne; Suite, Whitford.

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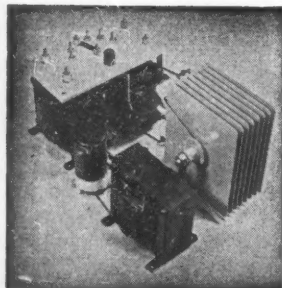
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### Biggs on Chicago Series

The Chicago Chapter of the A.G.O. inaugurated its new artist series Nov. 10 with a concert by E. Power Biggs with some players from the Chicago Symphony Orchestra. An overflow audience in the First Presbyterian Church of Evanston boded well for the ambitious series which the chapter has undertaken. The new North Shore Chapter was a co-sponsor.

Mr. Biggs made up most of his program of works in the two categories in which many of us feel he is at his best: highly transparent early music and music which treats the organ as an ensemble instrument. In both of these parts of his program he avoided use of the stops in the upper dynamic ranges, using hardly more than two or three stops at a time. This practice, combined with his marked predilection for staccato playing, made for the lightness, clarity and good rhythm which always characterize Mr. Biggs' playing. These same practices also gave ammunition to those who say they find his playing "cute", "precious" and lacking in grandeur. It is true that his treatment of the Fantasia and Fugue in G minor of Bach had little of a certain kind of breadth and nobility which this listener's background conditioning makes him prefer in this masterwork. But the piece makes sense Mr. Biggs' way which is certainly based upon wider acquaintance with organs of Bach's own time than most of us can ever hope for.

That very acquaintance also may explain the artist's unhappiness with and avoidance of the heavier stops he encounters on some of our large American instruments. A man would scarcely choose for his own use an organ such as that in the Busch-Reisinger museum (described in THE DIAPASON for December, 1958) and yet use the amount of full organ on an American instrument that Virgil Fox did in his brilliant recital opening this very organ a few weeks previously. Most fine artists have their specialties, the very things which give them individuality. They are versatile enough to make music out of any work, but we should not expect them at their finest in uncongenial territory. Mr. Biggs' only excursion into such terrain, we felt, was in the Vaughan Williams "Rhosymedre".

### TOLEDO CHOIRS COMBINE FOR REFORMATION SUNDAY

Choirs of the Hampton Park Christian Church, the Glenwood Lutheran Church and the Ashland Avenue Baptist Church, all of Toledo, Ohio, combined in a Reformation Sunday service Oct. 26 at the last-named church. Bach's Cantata 79, "The Lord Is a Sun and Shield", conducted by Leland Chou, Buxtehude's solo cantata, "Mein Herz ist bereit", sung by Paul Marion, and Vaughan Williams' "O How Amiable", conducted by Stanley Yoder, utilized a professional orchestra. Margaret Weber played the continuo and the organ accompaniments and Mary Cahall's pre-service recital included: Fantasia and Fugue and "Vater unser in Himmelreich", Bach, and "Ein feste Burg", Reger.

FENNER DOUGLASS played the Hindemith Concerto for organ and chamber orchestra with the Oberlin College woodwind ensemble Nov. 18 with Kenneth R. Moore conducting.

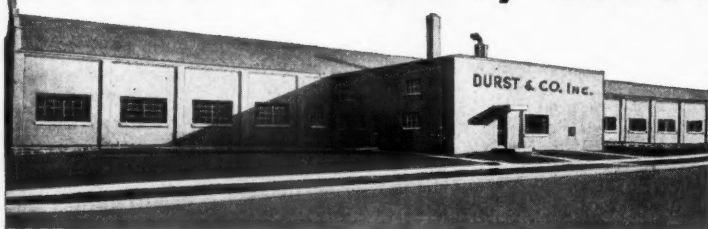
But when he was on his home court Mr. Biggs played a winning game. The Pasquini "La Folia" Variations, the Valente "La Romanesca" and the Soler Concerto 3 were marvels of clarity, balance and variety. Every note sparkled and each pattern had its decorative effect. The ensemble works had equal charm. Our top favorite was the Jan Koetsier Partita for English horn and organ, perhaps because of our gratitude for being introduced to a work of such ingratiating appeal. Laurence Thorstenberg of the Chicago orchestra played the English horn part with great lyricism and understanding and Mr. Biggs' registration provided for the most ingenious interweaving of sound and line.

The Mozart Sonatas 13, 1 and 12 were even better than at the Houston convention and the familiar "Cuckoo and Nightingale" Handel Concerto was crisp, vital and arresting.

Two undeniable advantages of Mr. Biggs' kind of playing seem to us to be: (1) every note of every piece can be heard, and (2) the ear is never wearied by constant assaults of tone. We cannot attribute these virtues to all of our confreres.—F. C.

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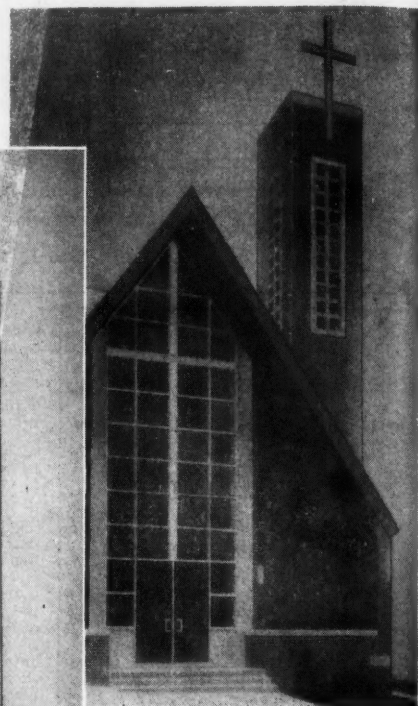
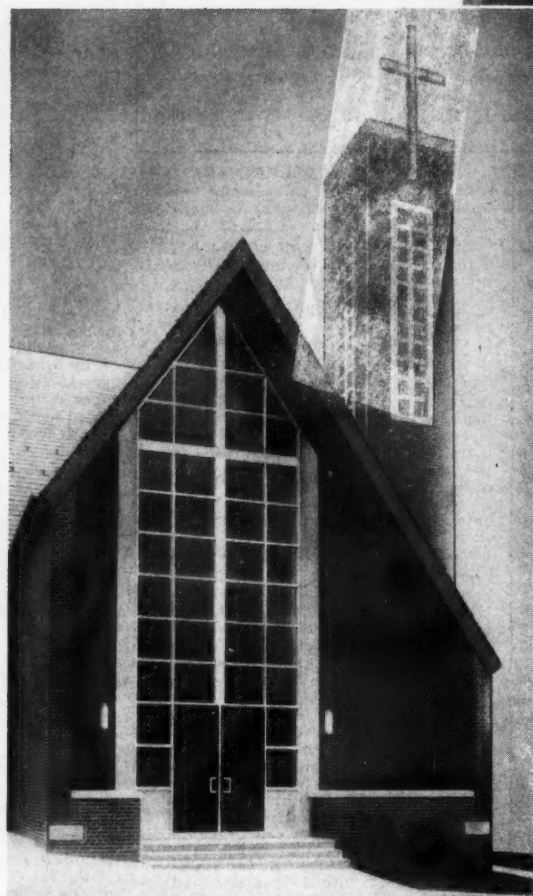
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